

VIRGINIA HIGH SCHOOL LEAGUE  
1642 STATE FARM BLVD.  
CHARLOTTESVILLE, VA 22911  
434-977-5943 (FAX)

**PLEASE FAX THIS FORM TO THE VHSL OFFICE  
WHEN YOU RECEIVE YOUR KIT. THANK YOU!**

I have received my Regional Forensics Meet Director's Kit.

Region: \_\_\_\_\_

Director: \_\_\_\_\_

School: \_\_\_\_\_

Home Telephone Number: \_\_\_\_\_

Email: \_\_\_\_\_

Date of Meet: \_\_\_\_\_

# Checklist for Organizing a Forensics Tournament

## BEFORE THE TOURNAMENT

### **I. At least six weeks before the tournament:**

- \_\_\_\_\_ A. Prepare and mail letters of invitation announcing the date, time, location and a VHSL entry form to all schools in your district or region.
- \_\_\_\_\_ B. Begin to contact the judges for the tournament. Consult the VHSL Judging List. Once your judging pool is set, follow-up with a letter offering again the date, time, location, as well as judging rules and information. Ask judges to bring a stopwatch if possible.

### **II. At least one month before the tournament:**

- \_\_\_\_\_ A. Check with your principal and/or athletic/activities director about awards and discuss your budget. Check with your accountant about money for judges which will be reimbursed by the district or region.
- \_\_\_\_\_ B. Begin copying critique sheets, ballots, facility maps, instructions for judges and coaches, judge's assignment sheets and tab room forms.
- \_\_\_\_\_ C. Plan, type and copy your schedule. Allow plenty of flexibility in the schedule, especially between the last preliminary round and finals. (See samples enclosed)
- \_\_\_\_\_ D. Have critique sheets stapled or clipped together in packets of eight with a ballot on top. Eight will allow for an extra, but the judge may need it. Circle the appropriate event on the ballot. (Enclosed)
- \_\_\_\_\_ E. Arrange for a custodian to be present on tournament day.
- \_\_\_\_\_ F. Arrange for tab room personnel. You may wish to use coaches who cannot judge in the TAB Room. Have a least six people to work the TAB Room.
- \_\_\_\_\_ G. Make food arrangements for tournament day. A parent committee can help in this area. Be sure to notify the schools that food will be available and its costs, if any. (Possible fund-raiser)
- \_\_\_\_\_ H. Arrange for several additional back-up judges.
- \_\_\_\_\_ I. Invite an administrator to welcome tournament participants and/or to assist with the presentation of awards.
- \_\_\_\_\_ J. Arrangement for a hospitality lounge for judges and coaches. Parents can help here.

### **III. Within two weeks of the tournament:**

- \_\_\_\_\_ A. Arrange for media coverage.
- \_\_\_\_\_ B. Gather supplies and have them ready.
  - 1. Folders for schools and for judges

2. Business envelopes
3. Large manila envelopes -- one for each school
4. Posters for announcing finals
5. Markers

\_\_\_\_\_ C. Up-date yourself on the progress of food committee.

\_\_\_\_\_ D. Notify faculty and staff of rooms to be used on tournament day.

\_\_\_\_\_ E. Keep up with school entries as they begin to arrive.

1. Label a folder for each participating school. Include in the folder instructions to the coach, the appropriate number of maps and schedules of the day and the schematic sheets for each student once ready.
2. Make a judge's folder for each judge. Include guidelines for judges, rules for each event he/she is expected to judge, a map and a schedule of the day.
3. Complete the Master Entry Form.
4. Mark the school name on a manila envelope for critique forms.

\_\_\_\_\_ F. Assign some volunteers to be timekeepers and locate as many stopwatches as possible. The judge may keep time or ask someone in the room to volunteer.

\_\_\_\_\_ G. Assign a team of auditors to check preliminary results, if you are using a format that calls for a final round.

\_\_\_\_\_ H. Arrange to use a copy machine on tournament day.

\_\_\_\_\_ I. Pick up awards from principal or athletic director.

\_\_\_\_\_ J. Make a list of available rooms to be used in the building. You'll need this for scheduling and for unlocking doors on tournament day.

\_\_\_\_\_ K. Assign a code letter to each school and a number of each contestant, e.g. A-3. (Do this just before you prepare your schematics so that they will be as accurate as possible.)

\_\_\_\_\_ L. Prepare your schematics for each event. (See sample guidelines in Director's Packet)

\_\_\_\_\_ M. Duplicate enough copies of each schematic so that every contestant in that event has one. Put them in the school folder for the coach to hand out.

\_\_\_\_\_ N. Complete the judges' folders.

1. Include a judging packet (critique sheets and ballot) for each round.
2. Insert a completed judging assignment form or you can write this in pencil on the front of the folder along with the round number, room number and time.
3. Include a schematic for each event to be judged.
4. Put judging packets and schematics in the folder in the order that they are to be judged.

\_\_\_\_\_ O. Complete school folders.

\_\_\_\_\_ P. Check on food committee.

\_\_\_\_\_ Q. Double check supplies list: pens, pencils, posters for announcing finals, magic markers, masking tape, white

out, calculators, stopwatches, paper clips, scissors, stapler, staples, scratch pads, xerox paper, tab room forms (tally sheets and sweepstakes, etc.), manila envelopes with school names on them and a clock/watch.

- \_\_\_\_\_ R. Arrange to have a P.A. system set up for the general meeting and awards.
- \_\_\_\_\_ S. Go to the accountant about the stipend for judges (checks).
- \_\_\_\_\_ T. Select a committee of three people to adjudicate any challenges over published material where required.

#### **IV. Day before the tournament:**

- \_\_\_\_\_ A. If there have been any drops or additions to the tournament, make a note on the proper schematic, both your copy and the school copy.
- \_\_\_\_\_ B. Prepare a cash box for concessions.
- \_\_\_\_\_ C. Have checks ready for judges and tab room personnel.
- \_\_\_\_\_ D. Make sure the heat or air conditioning will be on.
- \_\_\_\_\_ E. Make sure restrooms will be open, clean and supplied.
- \_\_\_\_\_ F. Arrange to have bells turned off for tournament day. No all-call announcements over school public address system once rounds have begun.
- \_\_\_\_\_ G. Set up as much as possible for the next day.
  - 1. Set up registration table and chairs.
  - 2. Check on public address system, podium and table for awards.
  - 3. Invite your parent food committee to set up whatever is needed.
  - 4. Put signs on doors in the hall for directions.
  - 5. Set up tab room with table, chairs, supplies, etc.
- \_\_\_\_\_ H. Secure master keys as necessary.
- \_\_\_\_\_ I. Remind teachers to secure personal items as rooms will be used for the tournament.
- \_\_\_\_\_ J. Arrange to have walkie-talkie communication between director and custodian (if possible).
- \_\_\_\_\_ K. Double check school folders.
- \_\_\_\_\_ L. Double check judges' folders.
- \_\_\_\_\_ M. Remind registration staff, custodian, etc. of time of arrival for tournament day.
- \_\_\_\_\_ N. Make notes of last minute announcements and changes for the general meeting.
- \_\_\_\_\_ O. List the code and contestant's name on the tally sheet. If you wish, this can be done while round one is going on, but sometimes it is better to have this done. If there is a change, just drop the student by drawing a line through or add the student's name to the bottom of the list.

# FORENSICS TOURNAMENT DAY CHECK LIST

## BEFORE AND DURING TOURNAMENT

- \_\_\_\_\_ A. Arrive early.
- \_\_\_\_\_ B. Meet the custodian and set up.
- \_\_\_\_\_ C. Meet parent food committee.
- \_\_\_\_\_ D. Set up refreshments for tab room.
- \_\_\_\_\_ E. Cut on the copy machine -- it has to warm up!
- \_\_\_\_\_ F. Set up registration materials.
- \_\_\_\_\_ G. Make sure support staff understands their assignments and are in place.
- \_\_\_\_\_ H. Assign a person to answer the phone in case of emergency.
- \_\_\_\_\_ I. Wait for schools and judges to arrive and check in.
- \_\_\_\_\_ J. Meet with your judges to review all rules and answer questions. This meeting should take place at least 30 minutes prior to the opening assembly (during registration).
- \_\_\_\_\_ K. Get started on time with the general meeting and rounds.
- \_\_\_\_\_ L. Get your tab room personnel organized after the first round has started.
- \_\_\_\_\_ M. Post all final events at one time. One may need to post extemp as early as possible in order to do the extemp draw early. Be very careful about double checking lists of qualifiers for event finals. Unless tabulations are posted there is no opportunity for schools to check results until competition is over, and then it would be too late for qualifiers omitted.
- \_\_\_\_\_ N. When a final round format is used, assign a team of auditors to check preliminary tabulations after the final round has started.
- \_\_\_\_\_ O. Before announcing awards, copy all completed tally forms and sweepstakes forms and put one copy in each school envelope. Close up the envelopes and hold them until after all awards are given out. Coaches may pick them up immediately following awards, and must be told that they have one hour to check the results and notify the director of any mistakes. A school which leaves the tournament site prior to the end of the review period forfeits the right to contest or correct results.

## AFTER THE TOURNAMENT

- \_\_\_\_\_ A. Reconcile finances and give copies to principal, athletic/activities director and accountant for district or regional reimbursement.

Provide a Request for Payment Form to each judge to fill out and return to you before the end of the festival. Check the forms for completeness.

**Important Note:** It is important that payment for judges is processed expeditiously to ensure that they will continue to serve the League. Collect all Request for Payment forms at the end of the tournament and turn them in to your Conference/Region Treasurer. The Treasurer will complete a Transmittal Form and will send that form, the Request for Payment Forms and a check to the VHSL office. Upon receipt, VHSL will process checks for the judges. The sooner this is done, the sooner judges will get paid, and the sooner they are satisfied for being compensated for their services.

- \_\_\_\_\_ B. Deposit concessions.
- \_\_\_\_\_ C. Write thank you notes.
- \_\_\_\_\_ D. Arrange for publicity to local newspaper announcing winners.
- \_\_\_\_\_ E. Send copy of tournament results to schools that left early.
- \_\_\_\_\_ F. Pack up for possible use in the future.
- \_\_\_\_\_ G. Immediately send the district report to the appropriate school and director of the regional tournament and the regional report to the VHSL office. Be sure to keep a copy on file.
- \_\_\_\_\_ H. Report sportsmanship violations to administration of offending school and copy to VHSL Deputy Director Tom Dolan.

# Forensics Meet Judge Response Form

Name: \_\_\_\_\_

School: \_\_\_\_\_ Group: \_\_\_\_\_

Daytime Phone Number: \_\_\_\_\_ Email: \_\_\_\_\_

Best Time to Call: \_\_\_\_\_

Home Address: \_\_\_\_\_

\_\_\_\_\_, VA \_\_\_\_\_

(Zip)

Evening Phone Number: \_\_\_\_\_

Best Time to Call: \_\_\_\_\_

**IMPORTANT:** To avoid conflict of interest in making judging assignments, please identify any VHSL school with which you might be identified because of place of residence, student attendance or place of employment:

\_\_\_\_\_

**IMPORTANT:** To avoid an assignment to judge a student you have already seen, please identify any Conference or Regional tournament you have judged this year.

