2019-2020

SPEECH
Judges Manual

Nebraska School Activities Association
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.

Contacts:

Jeff Stauss, Assistant Director
Rules Interpretations for Speech
Email: jstauss@nsaahome.org

Cindy Callaway, Office Manager
Judges’ Registration
Email: ccallaway@nsaahome.org
This 2019-2020 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.

2019-2020
DISTRICT SPEECH
March 14, 16-18, 2020

STATE SPEECH CHAMPIONSHIPS
University of Nebraska - Kearney
Classes A/B/C1 - Thursday, March 26, 2020
Classes C2/D1/D2 - Friday, March 27, 2020
NSAA PROTOCOL FOR JUDGE’S USE OF SOCIAL MEDIA

a) With the increased use of social networking through the internet and via mobile phone 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, a school, coaches or students 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 have to 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”, for those are statements that 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’s 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 used improperly. Because of their unique standing, judges need to be particularly careful when using those sites.

Here are some reminders and guidelines:

1. DO be aware that posts on social media are visible to the general 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 makes reference 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. Don't 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 our 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.
RULES AND REGULATIONS FOR JUDGE’S 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 in order 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 particular 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 2019-2020 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

In June of each year, the NSAA office emails each judge registered in any activity the previous year the registration information for the upcoming year. Registration materials are available to print from the NSAA website (nsaahome.org). Registration by credit card is available on the NSAA website.

Application Dates and Deadlines: Judges are urged to register online as early as possible to insure receiving the materials in sufficient time to complete the registration process.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Registration Fee</th>
<th>Registration Opens</th>
<th>Test, Rules Books, and Other Info Mailed</th>
<th>Registration Closes (Test Due, Rules Meeting Completed, Application to judge District/State application completed)</th>
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<tbody>
<tr>
<td>Play Production</td>
<td>$25.00</td>
<td>August</td>
<td>August</td>
<td>October 25</td>
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<tr>
<td>Play Production &amp; Speech</td>
<td>$45.00</td>
<td>August</td>
<td>August</td>
<td>October 25</td>
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<tr>
<td>Speech</td>
<td>$25.00</td>
<td>August</td>
<td>August</td>
<td>January 24</td>
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How to Become Registered: A judge must fill out an application, pay the registration fee, complete the application to judge district/state contest form, view the 2019-2020 NSAA online rules meeting, and score the required percentage on the test. Such requirements are mandatory EACH YEAR for each activity in which he/she wishes to judge high school contests in Nebraska. The registration fee of $25 for each activity (or $45 if registering for both activities) covers the cost of rules books, test, and other communications coming from the NSAA office. Once registration is completed, and the test and the online rules meeting deadlines have passed, 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.

Judging Rules Materials: Judges rules materials will be mailed to individuals who complete application, including payment of the proper fee. Play Production materials will be mailed in August or concurrently following registration. These materials generally include the NSAA judge’s rules publications and other information pertinent to the individual activity.

NSAA Online Rules Meetings: Viewing the online rules meeting is mandatory for a judge registering in an activity. Any judge who does not view the online pre-season rules meeting shall 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**

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<th>October 2 to January 15</th>
<th>January 16 to January 22</th>
<th>January 23 to January 24</th>
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<tbody>
<tr>
<td></td>
<td>No Charge to Judges &amp; Head Coaches</td>
<td>Basic $25 Fee – Judges &amp; Head Coaches</td>
<td>Late/Penalty $50 Fee – Judges &amp; Head Coaches</td>
</tr>
</tbody>
</table>

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

The NSAA will offer free online rules meetings for a limited time period. During the “no charge” period, head coaches and judges will be able to login to the NSAA website by using a passcode to access the required rules meeting.

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 with your judge’s passcode under the judges’ login section and state you are a head coach and your school affiliation.
NSAA Tests For Judges: All judges must complete the test online. New judges will be issued a passcode. This passcode is noted on the page immediately following the payment screen. Judges who have previously registered will continue using the passcode they were issued the first time they registered. This passcode will allow each judge exclusive access to the judges’ section of the NSAA website. Each judge will have their own individual page. A judge will be able to take the test, receive messages/reminders from the NSAA, view the rules meeting and apply for and accept contracts for district and state contests online.

The test must be completed by 11:59 pm 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 online. These rosters will provide schools an up-to-date list of all judges. Access to online rosters is limited to member schools and registered judges. Registered judges can access the roster of judges by clicking on the links section of their login page.

NSAA Judges’ Lapel Pin: Each new judge who completes the registration process will be sent a lapel pin. These pins will be mailed to each judge following the test due date. This pin is to be worn by all registered judges. Additional pins are available to order from the NSAA for a fee of $5.00 each.

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 have an obligation to the profession to dress appropriately. The first impression of a judge’s uniform should be impeccable. The attire should be clean, free of wrinkles, not faded or torn, and fit properly.

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 understand 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. Avoid wondering about, showboating and over-judging.
2. Maintain confidence and poise, controlling contests from start to finish.
3. Know rules thoroughly and abide by the Code of Ethics.
4. Do not allow the participant and coach ejection penalties to change the manner in which you judge a contest.
5. Publicly shake hands with coaches before the contest, and initiate communication equally for all schools.
6. Never exhibit emotions or argue with participants and coaches when enforcing rules.
7. After the contest leave immediately and be a role model for the students you just judged.
CONFLICT OF INTEREST

For the most part, judges tend to work any and 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 needs to be considered when accepting a contract. If there is any doubt as to whether or not a judge should work a contest, he or she should probably avoid working it. Even if there is only a perception that a conflict of interest exists, the judge should excuse himself or herself from the contest. The first time you violate that trust you open the door to questionable motives.

