Bloomsburg University is known for being courteous, attentive, and professional at tournaments. This is a tradition that should NEVER be left behind. Whether you are a regular competitor or competing in your first tournament, your actions reflect on you as an individual, you as a team member, and you as a student of BU.

The following section contains information on how to dress, act in and out of rounds, and general conduct throughout the event.
Dressing for Competition: Forensics is very conservative when it comes to dress. Suits are the norm for both women and men. Also acceptable are: long dresses, shirt, tie and jacket, and skirt and sweater. Women should wear pantyhose and minimal jewelry. Avoid clothing accessories that distract: dangling earrings, large rings, low-cut blouses, loud ties, tight or short skirts, bright nail polish.

Minimal/Natural-looking makeup is acceptable. Body piercing (other than earrings) should be removed prior to competing. Visible tattoos might generate negative comments from judges. Be aware that heavy-soled shoes or metal caps on dress shoes can cause distraction in rounds and as you walk up and down hallways.

Bringing Materials:
- Interpretation events—standard size notebook, approximately 9x7, 1-inch binder. No outside markings.
- Limited prep—white index cards, pens, legal pads (should serve as an aid and will not be read from the hands of the competitor), and extemp boxes.
- Public address—index cards (if needed—never at National Competitions) and visual aids.

Entering a Round: Arrive on time to your round and sign in. If there is a judge still in the room from a previous round, wait for him/her to leave before entering the room. Once in the room, sign in on the blackboard as follows.

<table>
<thead>
<tr>
<th>Rd</th>
<th>Prose</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Your Code – Your First and Last Name</td>
</tr>
<tr>
<td>2</td>
<td>B-4 Margaret Whiteman</td>
</tr>
<tr>
<td>3</td>
<td>C-12 Jennifer Stratton (DE)</td>
</tr>
<tr>
<td>4</td>
<td>B-9 Liz Bonifield (DE-EXT)</td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

The schematic that will tell your code and speaking order. Be sure to sign under the correct speaker number.

“DE” stands for double entered. This means that you have more than one event.
“TE” is triple entered; “QE” is quadruple entered, and so on. Report to both rooms to sign in prior to the round starting. Compete first in the round in which you’re scheduled to speak the earliest. Extremes should always be completed first regardless of speaking order. You should be moved up in speaking order by the judge. If not, politely request to go early in the round. After completing your material, politely ask the judge if you may be excused from the room for your next round. Go directly to your next round…wait until the speaker is finished before entering the room (you will hear applause). Cross out the “DE” after your name and await instructions from the judge.
Goal:

The goal of extemp is to answer a question (typically a yes or no based question) using evidence to support the answer to the question in a seven-minute time limit. Questions may focus on foreign or domestic topics dealing with business, economics, politics, etc. You will need to keep abreast with current issues in the media. The team keeps a record of current events in what is called an extemp file. The file consists of articles from nationally and internationally recognized magazines and newspapers. Thus, the extemp file will provide you with all the necessary articles in order to prepare a speech on the given topic.

General Procedures:

At the tournament: You will go to what is called “extemp draw.” Doing extemp draw, you draw out three questions and choose one to speak on. Choose the topic you feel the most comfortable with and/or have the most information for. You will have 30 minutes to prepare or “prep” for this speech. Decide how you want to answer the question you have chosen (yes or no), refer to the file to determine the best way to answer the question. When going through the files, try to think of any and all key words that deal with the question. For example, if you draw a question about the economy of China, you may also want to look under any files that refer to trade in Asia because China is in Asia. Once you’ve gathered all the relevant information, write down a brief statement explaining your position. Next, determine the main areas you want to discuss or the main points of your speech. You must decide to either use two or three points to illustrate your answer. Within each main point, you should attempt to have a minimum of two source citations. After you have organized your speech, then think of an attention getter. You may choose to write your points and sources on a note card, but judges will reward speakers in rank if they can remember the points and sources without a note card. You need to practice your speech. You should spend at least 15 minutes of the 30 minutes practicing your speech. This action will increase your familiarity with the speech you are about to present.
### Structure