\_\_\_\_\_

\_\_\_\_\_ Yes, I will serve as a judge in the categories checked below:

NOTE: Because a judge will not see a single category more than once, please indicate at least four categories you are willing to judge. Be advised that in order to assure coverage of all categories, you may be assigned to a category other than those you prefer.

- |  |                                       |
|--|---------------------------------------|
| _____ Extemporaneous Speaking          | _____ Impromptu                       |
| _____ Original Oratory                 | _____ Storytelling                    |
| _____ Humorous Dramatic Interpretation | _____ Serious Dramatic Interpretation |
| _____ Prose Interpretation             | _____ Poetry Interpretation           |
| _____ Humorous Duo Interpretation      | _____ Serious Duo Interpretation      |

\_\_\_\_\_ Thanks, but I will NOT be able to serve as a judge for this meet.

Signature: \_\_\_\_\_

**Please complete and return this form immediately to:**

\_\_\_\_\_ (Fax)

\_\_\_\_\_ (Email)

# SCHMATIC/POSTINGS

Event: \_\_\_\_\_

	Section 1	Section 2	Section 3	Section 4	Section 5
	Room:	Room:	Room:	Room:	Room:
ROUND 1	Judge:	Judge:	Judge:	Judge:	Judge:
ROUND 2					
ROUND 3					



# JUDGING ASSIGNMENT SHEET

You will be judging the following:

	Time	Event	Room
Round 1			
Round 2			
Round 3			
Final			

Please turn in your ballots and critique sheets to the Tab Room immediately after each round.

Tab Room: \_\_\_\_\_

Lounge: \_\_\_\_\_

The rules for each event are printed on the critique sheets. Please review these. Mark a rank and score on each individual critique sheet.

Thank you for your help. Have a nice day!



# EVENT BALLOT

**EVENT:** Extemporaneous Speaking

Impromptu Speaking

Original Oratory

Storytelling

Humorous Dramatic Interpretation

Serious Dramatic Interpretation

Prose Interpretation

Poetry Interpretation

Humorous Duo Interpretation

Serious Duo Interpretation

**ROUND:** 1 2 3 4 Final

**ROOM:** \_\_\_\_\_

**SECTION:** \_\_\_\_\_

Code	Speaker's Name	Rank	Score (70-100)

**COMPLETE THIS BALLOT AND RETURN IT TO THE TAB ROOM ALONG WITH ALL INDIVIDUAL CRITIQUE SHEETS IMMEDIATELY AFTER EACH ROUND.**

Judge's Signature: \_\_\_\_\_





## REGIONAL DIRECTOR'S FORENSIC MEET REPORT FORM

**INSTRUCTIONS:** Complete this entry form in duplicate; retain one copy for your files and send one copy to the Virginia High School League office within 48 hours following your district meet.

**TYPE OR PRINT**

**GROUP:** 1A / 2A / 3A / 4A / 5A / 6A (circle one)    **REGION:** \_\_\_\_\_

**LOCATION:** \_\_\_\_\_    **DATE:** \_\_\_\_\_

**SCHOOLS ENTERED:**

- |          |          |           |
|----------|----------|-----------|
| 1. _____ | 5. _____ | 9. _____  |
| 2. _____ | 6. _____ | 10. _____ |
| 3. _____ | 7. _____ | 11. _____ |
| 4. _____ | 8. _____ | 12. _____ |

**MEET WINNERS**

**TEAM CHAMPION:** \_\_\_\_\_

1. Extemporaneous Speaking

First Place: _____	of _____	High School
Second Place: _____	of _____	High School
Third Place: _____	of _____	High School
Fourth Place: _____	of _____	High School

2. Impromptu

First Place: _____	of _____	High School
Second Place: _____	of _____	High School
Third Place: _____	of _____	High School
Fourth Place: _____	of _____	High School

3. Original Oratory

First Place: _____	of _____	High School
Second Place: _____	of _____	High School
Third Place: _____	of _____	High School
Fourth Place: _____	of _____	High School

4. Storytelling

First Place: _____	of _____	High School
Second Place: _____	of _____	High School
Third Place: _____	of _____	High School
Fourth Place: _____	of _____	High School

5. Humorous Dramatic Interpretation

First Place: _____	of _____	High School
Second Place: _____	of _____	High School
Third Place: _____	of _____	High School
Fourth Place: _____	of _____	High School

6. Serious Dramatic Interpretation

First Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Second Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Third Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Fourth Place: \_\_\_\_\_ of \_\_\_\_\_ High School

7. Prose Interpretation

First Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Second Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Third Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Fourth Place: \_\_\_\_\_ of \_\_\_\_\_ High School

8. Poetry Interpretation

First Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Second Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Third Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Fourth Place: \_\_\_\_\_ of \_\_\_\_\_ High School

9. Humorous Duo Interpretation

First Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Second Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Third Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Fourth Place: \_\_\_\_\_ of \_\_\_\_\_ High School

10. Serious Duo Interpretation

First Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Second Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Third Place: \_\_\_\_\_ of \_\_\_\_\_ High School  
Fourth Place: \_\_\_\_\_ of \_\_\_\_\_ High School

SIGNED: \_\_\_\_\_, Meet Director

DATE: \_\_\_\_\_ Email: \_\_\_\_\_

HOME TELEPHONE NO.: \_\_\_\_\_

# Published Materials

Oral interpretation events require the use of published work. Selections used shall be cuttings from published printed material, the approved list of online sources, the approved list of apps, or e-books that also exist in published printed format. Recorded material not printed and published is prohibited. If a selection is challenged, a school representative must be able to identify the printed source or e-book on the spot and will be asked to produce an original or copy of an original to verify publication. For online sources, a school representative must provide a printed copy of the complete, original text with cuts denoted, in addition to a digital copy loaded from the original source link. For apps, a school representative must be able to identify the published material by accessing it on the spot via the app. If publication cannot be verified to the satisfaction of the tournament director, the student will be disqualified. All disputes will be settled at the conference, regional or state level where the challenge was made.

Tournament director must provide internet access for the purposes of validating authenticity of online sources that are challenged. It is recommended that tournament director appoint additional tab room staff specifically for this purpose. Only in the event that internet service becomes unavailable, the tournament director may defer to the hard copy.

## **Ad-Hoc Published Materials Committee**

Kimberlee Brittingham, New Kent High School  
Tiffany Carter, Bland/Rocky Gap High School  
Duane Hyland, Lake Braddock Secondary School  
Mark Ingerson, Salem High School-Salem  
Dan Prince, Lee-Davis High School

Members of VHSL schools may submit requests to approve sites by sending Director of Activities Lisa Giles ([lgiles@vhsl.org](mailto:lgiles@vhsl.org)) a link to the online source by **April 1** each year. A rationale for the site recommendation is appreciated, but not required. The ad hoc Published Materials committee will review requests annually, and those that are approved will be published each fall in the VHSL Forensics Manual. Requests received after April 1 will be carried over to the next year.

Approved sites do not necessarily reflect the committee's opinion on quality of material.

## **2016-17 Approved List of Online Sources**

1. The Adirondack Review, <http://www.theadirondackreview.com>
2. IndieTheaterNow.com
3. Contemporary World Literature, <http://www.contemporaryworldliterature.com>
4. Cross Connect, <http://ccat.sas.upenn.edu/xconnect/>
5. East of the Web, [www.eastoftheweb.com/short-stories/indexframe.html](http://www.eastoftheweb.com/short-stories/indexframe.html)
6. Family Friend Poems, [www.familyfriendpoems.com](http://www.familyfriendpoems.com)  
**Note:** This site requires permission be obtained by authors before material is used. Permission must be on hand at tournament.
7. Free Drama, <http://www.freedrama.net>  
**Note:** Material from the "Mad-Scripts!" section of the site is prohibited.
8. Front Porch Journal, <http://frontporchjournal.com/index.asp>
9. [www.jddramapublishing.com](http://www.jddramapublishing.com)  
**Note:** Printed script that comes in booklet form with a jacket and ISBN is what is approved. Word document is not approved.



10. The Library of Congress, Poetry 180, <http://www.loc.gov/poetry/180/p180-list.html>
11. Memorious, <http://www.memorious.org>
12. Mushroom Cloud Press, <http://mushroomcloudpress.com/>
13. [www.poemhunter.com](http://www.poemhunter.com)
14. Poetry Foundation, <http://www.poetryfoundation.org>
15. Poetry Out Loud, [www.poetryoutloud.org](http://www.poetryoutloud.org)
16. [www.poets.org](http://www.poets.org)
17. Speech Geek, [www.speechgeek.com](http://www.speechgeek.com)  
**Note:** This site disables links two months after purchase. It is the coach's responsibility to contact Speech Geek to ensure link is reactivated during competition, otherwise the contestant is in violation.
18. Story South, <http://www.storysouth.com>
19. Tibetan Tree Frog, <http://ttfforensics.tripod.com/tibetantreefrogpublishing/>
20. Toasted Cheese, <http://tclj.toasted-cheese.com/>
21. The Oscar Wilde Collection, <http://www.oscarwildecollection.com>

#### **2016-17 Approved List of Apps**

1. iBook
2. Kindle
3. Nook
4. Short Stories eReader (East of the Web)

# Handbook rules with interpretations and guidelines

**Principals and Coaches:** The following information is taken from the VHSL Handbook. Interpretations appear in orange italics.

## SECTION 30: PENALTIES

**30-4-4 Specific Penalty for VHSL Event Not Being in Compliance with Policies-**In situations where a member school hosts an event in which all VHSL guidelines are not enforced the following can apply:

- The host and all participating member schools will receive a Warning.
- The host school loses the ability to sanction that sport/activity tournament for three years.
- The host will be subject to a fine of \$50 for each VHSL member school participating in the event.

## SECTION 112: EXTEMPORANEOUS SPEAKING.

**112-1-1 Introduction-**The League sponsors a program in extemporaneous speaking leading to championships in each group. These contests are held as part of the school, conference, regional and state forensic meets.

**112-2-1 Purpose-**The purpose of the extemporaneous speaking event is to encourage students to combine clear thinking, good extempore, conversational speaking and interesting presentation in establishing a definite thought with respect to current fact and opinion on a designated topic as presented by contemporary sources.

**112-3-1 Contest Regulations-**Topics for extemporaneous speaking shall be chosen from articles appearing in the issues of national newsmagazines such as *Newsweek*, *Time* and *U. S. News and World Report* or from mainstream newspapers with national circulations. Topics will be selected from these periodicals, may relate to either domestic or foreign affairs and will be released at least 30 days before each tournament.

**112-3-2** Questions pertaining to topics will be provided and are not to be made known to the contestants before the event.

**112-3-3** The speech shall not exceed seven minutes in length. There is no minimum time requirement as long as the topic is adequately covered; however, the contestant is encouraged to speak at least four minutes.

**112-4-1 Preparation-**Speeches should have as their purpose either to stimulate, to convince, to persuade or to influence action.