What constitutes conflict of interest? Some examples are fairly 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; he or she attended one of the schools several years ago; he or she 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 following conditions exist:

a. If any judge or the judge’s spouse is employed by any school involved in a contest.

b. If the judge is related by blood or marriage as follows: (parent, grandparent, child, grandchild, brother, sister, brother-in-law, son-in-law, etc.) to a person affiliated with a team involved in a contest.

c. If the judge and any person affiliated with a team involved in a contest are former or present teammates, roommates, classmates, business associates, or close personal friends.

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 a defined herein.

1. Reporting of Violation of Article V: NSAA member school 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 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 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, athletic 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 the course of competition.
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 definitely 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 contest is an educational opportunity, not a war between enemies.
   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. If a contest cannot be won by performance of merit, it is better to lose it. A victory won by a vote of “friendship” is a most costly kind of victory. It is a moral defeat and above all else, the schools should exalt honor and high standards.

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, learn all you can from them, but never, under any circumstances, question their integrity.

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.

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)/judges.

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.

**Judge’s 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.
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 s/he doesn’t approve of something the student has said or done. The ONLY legitimate reasons for disqualification are specifically listed on the event BALLOT.

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.

SELECTION OF JUDGES FOR DISTRICT AND STATE CONTESTS

Judges for all district and state contests are selected by the NSAA with input from district directors and participating schools.

1. All registered judges will be considered.
2. NSAA judge’s ballot results submitted by coaches and activities administrators on the online form will be part of the selection criteria.
3. Consideration will be given to experience and geographical location of judges.
4. Consideration for state will be given to a judge’s availability to judge district contests, ballot results, experience and geographical location of judges.
5. Judging fees shall be established by the NSAA Board of Directors.
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 in regard to 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 of 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.

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 shall include a statement offered in 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 doesn’t 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.
10. 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 CRITERION 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.

11. 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.
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 particular 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 particular speech.
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 on 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:

<table>
<thead>
<tr>
<th></th>
<th>Judge 1</th>
<th>Judge 2</th>
<th>Judge 3</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker A</td>
<td>1*</td>
<td>2</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Speaker B</td>
<td>4</td>
<td>1*</td>
<td>1*</td>
<td>6</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Rank</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reciprocal</td>
<td>1</td>
<td>1/2</td>
<td>1/3</td>
<td>1/4</td>
<td>1/5</td>
<td>1/6</td>
<td>1/7</td>
</tr>
<tr>
<td>As a Decimal</td>
<td>1</td>
<td>.5</td>
<td>.33</td>
<td>.25</td>
<td>.2</td>
<td>.17</td>
<td>.14</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th></th>
<th>Converts to</th>
<th>Total</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker A</td>
<td>1.00 .33 .33</td>
<td>1.66</td>
<td>2nd</td>
</tr>
<tr>
<td>Speaker B</td>
<td>.50 1.00 .25</td>
<td>1.75</td>
<td>1st</td>
</tr>
<tr>
<td>Speaker C</td>
<td>.33 .50 .50</td>
<td>1.33</td>
<td>3rd</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th></th>
<th>Converts to</th>
<th>Total</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker A</td>
<td>.25 .50 .20</td>
<td>0.95</td>
<td>4th</td>
</tr>
<tr>
<td>Speaker B</td>
<td>.33 .17 .50</td>
<td>1.00</td>
<td>3rd</td>
</tr>
<tr>
<td>Speaker C</td>
<td>.50 .33 .17</td>
<td>1.00</td>
<td>2nd</td>
</tr>
</tbody>
</table>

* 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 – Highest Cumulative Speaker Points

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:

<table>
<thead>
<tr>
<th>Rank</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reciprocal</td>
<td>1</td>
<td>1/2</td>
<td>1/3</td>
<td>1/4</td>
<td>1/5</td>
<td>1/6</td>
<td>1/7</td>
</tr>
<tr>
<td>As a Decimal</td>
<td>1</td>
<td>.5</td>
<td>.33</td>
<td>.25</td>
<td>.2</td>
<td>.17</td>
<td>.14</td>
</tr>
</tbody>
</table>

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**

<table>
<thead>
<tr>
<th>Ranks</th>
<th>Converts to</th>
<th>Total</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker A</td>
<td>1 5 = 6</td>
<td>1.00 .20</td>
<td>1.20</td>
</tr>
<tr>
<td>Speaker B</td>
<td>3 3 = 6</td>
<td>.33   .33</td>
<td>.66</td>
</tr>
<tr>
<td>Speaker C</td>
<td>2 4 = 6</td>
<td>.50   .25</td>
<td>.75</td>
</tr>
</tbody>
</table>