<table>
<thead>
<tr>
<th>Preparation</th>
<th>30 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction:</strong></td>
<td>0:00-1:15</td>
</tr>
<tr>
<td>- Attention getter/Link to topic</td>
<td></td>
</tr>
<tr>
<td>- State the exact question</td>
<td></td>
</tr>
<tr>
<td>- State your answer—yes or no</td>
<td></td>
</tr>
<tr>
<td>- Preview sentence</td>
<td></td>
</tr>
<tr>
<td>Transition + Walking</td>
<td></td>
</tr>
</tbody>
</table>

| **Main Point 1:**                  | 1:15-3:00  |
|  - Sub point A                     |            |
|  - Sub point B                     |            |
| Transition + Walking               |            |

| **Main Point 2:**                  | 3:00-4:15  |
|  - Sub point A                     |            |
|  - Sub point B                     |            |
| Transition + Walking               |            |

| **Main Point 3:**                  | 4:15-6:00  |
|  - Sub point A                     |            |
|  - Sub point B                     |            |
| Transition + Walking               |            |

| **Conclusion:**                    | 6:00-7:00  |
|  - Restate question                |            |
|  - Restate answer                  |            |
|  - Review main points              |            |
|  - Tie back to attention getter    |            |
"Home Grown"

Impromptu is an event that focuses on organization and quick thinking ability. You will most likely be given a quotation, the theme of which you will analyze through an organized structure. In some instances, you will also be asked to do the same with an object, cartoon, fruit, or anything else the tournament director feels like including in an impromptu. Additionally, you will need to use examples and frames of reference to help your audience understand your point of view. You will have a total of seven minutes to divide between speaking and preparation.

General Procedures:

Be sure to check the tournament rules to determine the exact procedures of this event. Procedures range from number of quotations selected and items to be analyzed.

One quotation: In a tournament where one quotation is used throughout the round, competitors must leave the room until it is their turn to speak (as to not hear the quotation prior to prep time). Once you have given your speech, you must sit in the room and be an audience member for the rest of the round.

Multiple quotation: In a tournament where more than one quotation is used, speakers will be audience members until it is their time to speak. Competitors will pick a certain number of quotations (as determined by the tournament director) out of the "pot." They have a few moments (subjective to the judge) to select the quotation in which they will analyze. Once the decision is made, time begins.

Time Signals:

Be sure to ask the judge, prior to the commencement of the round, whether he/she will be giving time signals. Be sure to clarify how the signals will be given.
Structure

Preparation 0:00-1:50

Introduction: 1:50-2:25
- Introductory example leading to the quotation
- Topic/Quotation
- Agree/Disagree with the quotation?
- Thesis/Theme of the speech
- Preview sentence

Transition (Walking)

First Example/Reference: 2:25-3:45
- Explanation of example
- Tie in to quotation

Transition (Walking)

Second Example/Reference: 3:45-5:05
- Explanation of example
- Tie in to quotation

Transition (Walking)

Third Example/Reference: 5:05-6:25
- Explanation of example
- Tie in to quotation

Transition (Walking)

Conclusion: 6:25-7:00
- Review sentence
Forensics Shuffle

Introduction/Conclusion

First Point

Third Point

OR

Introduction/Conclusion

First Point

Second Point

Third Point

Although one sees either walking structure in an event, the first example is recommended. If you follow the second example, you will have excluded the “Third Point” section of your audience until 4/5 of the way into your speech! Eye contact and position play key roles in drawing your audience in.

TALK WHILE YOU WALK: Your verbal transitional statements should coincide with your walking. Do not do one, then the other… it breaks flow. Start walking when you start your transitional statement. Example “First, let’s look at the film…”

ALWAYS START WITH THE DIRECTIONAL FOOT
"Home Grown"

Preparation

One should practice several times (give at least four impromptus) before each tournament. Practicing in front of another person will help your timing, transitions, and eye contact.

One should also keep a notebook with a variety of examples. Include books you’ve read, films you’ve seen, historical figures, classes... anything that you think you could talk about. Look over these prior to your round (not during!) so you have some examples fresh in your mind.

Example Quotations

It's life, Jim... but not as we know it.
  — Spock
Learning is not compulsory...neither is survival.
  — W. Edwards Deming
A healthy family is scared territory.
  — Unknown
If it weren't for the last minute, nothing would get done.
  — Anonymous
[He was] a solemn, unsmiling, sanctimonious old iceberg who looked like he was waiting for a vacancy in the Trinity.
  — Mark Twain
There cannot be a crisis next week. My schedule is already full.
  — Henry Kissinger
Television has proved that people will look at anything rather than each other.
  — Ann Landers
Liberty is the right to choose. Freedom is the result of the right choice.
  — Anonymous
**Persuasive**

**Goal:**
The goal of persuasion is to persuade the audience to believe or act in a certain manner. It was once called the dead baby speech because the problem wasn't really a problem unless babies were dying. It is best to choose topics people are unfamiliar with (no abortion, euthanasia, etc...). Persuasion is a public address event that presents a problem, explains the causes and/or the effects of that problem, and offers viable solutions. This event is 8 to 10 minutes in length.