**112-4-2** In preparing his/her speech, the contestant should concentrate on originality of his/her theme, relevance of his/her content to his/her topic, depth and logic of thought in his/her content, fresh and challenging approach, clarity of organization and adequate evidence. When delivering his/her speech, the contestant should keep in mind the conversational style of delivery, earnestness and concerned delivery (sincerity plus ardor), simplicity, accurateness and vividness of language and manner, pleasing and varied vocal qualities, posture and bodily movement that are neither stiff nor slovenly, and gestures that are *felt* as necessary. Above all, he/she should concentrate more on quality of content than on quality of delivery even though the latter is important in the process of communication.

**112-5-1 Contest Procedures-**The order in which contestants speak is determined by lot on the schematic pairings.

**112-5-2** Contestants shall report to an assigned area where they will, in order, draw three questions each. From these, each contestant is to choose one and return the other two. All students in each section will draw from the same list of questions. After the first speaker

has chosen his/her question, the second speaker will draw his/her question ten minutes later, and so on, in ten-minute intervals for each speaker. A different topic area will be used for each round.

**112-5-3** Each contestant shall have 30 minutes to prepare before he/she is to speak. Timing begins immediately after the three questions are drawn. The speaker shall withdraw to the specified area and prepare himself/herself to speak. During this preparation period, he/she must not consult with anyone or make use of previously prepared notes. Reference books, newspapers and magazines shall be permitted.

**112-5-4** The speaker shall be allowed to use both sides of one note card not exceeding 4" x 6" in size and provided by the tournament.

**112-5-5** At the end of the 30-minute preparation period, it shall be the responsibility of the student to report immediately to the speaking area.

*Students must not leave the prep room with any materials other than their question strip and optional note card.*

**112-5-6** Either before beginning the speech or as part of the introduction, the contestant is to read his/her question in the *exact words or phrasing* as it appears on the paper he/she selected.

**112-5-7** Visual aids and/or props used while speaking are prohibited.

**112-5-8** A judge or person appointed by the judge will use a stopwatch to time each speech, indicating progress with hand signals. There is NO minimum time requirement but the contestant must cover the subject adequately. The timekeeper will indicate time elapsed at the beginning of the fourth minute of the speech, show the progression of minutes at five and six, 6:30 and at the end of the seventh minute indicate that time has expired. The speaker must conclude the speech at the end of the seven minutes.

*Extemp students have a seven-minute time limit plus a 30-second grace period.*

The timekeeper will note for the speaker and judges the time for each speech.

**112-6-1 Bases for Judges' Decisions**—Criteria followed by judges in determining winners are relevance of theme to topic, thought content, logic, freshness, depth, clarity of organization, sincerity of speaker, adequacy and concreteness of supporting details, use of language (vividness, simplicity and comprehension), voice and diction (variety, acceptable pronunciation, clear enunciation), and control and use of body. Judges' rating forms are supplied by the League Office. All contestants are ranked and scored. Judges shall write a criticism for each speaker.

*Judges may no longer question speaker at the conclusion of his/her speech (2012-13).*

**112-7-1 Penalties**—In each contest, the contestant shall be given a 30-second grace period beyond the time limit for that event. Any student going over the grace period may not rank first in the round. No other penalty for a time violation shall be assessed. Any contestant at any conference, regional or state contest who violates any other regulation in this section shall be disqualified.

## **SECTION 113: ORIGINAL ORATORY.**

**113-1-1 Introduction**—The League sponsors a program in original oratory leading to championships on all levels within each group. These contests are held as part of the school, conference, regional and state forensic meets.

**113-2-1 Purpose**—The purpose of the original oratory contest is to train and encourage students to present speeches intelligently and truthfully (in an interesting and original manner, direct and conversational in delivery, clear in arrangement and presentation, and with some profit to an audience) on any worthwhile topic suitable for a public speech.

**113-3-1 Contest Regulations**—A speaker may not use a speech he/she has delivered in any previous year's contest.

**113-3-2** Each contestant shall deliver his or her own original speech not to exceed ten minutes in delivery. Contestant must present the same speech in each round of a given tournament. Adjudicator will not provide time signals, and there is no minimum time requirement.

**113-3-3** The oration shall not contain in excess of 150 words of directly quoted material, nor shall the oration be a paraphrase taken completely from one source. The speaker shall clearly acknowledge the sources of any quotations used.

**113-3-4** Speeches shall have been thoroughly prepared. The speaker shall be allowed to use both sides of two note cards each of which may not exceed 4" x 6" in size. Visual aids used while speaking are not permitted.

**113-3-5** Each speaker shall prepare a manuscript of his/her speech for each round of competition. Following the completion of the speech in each round, each speaker shall submit a copy of his/her manuscript to a judge who shall submit it to the tournament director, who may return it to the speaker.

**113-4-1 Preparation**-The original oration should have as its purpose to persuade. Therefore, one might wish to speak in order to convince, to stimulate or to inspire.

**113-4-2** Any idea might become a subject for an oration, provided it “bothers” a speaker and interests the audience.

**113-4-3** In preparing his/her speech, the contestant should concentrate on originality and worthwhileness of content and theme, soundness of thinking, excellence of organization, adequacy and concreteness of developmental or supporting details and illustrations and vividness of style. In rehearsing his/her speech, the contestant should keep in mind the conversational style of delivery, earnestness and concerned delivery (sincerity plus ardor), simplicity, accurateness and vividness of language and manner, pleasing and varied vocal qualities, posture and bodily movement that are neither stiff nor slovenly, gestures that are *felt* as necessary, and general effectiveness as a persuasive, convincing, stimulating or inspirational speaker whose speaking gives prominence to imaginative and emotional elements. (“Soundness of thinking and weight of content are supplemented by a degree of eloquence in delivery by a speaker who is stirred, aroused, and challenged by his/her subject and audience.”) Above all, the speaker should predominately concentrate on quality of content rather than on quality of delivery even though the latter is important in the process of communication.

**113-5-1 Contest Procedures**-The order in which contestants speak is determined by lot on the schematic pairings.

**113-6-1 Bases for Judges’ Decisions**-Criteria followed by judges in determining winners are originality and worthwhileness of subject, thought content (logic, freshness, depth), clarity of organization, sincerity of speaker, voice and diction (variety, acceptable pronunciation, clear enunciation), and control and use of body. Judges rating forms are supplied by the League Office. All contestants are ranked and scored. Judges shall write a criticism for each speaker.

*Judges may no longer question speaker at the conclusion of his/her speech (2012-13).*

**113-7-1 Penalties**-In each contest, the contestant shall be given a 30-second grace period beyond the time limit for that event. Any student going over the grace period may not rank first in the round. No other penalty for a time violation shall be assessed. A violation of any other rule in this section, if discovered and reported to the tournament director before the end of the competition will result in disqualification and a redistribution of awards as necessary.

## **SECTION 114: IMPROMPTU SPEAKING.**

**114-1-1 Introduction**-The League sponsors a program in impromptu speaking leading to school, conference, regional and state championships.

**114-2-1 Topics**-Impromptu topics will include proverbs, ordinary objects, events, quotations and famous people. All students, in each section, will draw from the same list of topics. A different subject area will be used for each round.

**114-2-2 Drawing**-Students will be assigned to a room with an adjudicator present. All students assigned to the room will check in with the adjudicator and then wait outside the room until they are called for their turn to speak. When the student is asked to speak, he/she will be brought into the room, given three topics and asked to choose one. All students will choose from the same three topics.

**114-2-3 Preparation**-The contestant shall prepare a speech without consultation and without reference to prepared notes or research materials. The student may make limited notes on both sides of one note card not exceeding 4" X 6" in size and provided by the adjudicator.

**114-2-4 Time**-Timing begins immediately after the three topics are drawn. There is NO minimum time requirement, but the contestant must cover the subject adequately. The maximum time for preparation and speaking is seven minutes. The student may divide this time in any way he/she see fit. Visual aids and/or props are prohibited. The adjudicator is expected to provide the student with oral time signals, indicating the amount of time elapsed at one minute, two minutes, etc. until the student begins speaking. The adjudicator should then provide the student with hand signals, showing the

progression of each minute, again at 6:30 and at the end of the seventh minute, indicate that time has expired. The speaker must conclude the speech at the end of the seven minutes.

*Impromptu students have a seven-minute time limit plus a 30-second grace period.*

**114-2-5 Recuse**-A student may not leave the impromptu round until all students have finished speaking.

**114-3-1 Bases for Judges' Decisions**-Criteria followed by judges in determining winners are relevance of theme to topic, thought content, freshness, depth, clarity of organization, sincerity of speaker, adequacy of support and development, use of language, voice and diction and control and use of body.

*The most competitive contestants will have oratorical qualities with speeches that have a clear intro/thesis, body and conclusion (beginning, middle, end).*

Judges' rating forms are supplied by the League office. All contestants are ranked and scored. Judges shall write a criticism for each speaker.

**114-4-1 Penalties**-In each contest, the contestant shall be given a 30-second grace period beyond the time limit for that event. Any student going over the grace period may not rank first in the round. No other penalty for a time violation shall be assessed. A violation of any other rule in this section, if discovered and reported to the tournament director before the end of the competition will result in disqualification and a redistribution of awards as necessary.

## **SECTION 115: ORAL INTERPRETATION.**

**115-1-1 Introduction**-The League sponsors a program in oral interpretation leading to championships on all levels within each group. Championships are determined in storytelling, prose interpretation, poetry interpretation, serious dramatic interpretation, humorous dramatic interpretation, serious duo interpretation and humorous duo interpretation. These contests are held as part of school, conference, regional and state forensic meets.

**115-2-1 Purpose**-The purpose of these contests is to encourage appreciation of the full meaning of the printed page and the oral communication of that meaning to others with apparent spontaneity, directness, simplicity and sincerity, without distracting the hearer through faulty pronunciation or indistinct enunciation. A speaker may not use a selection he/she has written or a selection written about his/her own experiences.

**115-3-1 Oral Interpretation Regulations**-Oral interpretation events require the use of published work. Selections used shall be cuttings from published, printed material, the approved list of online sources, the approved list of apps, or e-books that also exist in published printed format. Recorded material not printed and published is prohibited. If a selection is challenged, a school representative must be able to identify the printed source or e-book on the spot and will be asked to produce an original or copy of an original to verify publication. For online sources, a school representative must provide a printed copy of the complete, original text with cuts denoted, in addition to a digital copy loaded from the original source link. For apps, a school representative must be able to identify the published material by accessing it on the spot via the app. If publication cannot be verified to the satisfaction of the tournament director, the student will be disqualified. All disputes will be settled at the conference, regional or state level where the challenge was made.

**115-4-1 Storytelling Contest Regulations**-A contestant will present a published children's story, not exceeding ten minutes in length including an introduction. Contestant must present the same selection in each round of a given tournament. Adjudicator will not provide time signals and no notes may be used and a contestant may not use a story he/she has presented in any previous year's contest. Each contestant is to work alone without costume or props since he/she will be judged only on storytelling ability. Gestures are encouraged; however, movement must be restricted to movement in place, no walking. The contestant should assume that the audience consists of a group of children. The contestant may differentiate characters by the use of different voices, focal points and body postures.