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

**STATE EXAMPLE**

<table>
<thead>
<tr>
<th>Ranks</th>
<th>Converts to</th>
<th>Total</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker A</td>
<td>1 3 3 = 7</td>
<td>1.00 .33 .33</td>
<td>1.66</td>
</tr>
<tr>
<td>Speaker B</td>
<td>2 1 4 = 7</td>
<td>.50   1.00 .25</td>
<td>1.75</td>
</tr>
<tr>
<td>Speaker C</td>
<td>3 2 2 = 7</td>
<td>.33   .50 .50</td>
<td>1.33</td>
</tr>
</tbody>
</table>

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.
<table>
<thead>
<tr>
<th>CRITERIA FOR EVALUATION</th>
<th>SUPERIOR</th>
<th>EXCELLENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THESIS</strong></td>
<td>Thesis clearly fulfills the purpose of the event. It is rational, reasonable, and relevant. It is justified, clearly stated and well-developed. It shows originality, creativity, and depth of analysis. It is appropriate, genuine, and interesting to the audience. The audience learns or profits in some manner by the speaker’s topic/thesis.</td>
<td>Thesis fulfills the purpose of the event. It is clear and appropriate, but less unique, relevant, or significant. Rationale is less obvious. Analysis lacks depth in some areas. Originality and creativity are not clearly revealed. Audience interest is piqued at times, but not consistently or thoroughly.</td>
</tr>
<tr>
<td><strong>ORGANIZATION</strong></td>
<td>Clear, appropriate, and suitable introduction, body, and conclusion are present. Material is organized logically and coherently. Fluid, parallel transitions connect the segments of the speech, and enable the audience to accurately follow the speaker’s points/arguments. Ending is clear and satisfying.</td>
<td>Introduction, body, and conclusion are clearly present. Material is organized, but ideas are not as fully developed or coherent. Transitions 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.</td>
</tr>
<tr>
<td><strong>CONTENT</strong></td>
<td>Supporting material is sufficient, appropriate, reliable, and clearly relevant. Evidence supports the purpose and stated thesis. Sources are cited effectively when needed. Examples, stories, and details add interest and depth to the speech. Creativity and originality capture audience’s attention. Critical thought is apparent throughout the speech.</td>
<td>Supporting material is adequate, appropriate, and reliable, but may not clearly support the stated thesis or claims. Sources may be cited inconsistently. Examples, stories, and details are included, but are not as abundant or relevant. Creativity, originality, and critical thought are present but inconsistent.</td>
</tr>
<tr>
<td><strong>STYLE and LANGUAGE</strong></td>
<td>Speaker demonstrates mastery of mechanics, syntax, and grammar. Language is appropriate, correct and adapted to oral presentation. Word choice is direct and discriminating. Vocabulary demonstrates color, clarity, vividness, and variety. Figures of speech, allusions, rhetorical devices, and metaphor may be used to enhance understanding.</td>
<td>Speaker demonstrates effective mechanics, syntax, and grammar. Language is appropriate and adapted to oral presentation. Vocabulary clearly 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.</td>
</tr>
<tr>
<td><strong>DELIVERY</strong></td>
<td>Speaker is polished and poised. Posture, gestures, movement, and eye contact are superb. Articulation and pronunciation are clear and correct. Speaker is sincere, direct, and conversational, acknowledging the audience throughout. Pace, pause, volume, emphasis, inflection, and timing enhance understanding. Delivery is extemporaneous.</td>
<td>Speaker is practiced and prepared. Posture, gestures, movement, and eye contact are effective. Articulation and pronunciation are typically clear. Audience is acknowledged. Delivery does not significantly detract from the message. Pace and volume are varied. If used, manuscript or notecard is unobtrusive, serving as a point of reference.</td>
</tr>
<tr>
<td>GOOD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rating Points (35-39)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thesis fulfills purpose of the event, but is vague or undeveloped. Rationale is unclear or absent. Analysis is superficial. Originality and creativity are lacking. It is appropriate and acknowledges the audience, but holds little interest for them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction, body, and conclusion are present, but some parts may be vague or incomplete. Structure is not obvious or apparent. Transitions are awkward, unclear, or missing. A logical progression of ideas is absent, hindering audience’s ability to follow the speaker’s points and ideas. Ending is unclear or abrupt.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaker attempts to provide support, but it is insufficient and lacks clear connection to the thesis. Citations are improper or absent. Sources may lack relevance, credibility, or may not clearly support the stated thesis or claims. Few examples, stories, or details are present. Creativity is lacking. Some supporting material may hinder clarity or understanding.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaker makes frequent errors in mechanics, syntax, or grammar. Listeners can follow the presentation, but may be distracted by errors, slang, or jargon. Vocabulary is limited, awkward, repetitive, or inappropriate to the purpose of the speech. Language confuses or hinders understanding.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaker is generally prepared, but gestures, movement, or eye contact are awkward or ineffective. Vocal variety or volume are inadequate at times. Articulation and pronunciation are sloppy. The audience is not acknowledged effectively. Delivery interferes with understanding. Dependence on manuscript or notecard impedes the message.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 take into account 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 Criterion

A. The speech is overtime exceeding 30 seconds.
### CRITERIA FOR EVALUATION

**THESIS**

**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? Originality? Do examples and details add interest and depth? Does the speech maintain attention and interest?