**Guidelines:**
1. Recent research is very important. Without doing the research the speaker may be surprised to discover that the problem has already been solved. If research is difficult to find, then it is probably a good topic.
2. The persuasive speech must be on a recent topic that affects each audience member and your judges.
3. The solutions must be effective in solving the problem and should address various ways to solve the problem (national and personal levels).
4. Content and delivery are very important in this speech. Particularly delivery tends to be weighed heavily in this event because the audience should be able to tell that you feel passionate about the topic at hand.

**Structure:**
1. Attention Getter: need to grab the audience’s attention from the start. Should be approximately 1 minute.
2. Introduction statement: You need one sentence to introduce the topic.
3. Quotation from an expert: must show that someone else feels that there is also a problem (published quotation).
4. Significance: Tell the audience why the topic is important to listen to.
5. Preview your main points.
6. Main points:
   a. Establish the problem (make sure you show proof through statistics)
   b. Causes, Ramifications, and/or effects (explain why this problem continues)
   c. Offer Solutions (Government, Industry, Personal)
7. Restate your topic
"Home Grown"

Structure (needs times)

Introduction:
Attention getter/Link to topic
Introduction Statement/Thesis
Quotation from expert – show that someone else feels this is a problem
Significance – Tell audience why they should care about this problem
Preview sentence

Transition + Walking

Establish the Problem:
Sub point A (show proof through statistics)
Sub point B

Transition + Walking

Causes, Ramifications, and/or Effects:
Sub point A (why this problem continues)
Sub point B

Transition + Walking

Offer Solutions:
Sub point A
Sub point B

Transition + Walking

Conclusion:
Review
Restate topic
Serious point – SPELL IT OUT HERE
Tie back to attention getter
Informative

Goal:
The goal is to inform your audience about a topic they may not be familiar with. Informative is a detailed analysis of one certain subject. Informative is an 8 to 10 minute memorized speech with plenty of sources. Try to find something that will be new to the audience or a different use for something old. You should also consider:
1. Significance is all important. The audience and the judges must feel that the topic is important to them. Ask yourself what the judges will be asking, "So what, why do I care?"
2. Public address events are judged for content and delivery. Try to add humor into the speech in order to keep the audience listening.
3. Try to pick a topic that is narrow. You do not want to give your audience information overload. Remember: you only have ten minutes to speak.

Structure of an Informative Speech:
The format of an informative speech can vary. Here are some examples of the most common structure.
1. Attention getter: the audience needs to be interested from the start of the speech. It should be about 1 minute long. You can use examples, stories, statistics, demonstrations, etc. Introductions should be creative.
2. Introduction Statement: You need one sentence that introduces the topic. Also include a significance statement to say why this topic is important.
3. Preview your main points.
4. Main Points (some organization methods)
   a. Description of topic
   b. Present applications of topic
   c. Future applications of topic
or
   a. Description of topic
   b. Present applications of topic
   c. Impact on another large area of society
or
   a. Description of topic
   b. Present applications of topic
   c. Future implications if once present applications are put into place.
5. Restate your topic
6. Restate your main points
7. Tie back to the attention getter.
Selecting Topics for Informative Speeches

Although topics should be timely in nature, many people have done well on putting a new spin on old topics. 100th Anniversary of chewing gum? Do an informative on the innovations of chewing gum throughout those years. Be careful to keep your audience’s attention. Remember to ask yourself, why does my audience care?

Also, look in the news!

Example:
Article blurb from CNN.com on Friday, May 4, 2001:

**New documents disclose FBI’s web surveillance**
The FBI has used Internet eavesdropping tools to track fugitives, drug dealers, extortionists, computer hackers and suspected foreign intelligence agents, documents show. The documents also detail how the FBI scurried last year to prove it wasn’t "randomly looking at everyone’s e-mail" once its Web surveillance practices came under attack

**Topic:** Web encryption devices

**Random Possible Topics to Get You Thinking**

Amusement Parks  
Jerry Springer  
Ice Cream  
History of the Olympics  
Contact Lens/Laser Surgery  
Pac Man  
AAA  
Future of the Internet  
Yeast  
Road Rage  
Palm Pilots  
Retail Theft

**BEWARE:**

This is an informative! You cannot persuade your audience! The goal is to inform them of new issues/inventions. It is their job to decide their position.
LEARNING THE BASICS

Information adapted from Foss 1989 and Hindman et al 1991

WHAT IS A CA, RC, or RHET CRIT?

They are all acronyms for the term Rhetorical criticism.

A Rhetorical Criticism is the analysis and evaluation of a rhetorical act.