**115-5-1 Prose Interpretation Contest Regulations**-Each contestant shall read one prepared published prose selection of his/her own choice with a total reading time of not more than ten minutes. The contestant should preface his/her reading with an introductory statement which will give the audience a better understanding of the selection read, provided this total time does not exceed ten minutes. Contestant must present the same selection in each round of a given

tournament. Adjudicator will not provide time signals. The use of a manuscript is required. No reader may use a prepared prose selection, adaptation or cutting that he/she has read in a conference, regional or state contest in a previous year.

**115-6-1 Poetry Interpretation Contest Regulations**-Each contestant shall read one prepared published poem or poetic group of his/her own choice with a total reading time of not more than ten minutes. The contestant should preface his/her reading with an introductory statement which will give the audience a better understanding of the selection read, provided this total time does not exceed ten minutes. Contestant must present the same selection in each round of a given tournament. Adjudicator will not provide time signals. The use of a manuscript is required. No reader may use a prepared poetry selection, adaptation or cutting that he/she has read in a conference, regional or state contest in a previous year.

**115-7-1 Serious Dramatic Interpretation Regulations**-Each contestant shall present one selection of a serious nature chosen from published material. Contestant must present the same selection in each round of a given tournament. The selection should emphasize character development through consistent use of distinct voices, focal points and postures. Adaptations may be for the purpose of continuity only. The contestant should preface the selection with an introductory statement that will give the audience a better understanding of the selection, provided the total time does not exceed ten minutes. Adjudicator will not provide time signals. The use of a manuscript is prohibited. No contestant may use a selection, adaptation or cutting that he/she has used in a conference, regional, or state contest in a previous year. Properties or costumes are not permitted. Movement is allowed, but such movement should be restricted to bending (knees and/or waist); leaning, twisting or swiveling; and no walking. Use of body (gestures, appropriate audience/eye contact, etc.) to suggest character is permitted.

**115-8-1 Humorous Dramatic Interpretation Regulations**-Each contestant shall present one selection of a humorous nature chosen from published material. Contestant must present the same selection in each round of a given tournament. The selection should emphasize character development through consistent use of distinct voices, focal points and postures. Adaptations may be for the purpose of continuity only. The contestant should preface the selection with an introductory statement that will give the audience a better understanding of the selection, provided the total time does not exceed ten minutes. Adjudicator will not provide time signals. The use of a manuscript is prohibited. No contestant may use a selection, adaptation or cutting that he/she has used in a conference, regional or state contest in a previous year. Properties or costumes are not permitted. Movement is allowed, but such movement should be restricted to bending (knees and/or waist); leaning, twisting or swiveling; and no walking. Use of body (gestures, appropriate audience/eye contact, etc.) to suggest character is permitted.

**115-9-1 Serious Duo Interpretation of Literature**-Each duo team must present one selection of a serious nature chosen from a single published work. Though the material may contain humorous tones, the climax and resolution must be a serious dramatic nature. Contestant must present the same selection in each round of a given tournament. Each interpreter may present one or more characters and either or both may present narration. A selection must maintain the author's intent, characters and words as written, except for minor use of transitions, unless written permission is granted by the author or publisher for modification and/or adaptation of the published work. No contestant may use a selection, adaptation or cutting that either member of the duo team has used in a conference, regional or state contest in a previous year. The contestants should preface the selection with an introductory statement that will give the audience a better understanding of the selection. The use of a manuscript is prohibited. The performers may not have eye or physical contact with each other except during the introduction and should focus off stage. The performers must begin their presentation from center stage and restrict their physical blocking to movement around one another, switching positions, pivoting from side to side or turning around completely. No properties or costumes are permitted. The timing for this event shall be a maximum of ten minutes, with no minimum time requirement. Adjudicator will not provide time signals.

**115-10-1 Humorous Duo Interpretation of Literature**-Each duo team must present one selection of a humorous nature chosen from a single published work. Though the material may contain serious tones, the climax and resolution must be of a humorous nature. Contestant must present the same selection in each round of a given tournament. Each interpreter may present one or more characters and either or both may present narration. A selection must maintain the author's intent, characters and words as written, except for minor use of transitions, unless written permission is granted by the author or publisher for modification and/or adaptation of the published work. No contestant may use a selection, adaptation or cutting that either member of the duo team has used in a conference, regional or state contest in a previous year. The contestants should preface the selection with an introductory statement that will give the audience a better understanding of the selection. The use of a manuscript is prohibited. The performers may not have eye or physical

contact with each other except during the introduction and should focus off stage. The performers must begin their presentation from center stage and restrict their physical blocking to movement around one another, switching positions, pivoting from side to side or turning around completely. No properties or costumes are permitted. The timing for this event shall be a maximum of ten minutes, with no minimum time requirement. Adjudicator will not provide time signals.

**115-11-1 Preparation**-In preparing for the contests, the following definition of good oral interpretation should be carefully considered: The prime requisite of oral interpretation is intelligibility, and to that end the contestant must have an intelligent comprehension of what he/ she interprets and a due appreciation of its values, as well as the ability to communicate them to his/her audience. A pleasant voice, an acceptable accent and clear enunciation are first of all desirable. Monotony of tone or of pace and overemphasis or acting are to be avoided. Through modulation, proper stress and timing not only must the meaning of the passage be brought out, but also its mood-whether of humor, pathos, earnestness, excitement, satire or whatever. The audience must be given an opportunity to hear, to understand, and to feel what the author is striving to convey.

**115-12-1 Contest Procedures**-The order in which contestants read is determined by lot on the schematic pairings.

**115-13-1 Bases for Judges' Decisions**-Criteria followed by judges in determining winners are choice of selection, interpretation, pronunciation, timing, enunciation, eye contact, posture, gestures, voice, poise, appearance, energy level, coherence of story cutting, vocal expression, facial expression, characterization, appeal to children and impact of message and performance. All contestants are ranked and scored. Judges shall write a criticism for each speaker.

*Appeal to children only applies to storytelling.*

**115-14-1 Penalty**-In each contest, the contestant shall be given a 30-second grace period beyond the time limit for that event. Any student going over the grace period may not rank first in the round. No other penalty for a time violation shall be assessed. A violation of any other rule in this section, if discovered and reported to the tournament director before the end of the competition will result in disqualification and a redistribution of awards as necessary.

# VHSL Regional Extemp Topic Areas

## NOTES FOR CONFERENCE TOURNAMENT DIRECTORS:

Please make the following information available to forensics coaches in your conference:

1. Because conference tournaments occur over a period of about six weeks, the deadline for the composition of topics is early January. Therefore, the material for these topics appears in magazines and newspapers dated between November 5 and January 4, not in publications from a period of sixty days before any given tournament.
2. Topics for the Domestic Affairs competition may include questions about domestic implications of matters that include other countries.
3. Students should collect materials not only from the major news magazines, but also from newspapers with national circulation (e.g. *Washington Post*).
4. Please use one set of questions per round. If you have three rounds, you will have ten questions unused.

**Before placing the questions in envelopes for use in the competitions, please check them and remove any that are no longer valid.** Because of the elapsed time between composition of the topics and dates of tournaments, events may affect the validity of some questions. The number of topics is sufficient to provide students with choices, even if you do have to remove some.



# SPORTSMANSHIP

**27-13-10 Procedure** – Unsportsmanlike action must be reported to the League. A copy of the report shall be transmitted to the principal of the school or schools involved. Each principal concerned shall report such information or answers to the report as he/she deems appropriate to the League or a member of the Sportsmanship Committee. In some situations the League will provide schools and officials with specially designed forms to facilitate the proper reporting of possible violations. Upon receipt of all reports the League shall refer copies of all documents advising of any suggestions made to the school or schools involved, and to the Chairman of the League who may in turn refer the matter to the Sportsmanship Committee to investigate and adjudicate what appears to be a violation of this rule. The League is specifically directed to pursue any items which on the surface have implications of being sportsmanship violations. A League staff member or Sportsmanship Committeeman may be assigned the responsibility of holding personal interviews with the principal parties involved. Actions such as seeking reports and holding interviews is not to be interpreted in any way as casting reflection upon a school adhering to League regulations, but as an effort to keep all parties properly informed. Penalties up to and including suspensions of member schools may be imposed by the Executive Committee and/or the Sportsmanship Committee. The Sportsmanship Committee shall review at a time and place set by the League Office such available evidence as it deems necessary to reach a conclusion. A copy of the Sportsmanship Committee's action shall be filed with the chairman of the districts concerned.

**27-13-11 Procedure:** Academic Competition-Unsportsmanlike action must be reported to the League by any school or tournament official. The report should include any corroborating information or testimony available. A copy of the report complete with any supporting information shall be transmitted to the principal of the school or schools involved. Each principal concerned shall report such information or answers to the report as he/she deems appropriate to the League. Upon receipt of all reports and a review of any action taken, the League shall refer copies of all documents, including a staff recommendation as to whether the school's response is sufficient, to the school or schools involved and to the chairman of the League, who may in turn refer the matter to the Academic Sportsmanship Committee to investigate and adjudicate what appears to be a violation of this rule. The Academic Sportsmanship Committee shall review at a time and place set by the League office such available evidence as it deems necessary to reach a conclusion. The League is specifically directed to pursue any items which on the surface have implications of being sportsmanship violations. A League staff member or member of the Academic Sportsmanship Committee may be assigned the responsibility of holding personal interviews with the principal parties involved. Actions such as seeking reports and holding interviews are not to be interpreted in any way as casting reflection upon a school adhering to League regulations, but as an effort to keep all parties properly informed. Penalties up to and including suspensions of member schools may be imposed by the Executive Committee and/or the Academic Sportsmanship Committee. A copy of the Academic Sportsmanship Committee's action shall be filed with the chairman of the districts concerned.

**27-13-12 Statement of Policy**-Insofar as unsportsmanlike actions by players, students, schools administrators, officials, coaches, faculty members and spectators are concerned, the identified items under the Sportsmanship Rule along with the following guides will be referred to by a Sportsmanship Committee:

(1) The school whose coach behaves in a manner likely to have adverse influence on the attitudes of players or spectators may be provided with the choices of suspending its coach from representing that school in athletic or academic events for a specified period of time up to one year or to have discipline taken against the program or entire school by the League.

(2) Any student participant who in protest lays hands or attempts to lay hands on an official may be declared ineligible for all activities by the League or by his/her principal for up to one year. Any student participant who strikes an opponent, a coach or a spectator during or following an athletic or academic event may be declared ineligible by the League or his/her principal for a specified period of time up to one year depending on the seriousness of the act. The basis for this policy statement is that a member school shall not be represented by any student whose conduct reflects discredit upon his/her school.

(3) A school whose substitute team members or bench personnel enter the playing field/court during a verbal or physical altercation will be automatically subject to League discipline. Based on the severity of the incident, a program or school may be warned, placed on probation or suspended.

(4) In the case of spectators physically molesting an official, a coach or a participating player, the school may be given one of two options -- either to take legal action against the offenders or to accept discipline from the League.

(5) The school that does not lend complete cooperation in the host school's efforts to promote the spirit of the Sportsmanship Rule may be disciplined by the League.