**STYLE & LANGUAGE**

**DELIVERY**

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

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

<table>
<thead>
<tr>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
<th>10th</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>49</td>
<td>48</td>
<td>47</td>
<td>46</td>
<td>45</td>
<td>44</td>
<td>43</td>
<td>42</td>
<td>41</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>50</th>
<th>49</th>
<th>48</th>
<th>47</th>
<th>46</th>
<th>45</th>
<th>44</th>
<th>43</th>
<th>42</th>
<th>41</th>
<th>40</th>
<th>39</th>
<th>38</th>
<th>37</th>
<th>36</th>
<th>35</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUPERIOR</td>
<td>EXCELLENT</td>
<td>GOOD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 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.
  - 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.
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. Audio-visual 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 any article of clothing not normally worn in the contest situation, intended to enhance the presentations.
F. 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 Criterion

A. The speech is overtime exceeding 30 seconds.
## CRITERIA FOR EVALUATION

### THESIS

### 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? Amuse? Is there appropriate supporting material? Is there creativity? 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

### DELIVERY

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

<table>
<thead>
<tr>
<th>Rank</th>
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<td>1st</td>
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</table>

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

<table>
<thead>
<tr>
<th>Rating</th>
<th>Score</th>
</tr>
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<tbody>
<tr>
<td>Superior</td>
<td>50-49</td>
</tr>
<tr>
<td>Excellent</td>
<td>48-45</td>
</tr>
<tr>
<td>Good</td>
<td>44-41</td>
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<tr>
<td>Average</td>
<td>40-36</td>
</tr>
<tr>
<td>Below average</td>
<td>35-31</td>
</tr>
</tbody>
</table>

### TIME
- **4 minute maximum time limit.**
- No minimum. Penalty 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.

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

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.
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 Criterion
A. The speaker is undertime or overtime exceeding 30 seconds.

EXTEMPORANEOUS COMPUTER USE RULES AND GUIDELINES

1. Extemporaneous Speaking contestants may make use of electronic retrieval 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 traditional 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.

2. Electronic retrieval devices are defined as laptop computers, netbooks, iPads, or other portable electronic retrieval equipment. Secondary devices such as flash drives or external hard drives are allowed as well. **Cell phones or smart phones are prohibited from being used while preparing or before speaking at NSAA tournaments.** Students utilizing a cell phone or smart phone will be disqualified.

3. Source Materials: Students may consult published books, periodical articles, newspaper articles, think tank articles, government reports, or journal articles saved on their electronic retrieval 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.

4. No other source materials will be allowed in the Extemporaneous prep room other than stated above. 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.

5. Power Source: Power plugs or outlets may not be used in the prep room at any time. All computers used in the prep room must be battery operated at all times.

6. Competitors are responsible for making certain their electronic retrieval devices are fully charged at the start of each competition day and for proper power management ensuring that their device remains functional throughout the competition day. Contestants may not use external power sources in the prep room, such as wall outlets and/or extension cords.

7. Internet: Extemporaneous Speaking contestants shall not access the Internet or
communicate electronically with any other individual while in the prep room at any NSAA tournament. All computers must comply with the following provisions:

A. Computers equipped with removable wireless cards must have the cards removed before the beginning of any round of competition. It is the responsibility of the contestant to disengage the equipment.

B. Computers with built-in wireless capability may be used only if the wireless capability is disabled. It is the responsibility of the contestant to disable the equipment.

C. Wired connections (Ethernet or phone) during rounds of competition are not permitted.

D. Computers or other electronic devices may not be used to receive information from any source (coaches or assistants included) inside or outside of the room in which the competition occurs. Internet access, use of email, instant messaging, or other means of receiving information from sources inside or outside of the competition room are prohibited.

E. Penalty: Contestants found to have violated provisions a-d above will be disqualified. In case of a serious dispute or critical question, the acting tournament director (via the NSAA) may be contacted for a ruling.

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

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

10. 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.

11. Students from the same school may share computers during preparation. However, communication among contestants during preparation time is strictly prohibited.
Contestant(s): ___________________________________________ 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? Creativity? Originality? Do examples and details add interest and depth? Does the speech maintain attention and interest?

STYLE & LANGUAGE

DELIVERY

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

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

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

Reason for Decision:

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.

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.
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.

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. Maximum time limit shall be eight minutes.
E. 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 Criterion

A. The speech is overtime exceeding 30 seconds.
INFORMATIVE

Contestant(s): ___________________________________________ Code: ____________

Title/Topic: __________________________________________________________________________

Round: _____ Section: _____ Judge’s Name & Code: __________________________________________

---

CRITERIA FOR EVALUATION

---

**THESIS**
Is there a clearly-stated thesis? Is it appropriate to the purpose of this event? Is it valid?
Justified? Reasonable? Is it genuine and creative? Is there depth of analysis?

---

**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? 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?
Is there color? Variety? Clarity? Vividness?

---

**DELIVERY**
Is the delivery technique appropriate to the purpose?

---

Reason for Decision:

---

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

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<td>41</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>SUPERIOR</th>
<th>EXCELLENT</th>
<th>GOOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
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</table>

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**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".
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 particular 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.

### Manuscripts and Note Cards

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.