A Rhetorical act is any form of communication--verbal, visual, or auditory that has special significance or interest for you. These acts may include but are not limited to things such as:

**SPEECHES:**
- Martin Luther King’s *I Had a Dream* Speech
- Bill Clinton’s *Inaugural Address*

**SPEAKER:**
- Hillary Clinton, Saddam Hussein, Barbra Jordan

**MOVEMENT:**
- Operation Smile & Fat Acceptance

**PRINTED ADVERTISEMENTS:**
- Borden Cow, Reebok Ads, Calvin Klein

**ILM:**
- Schindler’s List use of black and white techniques or the parody of the *Naked Gun* movies

**TELEVISION:**
- Sending messages to advertisers boycotting products

**CAMPAIGNS:**
- “Save the Whales” or “This is your brain on drugs”

**TERATURE:**
- Romance Novels or *Heather Has Two Mommies*

**CETERAS:**
- Music, Social Classes, Religion, Popular Arts, Theater, American West, Cultures, Cartoons, Myths

W DO I GET STARTED?

A question! Everyone does a criticism differently. However, Sonja Foss a leading communication scholar has offered us a solid foundation for starters. Foss claims that there are aspects in producing a criticism, they are: 1) discovery of the rhetorical artifact and research; 2) formulation of the methodology; 3) analysis of the artifact; and 4) writing the critical.
SAMPLE FORMAT

The critic’s next task is to investigate and analyze the artifact using the method selected. The writer becomes thoroughly familiar with whatever dimensions the selected method features. For the competitive speech, I have found the following format helpful.

I. Introduction

- attention getting device
- clear description of purpose
- significance of topic—Answering the question "so what?"
- preview of main points

II. Body

A. Description of the Artifact

- necessary to acquaint the audience with the artifact

B. Description of the Methodology

- A description of the components
- A justification of why the method was selected over other methods
- Definitions of key concepts
- Procedure for using the method

C. Report of the Findings of the Analysis

- This is where you combine A and B
- Make sure you support your findings with outside examples and observations from other sources

D. Interpretation and Evaluation

- You tell your audience what the artifact means
- You evaluate the consequences of the artifact on society

III. Conclusion

- Offers incite and possibly personal observations
- The findings of the analysis may be shown to confirm or deny some aspect of communication theory.
- ties the speech together
Some Thoughts on

The *Art of After Dinner Speech Writing*

Version 2.0

Over 3 Dozen Copies in Print!

So you want to write an After Dinner Speech? Well, in response to the oft-repeated statement, "I have no clue how to write this," this document seeks to provide a simple, easy-to-follow guide to getting yourself started on your very own After Dinner Speech. Please note that this is not a definitive work. The opinions contained herein are mostly mine (ours). However, to better illustrate some of the finer points, great (and not-so-great) moments from After Dinner Speeches of the past might be used as examples. The three areas of focus shall be topic, structure, and humor.

**TOPIC**

This is arguably the most important part of any speech. Although theoretically the speech could be about anything, in competitive forensics choosing the right topic is crucial.

Here are some things to look for. A good topic is:

- Timely: It should be apparent (or become apparent quickly in the speech) why you have chosen this topic for this year.
- Interesting: It should be something people might want to listen to for ten minutes. Also, think funny. Is this something you can make a lot of topical jokes about? There might be a few funny jokes to be had in a speech about, say, certified public accountants, but it would start to become a one-joke speech. But if you were considering a speech about a new and unusual way of grocery shopping, then grocery stores and all of their rich cultural significance are at your disposal to joke about.
- Important: Just because it's ADS doesn't mean it should be fluffy. Your topic should have far-reaching implications, even if it's a silly-sounding topic. If a judge finds itself asking, "How does this affect me?", the answer should be somewhere in the speech.

Good topics can be things like social trends that are receiving special attention for which someone has coined a term--for instance, Matt MacDonald's speech about "Millenium Mania" or Brett Holcomb's on "The Machismo Myth." They could be about growing trends
for which you've made up a term: Wendi Grafe's "Homomania" speech, or Lauren Romeo's "Flex Phenomenon" speech. (The term you make up can just be a plain description of the trend; it doesn't have to sound cool—such as Ben Lohman's speech about the "Religious Resurgence." ) They could be relatively new activities which are becoming popular, such as Elizabeth Otto's "Computer Sex" speech or Jeff Archibald's, about "Outing." They could be about ideas or activities which have been around for a long time but which are proving to have significant new implications (Leigh Stickler's "Public Displays of Affection" speech). Or they could be about some problem about which we may not be aware—Calvin Fong's speech about Asians as a 'Model Minority.'