(6) A coach or school administrator may be considered as committing unsportsmanlike actions if he/she makes degrading remarks about officials during or after a contest either on the field of play, from the bench or through any public news media; argues with officials or goes through motions indicating his/her dislike for a decision; protests the decision and actions of officials pertaining to the game during and after the contest; or detains the official on the field of play following a game to request a ruling or explanation of some phase of the game. A request for a ruling must be done in private and in a courteous manner. The coach may also be considered as committing unsportsmanlike actions if he/she makes degrading or unprofessional remarks about another school's personnel or about League representatives in the public news media. A coach's ejection from any contest is a sportsmanship violation to be reported to the League by the school whose coach is ejected with copies of the report placed in the school's and officials' association files.

(7) Sportsmanship violations in academic activities would include but are not limited to attempts to manipulate final ranks and/or the effects of tie breaking procedures by systematically awarding low points to students ranked high, tampering with ballots completed by assigned judges, falsifying an entry or records, seeking information on upcoming debate competition without full identification and disclosure of appropriate associations, seeking access to or sharing content of Scholastic Bowl competition questions used in the current season, failing to produce a manuscript in the required form by the tournament deadline, abusively confronting tournament personnel, permitting a student to compete with the same selection used in a previous year, permitting a student to use an oratory not written by the student, coaches judging their own students, failing to give timely notice of a discretionary decision not to advance to the next level of competition, refusing to follow established competition format or guidelines, or judges acting unprofessionally in violating tournament guidelines or giving preferential treatment to one competitor. Students or coaches found in violation may be disciplined appropriately by their schools; judges may be denied payment for services or banned from future judging assignments.

(8) A school which fails to take appropriate action against participants or personnel who possess or use alcoholic beverages, controlled substances or illegal drugs at the site of a Virginia High School League, Inc., sponsored activity is subject to the discipline of the League.

**27-13-13 Penalties**-The following represents some explanations of degrees of League discipline which may be referred to in interpreting the Sportsmanship Rule:

(1) **Warning**-A warning may be given by the Sportsmanship Committee or by the League to an individual sport, academic activity or school for a one-year period of time. Cumulative warnings over a period of time may result in suspension or probation for the sport, academic activity or the school. It is official notice that an inexcusable, unethical or unsportsmanlike action has occurred, is a matter of record and that such an occurrence must not be repeated.

(2) **Probation**-Probation is a more severe penalty, based on the nature of the incident, a second incident within the sport or academic activity within a two-year period or cumulative warnings over a period of time within the school. A school or program on probation may not enter any play-off toward a district, regional or state championship nor may the school enter any sanctioned event.

(3) **Suspension**-A school suspended from the League may not meet in interscholastic competition of any kind with a member of the League or a school that is a member of another state associated with the National Federation of State High School Associations.

(4) **Fine**-A fine not to exceed \$300 may be levied with or without any other penalty that is imposed on the school. Failure to report sportsmanship violations will result in a fine per occurrence as stated in 30-5-1.

(5) Violations may result in forfeiture of any championships earned in addition to being placed on probation or suspension for one calendar year.

**27-13-14 Appeals**-A decision of the Sportsmanship Committee may be appealed in accordance with Section 33 of this Handbook.

# VHSL FORENSICS TOURNAMENT

## Rule Violation Form

If, during the course of a VHSL tournament, a judge witnesses and suspects a rule violation, judge should complete this form and present to tournament director immediately after the round in question.

DATE: \_\_\_\_\_ TOURNAMENT: \_\_\_\_\_

JUDGE NAME: \_\_\_\_\_

WITNESS NAME (IF ANY): \_\_\_\_\_

### RULE VIOLATION INFORMATION

NAME OF STUDENT: \_\_\_\_\_ CODE: \_\_\_\_\_

EVENT: \_\_\_\_\_ ROUND: \_\_\_\_\_

NATURE OF VIOLATION (Please be as descriptive as possible): \_\_\_\_\_

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*If more space is needed, please use back of this form.*

# VIRGINIA HIGH SCHOOL LEAGUE

## SCHOOL SPORTSMANSHIP INCIDENT REPORT FORM

This form must be filed with the VHSL Office within 5 working days of the incident. **The incident must be reported to Tom Dolan by fax (434-977-5943). Phone (434-977-8475) or email (tdolan@vhsl.org) the first working day following the incident.**

Listed below are some situations which must be reported. This is by no means an all inclusive list. It is the school's responsibility to report all unsportsmanlike situations.

1. Any incident which involves team personnel leaving the bench area during a physical or verbal altercation. (Schools are responsible for disciplining those involved regardless of whether the officials ejected all involved)
2. Any incident which involves contest officials being accosted verbally or physically before, during or after a contest.
3. Any incident which involves spectators.
4. Any incident which leads to a disruption in the progress of the contest or which leads to a premature ending of a contest.
5. Any incident which involves the destruction or damage to school property or facilities.
6. Any incident which involves multiple participants regardless of ejections.
7. Any incident which escalates beyond what a normal ejection would involve.

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Host School: \_\_\_\_\_ Date of Incident: \_\_\_\_\_ Date of Report: \_\_\_\_\_

Schools Involved: \_\_\_\_\_

Officials Association: \_\_\_\_\_ Sport: \_\_\_\_\_

Description of Incident: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Action taken by school: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Comments: \_\_\_\_\_  
\_\_\_\_\_

Signature: \_\_\_\_\_, Principal

# New Critique Sheets Beginning 2015-16 Season

At its May 2015 annual meeting, the VHSL Debate, Drama and Forensics Advisory Committee (DDFAC) recommended an update to the VHSL Forensics critique sheets with an incorporation of a rubric to assist both judges as to what they should look for, and contestants (and their coaches) as to where their presentation excels or falls short. The ballots were drafted in June, revised through July, then shared with coaches August-October, who were encouraged to provide feedback. In September, the critique sheets were also presented/discussed at the Virginia Association of Speech, Debate and Drama Coaches Conference. Final edits were made, coaches were polled, and 90% were in favor of adopting these new critique sheets with rubrics. The VHSL Executive Committee adopted the critique sheets on Wednesday, December 2 for immediate implementation for the 2015-16 school year.

Those taking part in this revision and update were Todd Necessary (Marion), David Noland (Woodgrove), Shelley Nowacek (Great Bridge), Tina Tapp (Radford), and Terri Towle (Westfield). State tournament director Charlene Tiller also reviewed the drafts. VHSL Assistant Director Lisa Giles served as advisor and facilitated the process.

This Manual includes the new critique sheets that are to be used in all VHSL competition (conference, region and state). It is important, particularly in this first year of use, that coaches review these critique sheets with their team and become familiar with them. Tournament directors also should share these critique sheets with their judges in advance of their events so that they, too can become familiar with them and get comfortable with the transition so that delays are avoided on tournament day. Tournament directors should allow time in their judges meeting for questions potential questions pertaining to the new critique sheets.

Know in advance:

**1. What if a judge does not complete the ratings rubric?**

If a ballot taker at a tournament notices a critique sheet with an incomplete ratings rubric upon submission, he/she should ask the judge to complete it before accepting the form. If the incomplete rubric is not noticed until after the fact, coaches may inform the tournament director, who should address the issue with ballot takers and judges from an educational standpoint in a good faith effort to improve the process. Tournament directors, however, are not expected or required to hunt down the judge to get the rubric completed. A completed ratings rubric is not necessary to determine winners.

**2. The critique sheet states, "Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better rankings)." What if this is not true?**

Ballot-takers will not have time to look for this kind of thing while working the tournament, but coaches who feel this may be the case may provide a copy of the ballot to the tournament director, who should address the issue with the appropriate judge from an educational standpoint.

**3. Are any errors or perceived errors made by judges with the ratings rubric appealable within the 60-minute-rule?**

No. Again, a completed ratings rubric is not necessary to determine winners. **The purpose of the ratings rubric is to (1) assist judges as to what they should look for in a presentation, and (2) help contestants (and their coaches) know where their presentation excels or falls short. The ratings rubric is not a scorecard, and the individual elements do not necessarily carry equal weight.**

# Information for Extemporaneous Speaking Judges

**Purpose of Contest:** To encourage students to combine clear thinking, good extempore conversational speaking and interesting presentation in establishing a definite thought with respect to current fact and opinion on a designated topic as presented by contemporary sources.

## Contest Regulations:

1. Topics for extemporaneous speaking shall be chosen from articles appearing in the issues of national newsmagazines such as *Newsweek*, *Time* and *U.S. News and World Report* or from mainstream newspapers with national circulations. Topics will be selected from these periodicals, may relate to either domestic or foreign affairs and will be released at least 30 days before each tournament. Questions pertaining to topics are not to be made known to the contestants before the event.
2. Contestants shall report to an assigned area where they will, in order, draw three topics each. From these, each contestant is to choose one and return the other two. Each contestant shall have 30 minutes to prepare before he/she is to speak. **Time begins immediately after the three topics are drawn.** During preparation period, contestant must not consult with anyone or make use of previously prepared notes. As with impromptu speaking, it is important for coaches running the extemp prep room to be **CONSISTENT** with each contestant in each round and in each division (1A, 2A, 3A...). **Extemp proctors, please be sure that students do not leave prep room with any prep materials other than their question strip and optional note card.**
3. The speech may not exceed seven minutes in length. The timekeeper will indicate time elapsed at the beginning of the fourth minute of the speech, show progression of minutes at five, six, 6:30 and at the end of the seventh minute indicate that time has expired. Any contestant who exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round. There is no minimum time requirement as long as the topic is adequately covered. Visual aids and/or props used while speaking are prohibited.
4. The speaker shall be allowed to use both sides of one note card not exceeding 4" X 6" in size and provided by the tournament.
5. Either before beginning the speech or as part of the introduction, the contestant is to read his topic in the exact words or phrasing as it appears on the paper he selected.

## Judging Procedures:

1. Both content and delivery are key criteria areas for judging. Look for originality and value of content and theme, soundness of thinking, excellence of organization, adequacy and concreteness of developmental or supporting details and illustrations, vividness of style and content appropriate to the speaker and to the audience in support of contemporary community values; conversational, earnest and concerned delivery; vividness of language; pleasing and varied vocal qualities, posture and bodily movement that are neither stiff nor slovenly; gestures that are felt as necessary; and general effectiveness as a persuasive, convincing, stimulating or inspirational speaker. The purpose is to persuade, so the speaker may seek to convince, stimulate or inspire.
2. Use the Critique Form to write comments on the speaker's performance.
3. After each speech, use the Rating Form to score the speaker. **Decisions should be reached independently, without consulting other judges.**

After all speakers have been heard, rank all contestants (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that contestant) and a score (total of assigned numerical scores) to each speaker. **Important:** Final results are based first on a student's ranking. The lowest total is overall 1st place speaker, next lowest is 2nd and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

4. Judges may no longer question speaker at the conclusion of his/her speech (2012-13).

# Extemporaneous Speaking Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each contestant, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

**RATINGS**

**Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation

**Excellent:** shows effective application of element for a majority of presentation

**Good:** applies element well at times, but lacks mastery

**Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speaker's appearance is appropriate for competition				
<b>Poise:</b> speaker is prepared, confident, composed				
<b>Organization:</b> speech has distinct beginning (with strong thesis), middle (with supporting details and illustrations) and end (without mere restatement of thesis)				
<b>Relevance:</b> speech is on-topic, reasoning is sound and supported with citations				
<b>Eye contact:</b> appropriate, focused				
<b>Communication:</b> speaker is conversational, presents material effectively in a way audience can understand content and speaker's stance on topic; purpose (to inform/persuade) is achieved				
<b>Mechanics:</b> diction, grammar, appropriately colorful vocabulary, pronunciation				
<b>Articulation:</b> speaker enunciates, is understandable				
<b>Projection:</b> speaker uses appropriate volume				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Movement:</b> movement is meaningful and deliberate; posture is neither stiff nor slovenly; gestures are appropriate				
<b>Energy:</b> speaker presents material with appropriate energy level, is not monotonous				
<b>Citations:</b> speaker clearly and adequately acknowledges sources of quotes, statistics, etc.				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**



# Information for Impromptu Speaking Judges

**Purpose of Contest:** To encourage students to combine clear thinking, good speaking skills and interesting presentation in responding quickly to one of three topics with a clear, specific point in a well-developed speech.