<table>
<thead>
<tr>
<th>Event</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persuasive</td>
<td>Paper Manuscript Optional</td>
</tr>
<tr>
<td>Entertainment</td>
<td>One 4”x6” notecard optional</td>
</tr>
<tr>
<td>Extemporaneous</td>
<td>One 4”x6” notecard optional</td>
</tr>
<tr>
<td>Informative</td>
<td>One 4”x6” notecard optional</td>
</tr>
<tr>
<td>Poetry</td>
<td>Paper Manuscript Required</td>
</tr>
<tr>
<td>Oral Interpretation of Drama</td>
<td>Paper Manuscript Required</td>
</tr>
<tr>
<td>Humorous or Serious Prose</td>
<td>Paper Manuscript Optional</td>
</tr>
<tr>
<td>Duet Acting</td>
<td>Manuscripts not permitted</td>
</tr>
</tbody>
</table>

### 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 particular 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.
Oral interpretation and acting seek to communicate to an audience a work of literary art while being true to its intellectual, emotional, and aesthetic purpose. Performers function as a liaison between the author of the literature and the audience which responds to it. Coaches and judges should also consider the following explanations of these events:

Excerpted from: Lewis, Todd, Communicating Literature

In the early to middle part of the century many of the academic instructors of oral interpretation attempted to argue for the distinction of oral interpretation as performance. They set up a chasm between oral interpretation and acting that would separate the art forms. Recent scholarship has wisely spanned the gulf and argued for a more inclusive view of performance studies. Gratefully, we have moved from the stultifying view that oral interpretation is only from the neck up. Both the actor and the interpreter need to analyze a text. Both performers prepare to present persona(e) with accuracy and credibility. Both performers seek the same audience reactions: to please, to entertain, to provoke, to communicate. Arbitrary comments that “This is acting” and “That is interpretation” are based on outmoded proscriptive rules that only serve to hamper creativity performance, and maturity of the performance study discipline.”

Excerpted from: Yordan, Judy E., Roles in Interpretation.

Actors must interpret their roles. Howard R. Martin puts it well as he describes the similarities between these two complementary arts: After all, acting is an “interpretive” art in the sense of deriving from a clear understanding of previous givens (e.g. texts, scenarios, character), and conversely, interpretation is a dramatic art involving empathy, transformation, characterization, and the like.

In the past, interpretation was hampered by arbitrary rules that stated (1) interpreters who moved were acting, (2) interpreters who sat down were acting, and (3) interpreters who did not use a script were acting, among others. Rules like these are proscriptive, limit creativity, and do not make allowances for individual texts or interpretations. The interpreter’s challenge is to fulfill the requirements of the text. Each piece of literature is unique and calls for a different performance style. Rules limit choices, and when they are rigidly followed, rules can be detrimental to the literature as well as to the performance.

Again, coaches and judges should use these general ideas in conjunction with the specific event descriptions and performance rubrics provided in this manual.
<table>
<thead>
<tr>
<th>CRITERIA FOR EVALUATION</th>
<th>SUPERIOR Rating Points (45-50)</th>
<th>EXCELLENT Rating Points (40-44)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SELECTION</strong></td>
<td>The literature is appropriate to the performer and the event. The introduction heightens the audience’s understanding and appreciation of the literature. The author(s) and/or title(s) are clearly communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is clearly maintained.</td>
<td>The literature is appropriate to the performer and the event. The introduction effectively provides necessary background. The author(s) and/or title(s) are clearly communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is adequately maintained.</td>
</tr>
<tr>
<td><strong>PHYSICAL RESPONSIVENESS</strong></td>
<td>Speaker is polished and poised. Posture, gestures, movement, and eye contact are superb. If used, focal points are consistent and clearly delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is handled effectively and unobtrusively.</td>
<td>Speaker is polished and poised. Posture, gestures, movement, and eye contact are effective. If used, focal points are generally consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is handled effectively.</td>
</tr>
<tr>
<td><strong>VOCAL QUALITIES</strong></td>
<td>Articulation and pronunciation are clear and correct. Pace, pause, volume, emphasis, inflection, and timing enhance understanding of the literature. The performer maintains a strong sense of vocal control. If used, characters are distinguished vocally.</td>
<td>Articulation and pronunciation are clear. Pace, pause, volume, emphasis, inflection, and timing are effective. The performer maintains vocal control. If used, characters are distinguished vocally.</td>
</tr>
<tr>
<td><strong>PRESENTATION</strong></td>
<td>If used, characterization is consistent and remains within the realm of suggestion. If used, narration is distinguished from characterization. If used, multiple selections are clearly distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are mastered by the performer.</td>
<td>If used, characterization is consistent. If used, narration is distinguished from characterization. If used, multiple selections are generally distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are effectively used by the performer.</td>
</tr>
<tr>
<td><strong>OVERALL EFFECTIVENESS</strong></td>
<td>The presentation is spontaneous and genuine. The performer creates and maintains a strong sense of mood. The performance advances the moral, social, or philosophical point of the literature. Merit is reflected through the literature’s universality, individuality, and suggestion. The performance is true to the author’s intended purpose.</td>
<td>The presentation is spontaneous and genuine. The performer creates a clear sense of mood. The point of the literature is clear and consistent. Literary merit is apparent. The performance is true to the author’s intended purpose.</td>
</tr>
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</table>
| **GOOD**  
<table>
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<tr>
<th><strong>Rating Points (35-39)</strong></th>
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<tbody>
<tr>
<td>The literature does not adequately fit the performer and/or the event. The introduction is irrelevant or incomplete. The author(s) and/or title(s) are not clearly communicated. Transitions, if needed, are unclear or absent. If poetry, theme is unclear or not identified.</td>
</tr>
<tr>
<td>Speaker is lacking polish and/or poise. Posture, gestures, movement, and eye contact are inconsistent or lacking. If used, focal points are inconsistent or fail to clearly delineate characters or distinguish narration. If used (or required) manuscript is obtrusive. The student makes little attempt to acknowledge the audience.</td>
</tr>
<tr>
<td>Articulation or pronunciation is occasionally unclear or incorrect. Pace, pause, volume, emphasis, inflection, and timing are absent or inconsistent. The performer displays inconsistent vocal control. If used, characters are vocally indistinguishable.</td>
</tr>
<tr>
<td>If used, characterization is inconsistent or fails to remain within the realm of suggestion. If used, narration is not clearly distinguished from characterization. If used, multiple selections are not distinguishable. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are inconsistent.</td>
</tr>
<tr>
<td>The presentation lacks spontaneity. The performer inconsistently maintains a sense of mood. The point of the literature is unclear. Literary merit is questionable or lacking. The performance is not always true to the author's intended purpose.</td>
</tr>
</tbody>
</table>
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, with the exception of 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 manuscript at the request of the judge at the conclusion of the speech.