Where's a good place to find good topics? Anyplace, as long as you come up with a significant topic that you care about and would like to speak about. A good first step is to brainstorm about where you think the world is going. It's also helpful to browse through lots of magazines at the library. Newsmags like "Newsweek" and "Time" usually have sections, or sometimes whole articles, devoted to hot new trends. Sometimes cover stories from smaller, specialty magazines can be good topics. You can also ask other team members what they think would be good topics, or you can find something you really, really want to speak about and have someone discuss it with you to make it into a killer topic.

Once you have your topic, you want to research. You want to read as much as you can on your subject so that you can fully understand it. Research before you decide what the structure of your speech will be. Start by using IBIS and the other databases which the library offers to find out where good magazine articles (or books) which might relate to your topic are. Enter not just your topic name, but as many related words and things that you can come up with. Also try the Dow Jones News Retrieval Service. The library has information which should help you get started using these services. Ask a librarian about the new databases we have access to. Don't just research at BSUI!! Try I U's library—it has a lot more journals. Visit a library near your hometown when you go home for break. Get as much research done as possible.

You don't have to put every article you find into your speech. A good rule of thumb is that an After Dinner Speech should have at least four or five sources and usually not more than ten. Different topics need different amounts of source citations. It's also a good idea that your sources be as recent as possible, from the current year or one year ago. In ADS sometimes it's okay to go back further, but very sparingly.

Structure

This is arguably the most important part of any speech.

In forensics, After Dinner speeches usually have three distinct parts. If you want to try something different, talk to the coaches. Let them talk you out of it.
This is how your After Dinner speech should be structured:

I. Introduction
   A. Attention getter—something funny and topic-related which grabs the listener's interest.
   B. Brief explanation of what the topic is and why it's important.
   C. Thesis statement--In one sentence, what is this speech about?
   D. Preview—this tells exactly what three points, in order, will be discussed in the speech.
   E. Transition to first main point.

II. First main point
    This point could be one long point, or it could have subpoints

III. Second main point
     A. Transition from first main point
     B. Preview of subpoints
     C. First subpoint
     D. Second subpoint
     E. Third subpoint (if necessary)
     F. Internal review of subpoints

IV. Third main point (This part usually deals with the listener somehow, either through solutions or implications or some other way of personalizing the speech)
   A. Transition from first main point
   B. Preview of subpoints
   C. Subpoint 1
   D. Subpoint 2
   E. Subpoint 3 (if needed)
   F. Internal review of subpoints

V. Conclusion
   A. Review of three main points
   B. Restatement of thesis, perhaps with a new twist based on what we’ve learned
   C. Tie-back to attention getter
   D. Great closing line. (This is crucial.)

Despite this generally mandatory structure, there's a lot of room for creativity. For starters, some speeches follow a simple, persuasive outline: Problem, Cause, Solution. Or Causes, Effects, Solutions., Or Effects, Causes, Solutions. Some speeches are more informative in nature: Definition of Topic, the Current Status of Topic, the Future Status of Topic. Sometimes your first point could be the history or the evolution of your topic. The most important thing about your structure is that it should make sense. Your string of thoughts should flow in a logical progression from one point to the next.

It’s also important to realize that even if you choose to use the simple “problem, cause, solution,” structure, you don't need to call your three points “problem, cause, and solution.” Let's pretend you’re doing a speech about incest. You might say, “First we'll examine how incest could be hurting us, next we'll look at why we feel the need to sleep with our immediate family members, and finally we'll explore ways to avoid incest and become normal humans.”
Except you wouldn’t really say it like that, would you?
*sigh* You’re right. Not only would that topic sink faster than a chunk of Valujet in the Florida Everglades (see "offensive humor," next section), that preview might seem out of place in your average ADS round.

-The Preview Dilemma-

The preview is probably the hardest part of an ADS to write. This is because every speech ever given has to have a preview. If your speech doesn’t have a preview, get used to losing. This makes it hard to come up with previews. You see, in the past, it was common to do a preview using puns or clever language relating to your topic to set up the preview. The current trend is to give a "plain" preview and then point out the fact that you didn’t give a "traditional" preview. Unfortunately, this has been the current trend since at least 1988. That doesn’t leave many options. The best thing to do is be creative. If you think of a really funny "traditional" preview, go for it. If you can’t, use a conservative preview. If you want to do a joke about the preview dilemma, do it subtly, with wit. If you can think of something new and interesting, do that. In the introduction of Leigh Stickler’s national championship ADS, she found herself in a movie theater observing a PDA. Eventually, she told us that she “ran from the theater, shouting. ‘First, we must...’” Leigh proceeded to shout her preview as if she were running out of the theater. Then she added, “No one was listening. But I didn’t care. I had a preview.”