## Contest Regulations:

1. Impromptu topics will include proverbs, ordinary objects, events, quotations and famous people. All students, in each section, will draw from the same list of topics. A different subject area will be used for each round.
2. Students will be assigned to a room with an adjudicator present. All students assigned to the room will check in with the adjudicator and then wait outside the room until they are called for their turn to speak. When the student is asked to speak, he/she will be brought into the room, given three topics and asked to choose one. All students will choose from the same three topics.
3. The contestant shall prepare a speech without consultation and without reference to prepared notes or research materials. **The student may make limited notes on both sides of one note card not exceeding 4" x 6" in size and provided by the adjudicator.** Visual aids and/or props are prohibited
4. There is NO minimum time requirement, but the contestant must cover the subject adequately. The maximum time for preparation and speaking is seven minutes. **Time begins immediately after the three topics are drawn.** The student may divide this time in any way he/she sees fit. Any contestant who exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round. **The adjudicator is expected to provide the student with oral time signals, indicating the amount of time elapsed at one minute, two minutes, etc. until the student begins speaking. The adjudicator should then provide the student with visual hand signals showing the progression of each minute, again at 6:30, and at the end of the seventh minute, indicate that time has expired. It is essential that a judge be consistent with start times and time signals, both oral and visual.**
5. A student may not leave the impromptu round until all students have finished speaking.

## Judging Procedures:

1. Consider both content and delivery. Criteria for determining winners are relevance of theme to topic, thought content, freshness, depth, clarity of organization, sincerity of speaker, adequacy of support and development, use of language, voice and diction and control and use of body.
2. Use the Criticism Form to write comments on the speaker's performance. These forms will later be given to the speakers.
3. After each speech, use the Rating Form to score the speaker. **Decisions should be reached independently, without consulting other judges.**

After all speakers have been heard, rank all contestants (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that contestant) and a score (total of assigned numerical scores) to each speaker. **Important:** Final results are based first on a student's ranking. The lowest total is overall 1<sup>st</sup> place speaker, next lowest is 2<sup>nd</sup> and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

# Impromptu Speaking Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each contestant, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

**RATINGS**

**Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation

**Excellent:** shows effective application of element for a majority of presentation

**Good:** applies element well at times, but lacks mastery

**Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speaker's appearance is appropriate for competition				
<b>Poise:</b> speaker is prepared, confident, composed				
<b>Organization:</b> speech has distinct beginning (with strong thesis), middle (with supporting details and illustrations) and end (without mere restatement of thesis)				
<b>Relevance:</b> speech is on-topic, reasoning is sound and supported				
<b>Eye contact:</b> appropriate, focused				
<b>Communication:</b> speaker is conversational, presents material effectively in a way audience can understand content and speaker's stance on topic				
<b>Mechanics:</b> diction, grammar, appropriately colorful vocabulary, pronunciation				
<b>Articulation:</b> speaker enunciates, is understandable				
<b>Projection:</b> speaker uses appropriate volume				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Movement:</b> movement is meaningful and deliberate; posture is neither stiff nor slovenly; gestures are appropriate				
<b>Energy:</b> speaker presents material with appropriate energy level, is not monotonous				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**

# Information for Original Oratory Contest Judges

**Purpose of Contest:** The purpose of the original oratory contest is to train and encourage students to present speeches intelligently and truthfully, in an interesting and original manner, direct and conversational in delivery, clear in arrangement and presentation, and with some profit to an audience, on any worthwhile topic suitable for a public speech.

## Contest Regulations:

1. Each contestant shall deliver an original speech of his/her own writing not to exceed ten minutes in delivery. Any contestant who exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round. Adjudicator will not provide time signals, nor may a student time him/herself. There is no minimum time requirement. Contestant must present the same speech in each round of a given tournament.
2. A speaker may not use a speech he has delivered in any previous year's contest. The oration shall contain no more than 150 words of directly quoted material, nor shall the oration be a paraphrase taken completely from one source. The speaker shall clearly acknowledge the sources of any quotations used.
3. Speeches shall have been thoroughly prepared. **During the delivery of his speech, the speaker shall be allowed to use both sides of two note cards each of which may not exceed 4" X 6" in size.**
4. Each speaker is to prepare a manuscript of his speech **for each round of competition. Following the completion of the speech in each round, each speaker shall submit a copy of his/her manuscript to a judge who shall submit it to the tournament director.**

## Judging Procedures:

1. Both content and delivery are key criteria areas for judging. Look for originality and value of content and theme, soundness of thinking, excellence of organization, adequacy and concreteness of developmental or supporting details and illustrations, and vividness of style and content appropriate to the speaker and to the audience in support of contemporary community values; conversational, earnest and concerned delivery; vividness of language; pleasing and varied vocal qualities; posture and bodily movement that are neither stiff nor slovenly; gestures that are felt as necessary; and general effectiveness as a persuasive, convincing, stimulating or inspirational speaker. The purpose is to persuade, so the speaker may seek to convince, stimulate or inspire.
2. Use the Criticism Form to write comments on the speaker's performance. These forms will later be given to the speakers.
3. After each speech, use the Rating Form to score the speaker. **Decisions should be reached independently, without consulting other judges.**

After all speakers have been heard, rank all contestants (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that contestant) and a score (total of assigned numerical scores) to each speaker. **Important:** Final results are based first on a student's cumulative ranking. The lowest total is overall first place speaker, next lowest is 2nd and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

4. Judges may no longer question speaker at the conclusion of his/her speech (2012-13).

# Original Oratory Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each contestant, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

**RATINGS**

**Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation

**Excellent:** shows effective application of element for a majority of presentation

**Good:** applies element well at times, but lacks mastery

**Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speaker's appearance is appropriate for competition				
<b>Poise:</b> speaker is prepared, confident, composed				
<b>Organization:</b> speech has distinct beginning (with strong thesis), middle (with supporting details and illustrations) and end (without mere restatement of thesis)				
<b>Relevance:</b> speech is on-topic, reasoning is sound and supported with citations				
<b>Eye contact:</b> appropriate, focused				
<b>Communication:</b> speaker is conversational, presents material effectively in a way audience can understand content and speaker's stance on topic; purpose (to inform/persuade) is achieved				
<b>Mechanics:</b> diction, grammar, appropriately colorful vocabulary, pronunciation				
<b>Articulation:</b> speaker enunciates, is understandable				
<b>Projection:</b> speaker uses appropriate volume				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Movement:</b> movement is meaningful and deliberate; posture is neither stiff nor slovenly; gestures are appropriate				
<b>Energy:</b> speaker presents material with appropriate energy level, is not monotonous				
<b>Citations:</b> speaker clearly and adequately acknowledges sources of quotes, statistics, etc.				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				
<b>Choice of Topic:</b> topic is appropriate to speaker and audience, and is engaging				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**

# Information for Storytelling Contest Judges

**Purpose of Contest:** To encourage appreciation of the art of telling a good story in a way that will fully engage children in the dramatic values, with apparent spontaneity, and with directness, simplicity and enthusiasm without distracting the audience through faulty pronunciation and indistinct enunciation.

## Contest Regulations:

1. A contestant will present a children's story, not exceeding ten minutes in length including an introduction. Contestant must present the same selection in each round of a given tournament. Any contestant who exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round. Adjudicator will not provide time signals, students may not time themselves, no notes may be used and a contestant may not use a story he/she has presented in a conference, regional or state contest in a previous year. Each contestant is to work alone without costume or props since he/she will be judged only on storytelling ability. Gestures are encouraged; however, movement must be restricted to movement in place, defined as a space the size of a hula-hoop. The contestant should assume that the audience consists of a group of children. The contestant may differentiate characters by the use of different voices, focal points and body postures.

## Judging Procedures:

1. Criteria for determining winners are choice of selection, interpretation, pronunciation, timing, enunciation, eye contact, posture, gestures, voice, poise, appearance, energy level, coherence of story cutting, vocal expression, facial expression, characterization, appeal to children and impact of message and performance. **Content should be appropriate to the speaker and to the audience in support of contemporary community values.**
2. Use the Criticism Form for writing comments on the speaker's performance. These forms will later be given to the speaker.
3. After each performance, use the Rating Form to score the speaker. **Decisions should be reached independently, without consulting other judges.**

After all performances have been heard, rank all contestants (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that contestant) and a score (total of assigned numerical scores) to each participant.

**Important:** Final results are based first on a student's cumulative ranking. The lowest total overall is 1st place, next lowest is 2nd and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

# Storytelling Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each contestant, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

**RATINGS**

**Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation

**Excellent:** shows effective application of element for a majority of presentation

**Good:** applies element well at times, but lacks mastery

**Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speaker's appearance is appropriate for competition				
<b>Poise:</b> speaker is prepared, confident, composed				
<b>Choice of Selection:</b> selection is appropriate, and fitting to speaker, category and audience				
<b>Organization:</b> selection flows; editing/cutting is coherent				
<b>Eye contact:</b> appropriate, focused				
<b>Interpretation:</b> speaker's interpretation is intelligible, effective, engaging, and entertaining				
<b>Communication:</b> speaker presents material effectively in a way audience can understand story, characters, and character(s) motivation; establishes mood				
<b>Articulation:</b> speaker enunciates, pronounces words correctly, and is understandable				
<b>Projection:</b> speaker uses appropriate volume				
<b>Vocal Characterization:</b> speaker clearly and thoughtfully creates different voices/accent for characters and is consistent when transitioning between/among characters				
<b>Physical Characterization:</b> speaker clearly and thoughtfully creates and presents characters by incorporating appropriate and distinct gestures, body postures, behaviors, and other relevant physicality, and is consistent when transitioning between/among characters				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Memorization:</b> delivery is free of memorization lapses and errors				
<b>Freshness:</b> speaker presents material with an "illusion of the first time" as if it were brand new; presentation is not stale or rote				
<b>Energy:</b> speaker presents material with appropriate energy level, is not monotonous				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**

# Information for Humorous Dramatic Interpretation Contest Judges

**Purpose of Contest:** To encourage and increase appreciation of dramatic literature and to communicate to the audience its emotional and intellectual content with spontaneity, directness and clarity, clearly suggesting the characters and personality of one or more persons in dialogue.