Lowering Rank Criterion
A. The speech is undertime or overtime exceeding 30 seconds.
POETRY

Contestant(s): ____________________________________________________ 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? If used, are transitions suitable?

PHYSICAL RESPONSIVENESS
Is the script handled effectively? Does the contestant’s bodily responsiveness enhance the presentation? Is there poise? Polish? Control? 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 his/her 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? Suggestion? Individuality? Is there a strong sense of mood?

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

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

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 ___________________

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 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.

Reason for Decision:

41
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. Caricatures or stereotypes should not be penalized if appropriate to the literature. 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 Criterion

A. The speech is overtime exceeding 30 seconds.
**HUMOROUS and SERIOUS**

Contestant(s): ___________________________ 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? Is there poise? Polish? Control? 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? Controlled? Does the contestant understand the material and transfer its meaning to the audience? If used, is characterization consistent? Does it 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? Suggestion? Individuality? Is there a strong sense of mood?

---

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

<table>
<thead>
<tr>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
<th>10th</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>49</td>
<td>48</td>
<td>47</td>
<td>46</td>
<td>45</td>
<td>44</td>
<td>43</td>
<td>42</td>
<td>41</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>SUPERIOR</th>
<th>EXCELLENT</th>
<th>GOOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>50-45</td>
<td>44-40</td>
<td>39</td>
</tr>
</tbody>
</table>

**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

---

Reason for Decision: ___________________________
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. 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, blocks, stools, or other staging devices. 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 nor 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.
G. Interpretation of Drama may be performed with the contestants in any effective arrangement. (i.e. staging devices, chairs, stools, blocks, steps, etc.)
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 Criterion

A. The performance is overtime exceeding 30 seconds.
ORAL INTERPRETATION OF DRAMA

Contestant(s): ___________________________________________ Code: ____________

Title/Topic: __________________________________________________________________________________

Round: _____ Section: _____ Judge’s Name & Code: ______________________________________________

CRITERIA FOR EVALUATION

SELECTION
Is it suitable for this group and the event? Is it well arranged?

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?

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

1st  2nd  3rd  4th  5th  6th  7th  8th  9th  10th

This entry is lowered one rank for overtime exceeding 30 seconds.

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 ___________________
15 minute time limit. No minimum. Penalty 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. __

Reason for Decision:
<table>
<thead>
<tr>
<th>Criteria for Evaluation</th>
<th>Superior (Rating Points 45-50)</th>
<th>Excellent (Rating Points 40-44)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Selection</strong></td>
<td>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.</td>
<td>The script is almost always appropriate. The Introduction almost always captures attention. The playwright and title are almost always communicated. The clear transitions are almost always provided.</td>
</tr>
<tr>
<td><strong>Understanding</strong></td>
<td>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.</td>
<td>The actors almost always demonstrate an understanding. The performance is almost always true to the playwright's intent. The actors are almost always in control. The actors almost always convey an understanding of the performance.</td>
</tr>
<tr>
<td><strong>Characterization</strong></td>
<td>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 through the use of gesture, movement, facial expression, and posture. Characters are clearly motivated and sustained. The actors are very well rehearsed and distinct.</td>
<td>The actors almost always create characters. The actors almost always project, enunciate and articulate. The actors almost always physically create characters. The characters are almost always believable.</td>
</tr>
<tr>
<td><strong>Ensemble Effect</strong></td>
<td>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.</td>
<td>The actors almost always work together. The performance almost always shows evidence of rehearsal. The actors are almost always focused.</td>
</tr>
<tr>
<td><strong>Overall Effect</strong></td>
<td>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.</td>
<td>The actors are almost always the physical embodiment of the characters. The actors almost always use external expression. The actors are almost always polished. The characters are almost always controlled.</td>
</tr>
</tbody>
</table>
The Script is sometimes appropriate. The introduction somewhat captures attention. The playwright and title are somewhat communicated. Clear transitions are sometimes provided.