Leigh didn’t have to point out the fact that she was lampooning the stereotypical preview. Hers was creative enough to set it apart from the pack, and the preview dilemma is so widespread that everyone understood without being told.

Humor

This is arguably the most important part of any speech. It’s especially important in After Dinner.

Many people say, "I’m not funny. I can’t write humor." What they really mean is that they can’t write punch lines. Everyone has a sense of humor. Granted, in some people it’s more pronounced/sophisticated/what-have-you. But if you know what makes you laugh, you probably have a reasonably good idea what could make other people laugh, you may just need to fine tune it.

A punch line is a way of telling the audience, “You know this is funny. Now laugh...here!” Jokes, then, can be seen as ways of getting to a punch line. There are lots of different styles and types of humor. These are just a few.

Sarcasm: It can be really funny when you say one thing and mean another. Andy Billings, in a speech about over-thinking (or something), said words to the effect of, “Consider this new product: a toothbrush with a special, extra-grip handle. I think that’s a great idea, since I don’t know how many times I’ve been using a toothbrush and accidentally swallowed one..."
Puns: This is the practice of using a word and then joking about a different meaning of that word, or using a similar-sounding word or a word with multiple meanings for comic effect. Puns can be simple—Brett Holcomb: "They say we're just a bunch of cattle. Well, if I'm a cow, then I demand to be herd. This is an udder shame, and we need to grab the bull by the horns..." etc. Or puns can be a little more complex—Wendi Grafe (for a speech dealing with homosexuality): "I had some visual aids for this speech, but they were triple-entered."

Pop-culture References: Sometimes it's funny just to work in a contemporary bit of Americana, where appropriate. Ben Lohman: "Subjects were given lemonade laced with saccharine—you know, the pink stuff."

Dark humor: While risky, jokes about death and other off-color topics can be funny. For instance, Matt MacDonald (portraying a Mayan who was chiseling a calendar which mysteriously ended in the year 2012): "Two-thousand ten, two-thousand eleven... What's that? You say some guy named Cortez is here? Pfft. This can wait." Or, to get pretty damn dark, Ben Lohman (talking about suicide): "Good news first, Mrs. Johnson. Jeremy spoke in class today..."

Offensive humor: Sometimes we go over the line. In general, people don't like explicit language like "fuck" or "cocksucker" or even "pussy" in an ADS. Try to avoid making jokes with offensive language, or jokes which denigrate well-liked public figures, or joking about personal tragedy which might hit a little too close to home.

Delivery Jokes: Some people can just do things that are really funny. "Character pop" jokes are funny and not uncommon, where the speaker pretends for a moment to be someone else, delivering a line as that person. Jason Burke (character pop is in italics): "What am I doing? Romanticising the past. *Oh past, you are so beautiful. Together, we could make history...*" Depending on your natural talents, you may be able to pull off a joke simply on delivery.

Kim Roe talked about her high school talent show and sang "The Rose" for a minute in one of her national championship speeches.

"Big" Jokes: A really great After Dinner speech needs one or two really great jokes. It's hard to plan these, but when you come up with one of these, you'll know. You just want to share it with your roommate and your friends. Structurally, the biggest laughs should be toward the end of the speeches, with maybe one really big laugh at the beginning. Sometimes, the big joke is a bit, where you have a lot of humor about a certain topic. Jeff Archibald's "Outing" speech promised, at the end, to out someone. He outed the Muppets. "Kermit the frog. Come one. Aspirations in musical theatre, long-term unresolved relationship with Miss Piggy... (fag hag!) Or Fozzy Bear. Nice scarf." Archibald sustained this bit for some time, garnering many laughs.

Sometimes, the big joke is one that just really hits home. Matt MacDonald's Mayan joke was a "big" joke, probably because it made a really funny statement about Western domination in a really creative way.

The best way to come up with jokes is to brainstorm.
What not to do: While there aren't many hard and fast rules, there are a few things I like to avoid. Avoid "obligatory" jokes. In interp, it's more competitive to not make the "easy choice." In After Dinner, if there's an easy joke to be made, make a better joke. Smarter judges will reward you for it. Stupid judges won't know what they missed.

Avoid singing, unless absolutely necessary. Don't make a joke out of your source cite unless it's really funny or if it fits the topic. And never, never, never make any sort of reference to the song "Let's Talk About Sex." That was overdone when I was in high school.

So you've written your speech. It's got a great topic, impeccable structure, and some funny stuff. What now? Well, a good way to come up with humor and to polish that speech is to work on it with another human being. Some things are just more fun when there are two or more people involved. The first appendix is a partial list of people associated with this team who have experience creating humor or writing After Dinner speeches.