## Contest Regulations:

1. Each contestant shall present ONE selection that he/she has not used in a conference, regional or state contest in a previous year. The selection should emphasize character development through consistent use of distinct voices, focal points and postures. It must be of a humorous nature chosen from published material. Selections from the Internet must appear on the Approved List of Online Sources. The selection may not have been written by the student or about his or her own experiences. The use of a manuscript is prohibited. Contestant must present the same selection in each round of a given tournament.
2. Movement is allowed, but such movement should be restricted to bending (knees and/or waist); leaning, twisting or swiveling; and no walking, all within the space of a hula-hoop. Use of body (gestures, appropriate audience/eye contact, etc.) to suggest character is permitted.
3. The time limit, including narration, introductory and transitional remarks, is 10 minutes. Adjudicator will not provide time signals, and students may not time themselves. Any contestant who exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round. There is no minimum time requirement.

## Judging Procedures:

1. **The prime requisite of oral interpretation is intelligibility, and to that end the contestant must have an intelligent comprehension of what he interprets and a due appreciation of its values, as well as the ability to communicate them to his audience. Content should be appropriate to the speaker and to the audience in support of contemporary community values.** A pleasant voice, an acceptable accent and clear enunciation are first of all desirable. Monotony of tone or of pace and overemphasis or acting are to be avoided. Through modulation, proper stress and timing not only must the meaning of the passage be brought out, but also its mood -- whether or humor, pathos, earnestness, excitement, satire or whatever. The audience must be given an opportunity to hear, to understand and to feel what the author is striving to convey.
2. Use the Criticism form for writing comments on the student's performance. These forms will later be given to the student.
3. After each presentation, use the Rating Form to score the contestant. **Decisions should be reached independently, without consulting other judges.**

After all contestants have been heard, rank all the contestants (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that contestant) and a score (total of assigned numerical scores) to each contestant. **Important:** Final results are based first on a student's cumulative ranking. The lowest total overall is 1st place, next lowest is 2nd and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

# Humorous Interpretation Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each contestant, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

**RATINGS**

- Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation
- Excellent:** shows effective application of element for a majority of presentation
- Good:** applies element well at times, but lacks mastery
- Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speaker's appearance is appropriate for competition				
<b>Poise:</b> speaker is prepared, confident, composed				
<b>Choice of Selection:</b> selection is appropriate, and fitting to speaker, category and audience				
<b>Organization:</b> selection flows; editing/cutting is coherent				
<b>Eye contact:</b> appropriate, focused				
<b>Interpretation:</b> speaker's interpretation is intelligible, effective, engaging, and entertaining				
<b>Communication:</b> speaker presents material effectively in a way audience can understand story, characters, and character(s) motivation; establishes mood				
<b>Articulation:</b> speaker enunciates, pronounces words correctly, and is understandable				
<b>Projection:</b> speaker uses appropriate volume				
<b>Vocal Characterization:</b> speaker clearly and thoughtfully creates different voices/accent for characters and is consistent when transitioning between/among characters				
<b>Physical Characterization:</b> speaker clearly and thoughtfully creates and presents characters by incorporating appropriate and distinct gestures, body postures, behaviors, and other relevant physicality, and is consistent when transitioning between/among characters				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Memorization:</b> delivery is free of memorization lapses and errors				
<b>Freshness:</b> speaker presents material with an "illusion of the first time" as if it were brand new; presentation is not stale or rote				
<b>Energy:</b> speaker presents material with appropriate energy level, is not monotonous				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**



# Information For Serious Dramatic Interpretation Contest Judges

**Purpose of Contest:** To encourage and increase appreciation of dramatic literature and to communicate to the audience its emotional and intellectual content with spontaneity, directness and clarity, clearly suggesting the characters and personality of one or more persons in dialogue.

## Contest Regulations:

1. Each contestant shall present ONE selection that he/she has not used in a conference, regional or state contest in a previous year. The selection should emphasize character development through consistent use of distinct voices, focal points and postures. It must be of a serious nature chosen from published material. Selections from the Internet must appear on the Approved List of Online Sources. The selection may not have been written by the student or about his or her own experiences. The use of a manuscript is prohibited. Contestant must present the same selection in each round of a given tournament.
2. Movement is allowed, but such movement should be restricted to bending (knees and/or waist); leaning, twisting or swiveling; and no walking, all within the space of a hula-hoop. Use of body (gestures, appropriate audience/eye contact, etc.) to suggest character is permitted.
3. The time limit, including narration, introductory and transitional remarks, is 10 minutes. Adjudicator will not provide time signals, and students may not time themselves. Any contestant who exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round. There is no minimum time requirement.

## Judging Procedures:

1. **The prime requisite of oral interpretation is intelligibility, and to that end the contestant must have an intelligent comprehension of what he interprets and a due appreciation of its values, as well as the ability to communicate them to his audience. Content should be appropriate to the speaker and to the audience in support of contemporary community values.** A pleasant voice, an acceptable accent and clear enunciation are first of all desirable. Monotony of tone or of pace and overemphasis or acting are to be avoided. Through modulation, proper stress and timing not only must the meaning of the passage be brought out, but also its mood -- whether or pathos, earnestness, excitement, satire or whatever. The audience must be given an opportunity to hear, to understand and to feel what the author is striving to convey.
2. Use the Criticism form for writing comments on the student's performance. These forms will later be given to the student.
3. After each presentation, use the Rating Form to score the contestant. **Decisions should be reached independently, without consulting other judges.**

After all contestants have been heard, rank all the contestants (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that contestant) and a score (total of assigned numerical scores) to each contestant. **Important:** Final results are based first on a student's cumulative ranking. The lowest total overall is 1st place, next lowest is 2nd and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

# Serious Dramatic Interpretation Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each contestant, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

**RATINGS**

- Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation
- Excellent:** shows effective application of element for a majority of presentation
- Good:** applies element well at times, but lacks mastery
- Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speaker's appearance is appropriate for competition				
<b>Poise:</b> speaker is prepared, confident, composed				
<b>Choice of Selection:</b> selection is appropriate, and fitting to speaker, category and audience				
<b>Organization:</b> selection flows; editing/cutting is coherent				
<b>Eye contact:</b> appropriate, focused				
<b>Interpretation:</b> speaker's interpretation is intelligible, effective, engaging, and entertaining				
<b>Communication:</b> speaker presents material effectively in a way audience can understand story, characters, and character(s) motivation; establishes mood				
<b>Articulation:</b> speaker enunciates, pronounces words correctly, and is understandable				
<b>Projection:</b> speaker uses appropriate volume				
<b>Vocal Characterization:</b> speaker clearly and thoughtfully creates different voices/accents for characters and is consistent when transitioning between/among characters				
<b>Physical Characterization:</b> speaker clearly and thoughtfully creates and presents characters by incorporating appropriate and distinct gestures, body postures, behaviors, and other relevant physicality, and is consistent when transitioning between/among characters				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Memorization:</b> delivery is free of memorization lapses and errors				
<b>Freshness:</b> speaker presents material with an "illusion of the first time" as if it were brand new; presentation is not stale or rote				
<b>Energy:</b> speaker presents material with appropriate energy level, is not monotonous				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**

# Information for Prose Interpretation Contest Judges

**Purpose of Contest:** To encourage appreciation of the full meaning of the printed page and the oral communication of that meaning to others with apparent spontaneity, and with directness, simplicity and sincerity without distracting the audience through faulty pronunciation or indistinct enunciation.

## Contest Regulations:

1. Each contestant shall read one prepared prose selection of his/her own choice with a total reading time of not more than ten minutes. Adjudicator will not provide time signals, and students may not time themselves. In a prose selection, there may be dialogue, but most of the story may be told by a narrator. Usually prose is also a bit more subdued in its delivery than a serious dramatic interpretation, and making the story (rather than the characters) come to life is more important. No reader may use a prepared prose selection, adaptation or cutting that he/she has read in a conference, regional or state contest in a previous year, a selection he/she has written or a selection written about his/her own experiences. The contestant may preface his/her reading with an introductory statement that will give the audience a better understanding of the selection read, provided his total time does not exceed ten minutes. Visual contact with a manuscript is required. Any contestant who exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round. There is no minimum time requirement. Contestant must present the same selection in each round of a given tournament.

## Judging Procedures:

1. **The prime requisite of oral interpretation is intelligibility, and to that end the contestant must have an intelligent comprehension of what he interprets and a due appreciation of its values, as well as the ability to communicate them to his audience. Content should be appropriate to the speaker and to the audience in support of contemporary community values.** A pleasant voice, an acceptable accent and clear enunciation are first of all desirable. Monotony of tone or of pace and overemphasis or acting are to be avoided. Through modulation, proper stress and timing not only must the meaning of the passage be brought out, but also its mood -- whether of humor, pathos, earnestness, excitement, satire or whatever. The audience must be given an opportunity to hear, to understand and to feel what the author is striving to convey.
2. Use the Criticism Form for writing comments on the speaker's performance. These forms will later be given to the speaker.
3. After each performance, use the Rating Form to score the speaker. **Decisions should be reached independently, without consulting other judges.**

After all readers have been heard, rank all contestants (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that contestant) and a score (total of assigned numerical scores) to each reader. **Important:** Final results are based first on a student's cumulative ranking. The lowest total is overall 1st place, next lowest is 2nd and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

# Prose Interpretation Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each contestant, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

**RATINGS**

- Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation
- Excellent:** shows effective application of element for a majority of presentation
- Good:** applies element well at times, but lacks mastery
- Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speaker's appearance is appropriate for competition				
<b>Poise:</b> speaker is prepared, confident, composed				
<b>Choice of Selection:</b> selection is appropriate, and fitting to speaker, category and audience				
<b>Organization:</b> selection flows; editing/cutting is coherent				
<b>Interpretation:</b> speaker's interpretation is intelligible, effective, engaging, and entertaining				
<b>Communication:</b> speaker presents material effectively in a way audience can understand story, characters, and character(s) motivation; establishes mood				
<b>Articulation:</b> speaker enunciates, pronounces words correctly, and is understandable				
<b>Projection:</b> speaker uses appropriate volume				
<b>Vocal Characterization:</b> speaker clearly and thoughtfully creates different voices/accents for characters and is consistent when transitioning between/among characters				
<b>Physical Characterization:</b> speaker clearly and thoughtfully creates and presents characters by incorporating appropriate and distinct gestures, body postures, behaviors, and other relevant physicality, and is consistent when transitioning between/among characters				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Freshness:</b> speaker presents material with an "illusion of the first time" as if it were brand new; presentation is not stale or rote				
<b>Energy:</b> speaker presents material with appropriate energy level, is not monotonous				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				
<b>Eye Contact:</b> appropriate, focused, balance between audience and manuscript to convey dramatic reading				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**

# Information for Poetry Interpretation Contest Judges

**Purpose of Contest:** To encourage appreciation of the full meaning of the printed page and the oral communication of that meaning to others with apparent spontaneity, and with directness, simplicity and sincerity without distracting the audience through faulty pronunciation or indistinct enunciation.