The actors sometimes demonstrate an understanding. The performance is sometimes true to the playwright. The actors are sometimes in control. The actors sometimes understand the performance.

The actors sometimes create characters. The actors sometimes project, enunciate and articulate. The actors sometimes physically create characters. The characters are sometimes believable.

The actors sometimes work together. The performance sometimes shows evidence of rehearsal. The actors are sometimes focused.

The actors are sometimes the physical embodiment of the characters. The actors sometimes use external expression. The actors are sometimes polished. The characters are sometimes controlled.
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 of the two 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 Criterion
The performance is overtime (exceeding 30 seconds).
Contestant(s): _____________________________________________ 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?

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

CRITERIA FOR EVALUATION

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

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

This entry is lowered one rank for overtime exceeding 30 seconds.

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

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.
**CRITERIA FOR EVALUATION**

**THESIS**

**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**

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

---

**Reason for Decision:**
Need to slow down and articulate. Subjects and verbs did not agree. Need analogy to help audience understand.

---

**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

---

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

1st  2nd  3rd  4th  5th  6th  7th  8th  9th  10th

**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

---

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 comments & Reason for Decision

PERSUASIVE

Contestant(s): ____________________________________________________________ Code: ____________

Title/Topic: __________________________________________________________________________________

Round: _____ Section: _____ Judge’s Name & Code: _____________________________________________

CRITERIA FOR EVALUATION

THESIS

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

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.

1st  2nd  3rd  4th  5th  6th  7th  8th  9th  10th

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

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.