Appendix A

Human Resources:
the Coaches
"Home Grown"

Prose, Poetry, Program Oral Interp and Dramatic Interpretation

- Time limit of 8-10 minutes
- First or second person literature works best. (I or you)
- Just because it was a ‘good read’ doesn’t mean it will be a good piece.
- If you’ve seen it, don’t do it!
- Cutting (more info in additional packet)
- The teaser
  - : 45 to 1:00 snip of time, used as an attention grabber.

- Introduction ~Why should I care
- Adding ~Voices, characters, gestures and facial expressions can make or break a piece
- Pick a piece that fits you
- Read the WHOLE piece first
- Understand your piece
- COACHING HOURS!!! WE WANT TO HELP!!
- Understand that importance, or unimportance of what you are cutting out
- Put yourself in the piece
- Figure out the WHY
  - Why the author wrote the piece
  - Why this event is going on in the life of the characters
  - Why it is relevant to other people
  - Why you’re interpretation will stand out
"Home Grown"

Cutting

Tips for cutting that big A** book into a tidy 10 minutes!!

- READ IT ALL FIRST
- Don’t worry about length, you can cut it! (That’s the fun part)
- Mark parts you like (tabs, post its, highlight, or copy)
- Pick a beginning and an end
- Take out all characters and details that don’t DIRECTLY relate to that segment of the piece
- Read what you have not, does it make sense?
- YES!! Great type it, time it...skip a few lines
- NOPE!!! Figure out why, go back and search for those missing details, is it really a complete story?? Do your characters have depth?

SOME THINGS TO KEEP IN MIND

Keep a clean copy to come back to incase of a fudge up
Keep track of title and authors (ask Nina about that one)
Try and cut poetry by stanza to avoid messing up rhyme scheme
Are duo partners’ lines balanced??
Do you make sense to an audience???

INTRODUCTIONS

MUST INCLUDE TITLE (S) AND AUTHORS (S)
MUST BE MEMORIZED!!!!!!
About 1 Min. Long
States a theme, tells your audience why they should care, gives them an idea of how to relate.
Lays any needed background information
This is included in your 10 minutes
Program Oral Interpretation (POI)

POI is an interpretive event in which the different genres (poetry, prose, and drama) are intermingled in order to support a chosen theme. The selection is 8 to 10 minutes in length and you are required to use an interp book however, the piece should be memorized. Try to pick a theme that is a little out of the ordinary, stay away from overdone themes (death, etc...) unless you can take a different perspective on it. It is always interesting to do a selection on a famous person. In addition to typical prose, poetry, and drama that can be used; newspaper articles, song lyrics, cards (pertaining to the topic), and advertisements can be utilized and add a little extra spice to your POI.
DUO INTERPRETATION

Guide lines:
1. The time limit is the same as all other interpretation events 8-10 minutes. With the same “shoot for 9:00-9:15 idea”.
2. You must have TWO performers.
3. Off Stage Focus. Oddly, the performers must both face forward looking toward the audience, but they have what we call focal points. The reason for this is so the whole audience can see your face. You also always use an interp. book (little black books.)
4. Script. When you go to look for a Duo script you are going to look for plays, movies (ones nobody knows about) etc. In other words, you would look for a duo script in the same place you would look for a dramatic interpretation, as well as follow all the criteria for all the interpretation events.
5. PARTNERING. When creating a duo script you want to find a script FIRST then look for a duo partner, not the other way around. Obviously you want to choose a person that you feel comfortable with and will get along with. Remember: The ability to create a full story and work with another person to create a UNIFIED performance is KEY!
6. Killing Each Other. Duo is a team effort between you and your partner. You both need to care about the event. You both need to respect each other. You both will turn your pages together. The ability to work with someone is the blood of this event.
7. Working face to face. Creating a real character is essential. You must not only get your audience to believe in your characters, BUT their relationship. Characters must seem to acting out: their daily lives. Often duos will have scene changes. (Usually designated by a page turn, done together).
8. The Duo must work as a team. Becoming the eye of the audience, a set of well balanced mutually effective performers, is important. One can not have all the lines and the other just stand there. You must balance and work together as one performance. Think about it that is how you are judged. Duo can be very rewarding but you are extremely dependent on one another.