**Poetics:** The student's selection need not rhyme. By definition, neither blank verse nor free verse rhymes. Furthermore, free verse has no meter or rhythm. All forms of poetry share certain literary elements, mainly imagery or language that appeals to the five senses. Other common elements include metaphor, alliteration, assonance, onomatopoeia, etc. Blank verse and free verse, especially in contemporary forms, also may not appear like poetry on the printed page. When in doubt whether the selection is truly poetry, report your doubt to the tournament director, who will request the published source from the coach to see how the material is identified.

## Contest Regulations:

1. Each contestant shall read one prepared poem or poetic group of his/her own choice with a total reading time of not more than ten minutes. Any contestant who exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round. There is no minimum time requirement. Adjudicator will not provide time signals, and students may not time themselves. The contestant may preface his/her reading with an introductory statement that will give the audience a better understanding of the selection read, provided his total time does not exceed ten minutes. Visual contact with the manuscript is required. No reader may use a prepared poetry selection, adaptation or cutting that he/she has read in a conference, regional or state contest in a previous year, a selection he/she has written or a selection written about his/her own experiences. Contestant must present the same selection in each round of a given tournament.

## Judging Procedures:

1. **The prime requisite of oral interpretation is intelligibility, and to that end the contestant must have an intelligent comprehension of what he interprets and a due appreciation of its values, as well as the ability to communicate them to his audience. Content should be appropriate to the speaker and to the audience in support of contemporary community values.** A pleasant voice, an acceptable accent and clear enunciation are first of all desirable. Monotony of tone or of pace and overemphasis or acting are to be avoided. Through modulation, proper stress and timing not only must the meaning of the passage be brought out, but also its mood -- whether of humor, pathos, earnestness, excitement, satire or whatever. The audience must be given an opportunity to hear, to understand and to feel what the author is striving to convey.
2. Use the Criticism Form for writing comments on the speaker's performance. These forms will later be given to the speaker.
3. After each performance, use the Rating Form to score the speaker. **Decisions should be reached independently, without consulting other judges.**

After all readers have been heard, rank all contestants (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that contestant) and a score (total of assigned numerical scores) to each reader. **Important:** Final results are based first on a student's cumulative ranking. The lowest total is overall 1st place, next lowest is 2nd and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

# Poetry Interpretation Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each contestant, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

## RATINGS

**Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation

**Excellent:** shows effective application of element for a majority of presentation

**Good:** applies element well at times, but lacks mastery

**Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speaker's appearance is appropriate for competition				
<b>Poise:</b> speaker is prepared, confident, composed				
<b>Choice of Selection:</b> selection is appropriate, and fitting to speaker, category and audience				
<b>Organization:</b> selection flows; editing/cutting is coherent				
<b>Interpretation:</b> speaker's interpretation is intelligible, effective, engaging, and entertaining				
<b>Communication:</b> speaker presents material effectively in a way audience can understand story, characters, and character(s) motivation; establishes mood				
<b>Articulation:</b> speaker enunciates, pronounces words correctly, and is understandable				
<b>Projection:</b> speaker uses appropriate volume				
<b>Vocal Characterization:</b> speaker clearly and thoughtfully creates different voices/accents for characters and is consistent when transitioning between/among characters				
<b>Physical Characterization:</b> speaker clearly and thoughtfully creates and presents characters by incorporating appropriate and distinct gestures, body postures, behaviors, and other relevant physicality, and is consistent when transitioning between/among characters				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Freshness:</b> speaker presents material with an "illusion of the first time" as if it were brand new; presentation is not stale or rote				
<b>Energy:</b> speaker presents material with appropriate energy level, is not monotonous				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				
<b>Eye Contact:</b> appropriate, focused, balance between audience and manuscript to convey dramatic reading				
<b>Delivery:</b> speaker interprets poetic devices in material to differentiate it from prose				

## COMMENTS:

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**

# Information for Duo Interpretation Contest Judges

**Purpose of Contest:** To encourage and increase appreciation of dramatic literature and to communicate to the audience its emotional and intellectual content with spontaneity, directness and clarity, clearly suggesting the characters and personality of two or more persons in literature.

## Contest Regulations:

1. Each duo team must present one selection chosen from a single published work. Selections from the Internet must appear on the Approved List of Online Sources. The selection may not have been written by the student or about his or her own experiences. No team may use a selection, adaptation or cutting that either member of the duo team has used in a conference, regional or state contest in a previous year. Contestant must present the same selection in each round of a given tournament.
2. Each interpreter may present one or more characters and either or both may present narration.
3. A selection must maintain the author's intent, characters and words as written, except for minor use in transitions, unless written permission is granted by the author or publisher for modification and/or adaptation of the published work.
4. The use of a manuscript is prohibited.
5. The performers may not have eye or physical contact with each other except during the introduction, and should focus off stage. The performers must begin their presentation from center stage and restrict their physical blocking to movement around one another, switching positions, pivoting from side to side or turning around completely. No properties or costumes are permitted.  
**Note:** *with increased movement now permitted, blocking with even the appearance of eye contact is strongly discouraged.*
6. The timing for this event shall be a maximum of 10 minutes, with no minimum time requirement. Adjudicator will not provide time signals, and students may not time themselves. Any entry which exceeds the established time limit by more than 30 seconds may not rank first or score highest in the round.
7. In a serious duo interpretation, material may contain humorous tones, but the climax and resolution must be of a serious dramatic nature.
8. In a humorous duo interpretation, material may contain serious tones, but the climax and resolution must be of a humorous nature.

## Judging Procedures:

1. **The prime requisite of oral interpretation is intelligibility, and to that end the contestants must have an intelligent comprehension of what they interpret and a due appreciation of its values, as well as the ability to communicate them to their audience. Content should be appropriate to the speaker and to the audience in support of contemporary community values.** A pleasant voice, an acceptable accent and clear enunciation are first of all desirable. Monotony of tone or pace and overemphasis or acting is to be avoided. Through modulation, proper stress and timing not only must the meaning of the passage be brought out, but also its mood -- whether of humor, pathos, earnestness, excitement, satire or whatever. The audience must be given an opportunity to hear, to understand and to feel what the author is striving to convey.
2. Use the Criticism Form for writing comments on the students' performance. These forms will later be given to the students.
3. After each presentation, use the Rating Form to score the contestants. **Decisions should be reached independently, without consulting other judges.**

After all contestants have been heard, rank each pair of contestant (1, 2, 3, 4, etc.) and score them between 100-70 in the same order in which they are ranked. Turn in your rating form to the tab room chairman who will tally them and assign a ranking (sum of each judge's assigned ranking for that duo entry) and a score (total of assigned numerical scores) to each duo entry.

**Important:** Final results are based first on the duo's cumulative ranking. The lowest total is overall 1st place, next lowest is 2nd and so forth. In the event of a tie, follow the tie-breaking procedure outlined on the Explanation of Scoring for Individual Events.

# Humorous Duo Interpretation Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each pair of contestants, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

**RATINGS**

- Superior:** shows mastery of element by applying skill effectively and consistently for entire presentation
- Excellent:** shows effective application of element for a majority of presentation
- Good:** applies element well at times, but lacks mastery
- Fair:** shows attempt at implementation of element, but application is inconsistent and often ineffective

ELEMENT	S	E	G	F
<b>Appearance:</b> speakers' appearance is appropriate for competition				
<b>Poise:</b> speakers are prepared, confident, composed				
<b>Choice of Selection:</b> selection is appropriate, and fitting to speakers, category and audience				
<b>Organization:</b> selection flows; editing/cutting is coherent				
<b>Eye contact:</b> appropriate, focused				
<b>Interpretation:</b> speakers' interpretation is intelligible, effective, engaging, and entertaining				
<b>Communication:</b> speakers present material effectively in a way audience can understand story, characters, and character(s) motivation; establishes mood				
<b>Articulation:</b> speakers enunciate, pronounce words correctly, and are understandable				
<b>Projection:</b> speakers use appropriate volume				
<b>Vocal Characterization:</b> speakers clearly and thoughtfully create different voices/accents for characters and are consistent when transitioning between/among characters				
<b>Physical Characterization:</b> speakers clearly and thoughtfully create and present characters by incorporating appropriate and distinct gestures, body postures, behaviors, and other relevant physicality, and are consistent when transitioning between/among characters				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Memorization:</b> delivery is free of memorization lapses and errors				
<b>Freshness:</b> speakers present material with an "illusion of the first time" as if it were brand new; presentation is not stale or rote				
<b>Energy:</b> speakers present material with appropriate energy level, is not monotonous				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				
<b>Chemistry:</b> partners complement one another stylistically and have strong rapport				
<b>Balance:</b> each speaker is integral to the development of the presentation and is equally matched in skill				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**



# Serious Duo Interpretation Critique Sheet

Speaker's Code: \_\_\_\_\_ RANK 1 2 3 4 5 6 7 8 (circle one)

Round: \_\_\_\_\_ Room: \_\_\_\_\_ Score: \_\_\_\_\_  
70 (lowest) - 100 (highest)

Name of Speaker: \_\_\_\_\_ Time: \_\_\_\_\_

Title: \_\_\_\_\_

**JUDGE:** As you watch each pair of contestants, please rate each performance element as superior, excellent, good or fair and provide specific, helpful comments below to elaborate your ratings. Your ratings should reflect your overall score and ranking. While ratings do not have a numerical value, contestants with higher ratings should have higher scores and lower (better) rankings.

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<b>Organization:</b> selection flows; editing/cutting is coherent				
<b>Eye contact:</b> appropriate, focused				
<b>Interpretation:</b> speakers' interpretation is intelligible, effective, engaging, and entertaining				
<b>Communication:</b> speakers present material effectively in a way audience can understand story, characters, and character(s) motivation; establishes mood				
<b>Articulation:</b> speakers enunciate, pronounce words correctly, and are understandable				
<b>Projection:</b> speakers use appropriate volume				
<b>Vocal Characterization:</b> speakers clearly and thoughtfully create different voices/accents for characters and are consistent when transitioning between/among characters				
<b>Physical Characterization:</b> speakers clearly and thoughtfully create and present characters by incorporating appropriate and distinct gestures, body postures, behaviors, and other relevant physicality, and are consistent when transitioning between/among characters				
<b>Pace:</b> pacing is appropriately varied, is not too fast or too slow				
<b>Memorization:</b> delivery is free of memorization lapses and errors				
<b>Freshness:</b> speakers present material with an "illusion of the first time" as if it were brand new; presentation is not stale or rote				
<b>Energy:</b> speakers present material with appropriate energy level, is not monotonous				
<b>Impact:</b> presentation is impactful and arouses emotion in audience				
<b>Chemistry:</b> partners complement one another stylistically and have strong rapport				
<b>Balance:</b> each speaker is integral to the development of the presentation and is equally matched in skill				

**COMMENTS:**

Judge's Signature: \_\_\_\_\_

**Judge must work independently and not confer!**