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
<table>
<thead>
<tr>
<th><strong>Acting</strong></th>
<th>Art of performing a role</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adapt</strong></td>
<td>To change a text from one form to another</td>
</tr>
<tr>
<td><strong>Articulation</strong></td>
<td>Clearly pronouncing words</td>
</tr>
<tr>
<td><strong>Audible</strong></td>
<td>Able to be heard</td>
</tr>
<tr>
<td><strong>Audio Aids</strong></td>
<td>Materials of sound to illustrate concepts</td>
</tr>
<tr>
<td><strong>Author’s Intent</strong></td>
<td>Reason for or intent in writing</td>
</tr>
<tr>
<td><strong>Ballot</strong></td>
<td>Evaluation form to indicate rank, rating and Reason for Decision</td>
</tr>
<tr>
<td><strong>Blocking</strong></td>
<td>Movements made during a performance</td>
</tr>
<tr>
<td><strong>Body language</strong></td>
<td>Using expressions and body movement to communicate rather than words</td>
</tr>
<tr>
<td><strong>Build</strong></td>
<td>The increase of vocal intensity toward a climactic point</td>
</tr>
<tr>
<td><strong>Characterization</strong></td>
<td>Creating a role</td>
</tr>
<tr>
<td><strong>Conflict</strong></td>
<td>A dramatic opposition of the protagonist with society, with his or her peers, or with him or herself</td>
</tr>
<tr>
<td><strong>Content</strong></td>
<td>The subject or ideas contained in a speech</td>
</tr>
<tr>
<td><strong>Copyright</strong></td>
<td>Legal right to copy literary, musical or artistic work in any form.</td>
</tr>
<tr>
<td><strong>Costuming</strong></td>
<td>Wearing any article of clothing not normally worn to enhance the presentation.</td>
</tr>
<tr>
<td><strong>Delivery</strong></td>
<td>Transfer of the content</td>
</tr>
<tr>
<td><strong>Diction</strong></td>
<td>The style, dialect, rhythm, and words of the characters</td>
</tr>
<tr>
<td><strong>Emoting</strong></td>
<td>Expressing emotions</td>
</tr>
<tr>
<td><strong>Empathy</strong></td>
<td>Emotional feedback between performer and audience</td>
</tr>
<tr>
<td><strong>Ethics</strong></td>
<td>Rules or standards that govern conduct</td>
</tr>
<tr>
<td><strong>Etiquette</strong></td>
<td>Appropriate conduct</td>
</tr>
<tr>
<td><strong>External traits</strong></td>
<td>Characteristics that make up physical appearance, such as posture, gestures, mannerisms, voice, and clothing</td>
</tr>
<tr>
<td><strong>Genre</strong></td>
<td>A type or classification of literature</td>
</tr>
<tr>
<td><strong>Gestures</strong></td>
<td>Movements of separate parts of the body such as waving an arm or shrugging a shoulder</td>
</tr>
<tr>
<td><strong>Hand props</strong></td>
<td>Items handled and/or carried on stage by performers</td>
</tr>
<tr>
<td><strong>Holding for laughs</strong></td>
<td>Waiting for audience laughter to diminish before continuing dialogue</td>
</tr>
<tr>
<td><strong>Inflection</strong></td>
<td>Variety of vocal pitch</td>
</tr>
<tr>
<td><strong>Internal traits</strong></td>
<td>The characteristics that make up personality, such as family circumstances, environment, occupation, level of education, interests, and so on</td>
</tr>
<tr>
<td><strong>Interplay</strong></td>
<td>Interaction between characters</td>
</tr>
<tr>
<td><strong>Levels</strong></td>
<td>Platform, step, kneeling</td>
</tr>
<tr>
<td><strong>Literary Merit</strong></td>
<td>High quality of writing attributed to works of literature including drama, poetry, prose</td>
</tr>
<tr>
<td><strong>Manuscript</strong></td>
<td>Handwritten or typed document</td>
</tr>
<tr>
<td><strong>Master gesture</strong></td>
<td>A distinctive gesture used to establish a character’s personality</td>
</tr>
<tr>
<td><strong>Motivation</strong></td>
<td>A specific reason for saying or doing something; to show a character’s desires through voice and movement</td>
</tr>
<tr>
<td><strong>Notecard</strong></td>
<td>A paper card on which notes are written</td>
</tr>
<tr>
<td><strong>Objectives</strong></td>
<td>Goals</td>
</tr>
<tr>
<td>----------------</td>
<td>-------</td>
</tr>
<tr>
<td><strong>Open stance</strong></td>
<td>When performer faces the audience; full front</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Body with a particular purpose</td>
</tr>
<tr>
<td><strong>Original</strong></td>
<td>Piece of work composed by the performer and not a copy by someone else</td>
</tr>
<tr>
<td><strong>Overall Effectiveness</strong></td>
<td>Objectives are achieved and/or targeted problems are solved</td>
</tr>
<tr>
<td><strong>Overtime</strong></td>
<td>Performance did not meet prescribed time limits for that event</td>
</tr>
<tr>
<td><strong>Paraphrasing</strong></td>
<td>Putting into words that are not easily understood</td>
</tr>
<tr>
<td><strong>Parody</strong></td>
<td>Imitate in a humorous way</td>
</tr>
<tr>
<td><strong>Physical Responsiveness</strong></td>
<td>Coordination of language and physical movement</td>
</tr>
<tr>
<td><strong>Pitch</strong></td>
<td>The relative highness or lowness of a voice</td>
</tr>
<tr>
<td><strong>Plagiarism</strong></td>
<td>Taking someone else’s work or ideas and passing them off as one’s own</td>
</tr>
<tr>
<td><strong>Plot</strong></td>
<td>The story from beginning to end</td>
</tr>
<tr>
<td><strong>Presentation</strong></td>
<td>Act of giving or showing</td>
</tr>
<tr>
<td><strong>Presentational</strong></td>
<td>A style in which performer may speak directly to the audience</td>
</tr>
<tr>
<td><strong>Project</strong></td>
<td>To increase voice or actions so they will carry to the audience</td>
</tr>
<tr>
<td><strong>Published</strong></td>
<td>Materials for which the coach is able to provide proof of publication using either of the following methods: Originating in print or digital form</td>
</tr>
<tr>
<td><strong>Rank</strong></td>
<td>Numerical order of performers within a round</td>
</tr>
<tr>
<td><strong>Rate</strong></td>
<td>The speed at which one speaks</td>
</tr>
<tr>
<td><strong>Rating</strong></td>
<td>Classification based on points categorizing the performance as Superior, Excellent, Good</td>
</tr>
<tr>
<td><strong>Reason for Decision</strong></td>
<td>Statement offered in explanation or justification</td>
</tr>
<tr>
<td><strong>Resolution</strong></td>
<td>The end of a plot when the conflict is resolved</td>
</tr>
<tr>
<td><strong>Resonance</strong></td>
<td>A rich, warm vocal tone</td>
</tr>
<tr>
<td><strong>Riser</strong></td>
<td>A platform used to create different levels</td>
</tr>
<tr>
<td><strong>Round</strong></td>
<td>Collection of performers who are slated to compete against each other</td>
</tr>
<tr>
<td><strong>Rubric</strong></td>
<td>Evaluation tool of judging standards</td>
</tr>
<tr>
<td><strong>Script</strong></td>
<td>A printed copy of the piece</td>
</tr>
<tr>
<td><strong>Selection</strong></td>
<td>The act of choosing</td>
</tr>
<tr>
<td><strong>Sight Lines</strong></td>
<td>Unobstructed line of sight between the judge and performer</td>
</tr>
<tr>
<td><strong>Style</strong></td>
<td>Distinct manner of expression</td>
</tr>
<tr>
<td><strong>Subtext</strong></td>
<td>Information that is implied in the dialogue but not stated</td>
</tr>
<tr>
<td><strong>Suspend disbelief</strong></td>
<td>The ability of a viewer to accept what he or she sees and hears as real</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>The underlying message or meaning of a piece of literature</td>
</tr>
<tr>
<td><strong>Thesis</strong></td>
<td>A position stated</td>
</tr>
<tr>
<td><strong>Transitions</strong></td>
<td>Connections between sentences and paragraphs (must not change author's intent)</td>
</tr>
<tr>
<td><strong>Unity</strong></td>
<td>A balance in the variety and kinds of movement</td>
</tr>
<tr>
<td><strong>Unpublished</strong></td>
<td>Material used for introductions and transitions of interpretations shall be the original work of the performer</td>
</tr>
<tr>
<td><strong>Visual Aids</strong></td>
<td>Materials to assist in the visualization of concepts</td>
</tr>
<tr>
<td><strong>Visualize</strong></td>
<td>To picture in one's mind</td>
</tr>
<tr>
<td><strong>Vocal Qualities</strong></td>
<td>Variations in the way you speak</td>
</tr>
<tr>
<td><strong>Volume</strong></td>
<td>The relative loudness of a voice</td>
</tr>
</tbody>
</table>
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