JUST A NOTE: If neither you, nor the audience can feel anything when you perform then, then it’s not worth your time of the audiences.
DRAMATIC:

1. Dramatic does not always have to be dramatic. All dramatic means is it is a play, film, T.V show.
2. You can do a Monologue, which is one character. OR multiple characters from a play. Again, be careful not to choose too many characters. This year at N.F.A. there will be an experimental event that will be Dramatic Dialogue. (Dramatic interp that must have two or more characters.)
3. Often times a dramatic will have a real "clencher" or "heart felt moment". This moment sends shivers up your spine, makes you stop and listen to your heart beat for a moment.
4. Where to find scripts. You can check out the scripts at the Bracken library and / or order from a catalogue. (List provided.)
GUIDELINES:
1. The time limit is 8 to 10 minutes. (you should shoot for 9:00-9:15, so you don’t risk going over time, trust me on this one.)
2. 1st, 2nd, 3rd. The best performance literature is often times in first person “I”, or in second person, “you”. Literature in third person is not always successful. (It has been in final rounds at nationals.)
3. Good lit. Remember just because something is wonderful to read does not always mean it is good to perform.
4. Creditability. Often times it is best to find literature that is current or literature that is not common. The reason behind this is if you chose literature that someone has already read or seen then they already have their own interpretation of it. Therefore they will judge you according to their interpretation. A good rule of thumb is if you have seen it performed than it is probably not a good piece to perform.
5. Cutting, obviously most pieces of literature that you will find will not fit into the (8-10 minute) time limit. Therefore, you must cut the literature into a mini story. BUT remember the cutting MUST be coherent have a beginning, middle, and an end. In order to make sure the story you are telling makes sense. Also you must remember authors intent. You cannot take a story and cut out one piece and move it to the end and change the sex of a charater etc. If you have any cutting questions please ask a coach.
6. Everyone likes to be teased. Most competitive literature has what is called a teaser at the beginning of the script. This .45 to 1.15 snip of time is an attention grabber.
7. The introduction. THIS IS VITAL to a competitive script!!!!!! The introduction tells your audience why they should give a $!!!@# about your script. This section should explain to the audience what your literature is about and why it is significant. The title and author/authors are always stated here. Your book is always closed when you give your introduction. During this time you talk to the audience as YOU NOT the character. Take advantage of this time. This is the only time that the audience can see who you are.
8. You can and should add a lot to the script with the use of different characters; voices, stance, facials, gestures. You should become the character, feel their feelings, know what kind of car they drive, what their favorite food is etc. (character analysis). This is what pulls you from being good to being amazing.
9. MEMORIZATION: Although you do have the literature in front of you in your “little black book “ you should know your stuff. You should by no means “read” your literature. But you do need to look at the literature a few times through out the piece to show respect to the literature. (I’ll explain)

POETRY:
1. Poetry for competition should be contemporary. (You probably don’t want to use something from your high school lit. class, ie. She Walks in Beauty or Annabell Lee.)
2. Usually, competitive poetry doesn’t sound sing-songy. It sounds real.
3. Either you can find one long pome or put together a poetry program. Poetry programs are popular but there is not any real trend right now. The program can center around an author or a theme. Try to stay away from anything common: AIDS, love, death, Holocaust, Abuse. Go for themes that are a bit narrowed down; Single fathers, overeaters, waiting tables. If your not sure just ask.
4. There is tons of poetry. You can go to a book store and look at their newest poetry. You don’t have to buy the books, you can interlibrary loan the book by writing down the Title, Author, date published, publisher, and ISBN #. Also check out Bracken Library.

PROSE:
1. Prose is a short story or novel. Let’s be obvious here no Shel Silverstein or Dr. Seuss, or Ann Rice stories here. You want to select a mature piece of literature. Look at new books and short stories.
2. It is fine to chose a story with more than one character, but you want to stick to one character for a majority of the time. A narrator with two other characters would be fine
3. Prose, are the easiest pieces to find, BUT finding a GOOD PROSE that can be an art. So if you don’t find one from the “get go” it’s okay, you will find one.
4. It is also possible to do a prose program (same as poetry program, but with prose) but it is not very commonly accepted.
HOW TO DO INTERPRETATION

A Brief Overview. Another Of Many

Just as there is no "one" approach to writing a speech, there is more than "one" approach to doing interpretation. As always feel free to adapt our suggestions to your coach's methods, if they differ.

In this section of the text you will first find a very broad look at what is involved in preparing interpretation. Then you will find guidance in how to both find and select your interpretive material, including how to consider literary merit. Once you have your material you will read the sections on cutting (trimming) the piece to the time limit and how to put it into script form for your folder. There are many other important aspects of doing interpretation events, so you will also find headings on "HOW TO WRITE INTRODUCTIONS AND TRANSITIONS", "HOW TO CREATE CHARACTERS", and "HOW TO USE FOCUS". Finally, this section ends with some suggestions of what judges are looking for in interpretative events. One thing that we never address specifically (as under a separate "heading") is DELIVERY. An interpreter's delivery is very personal — a natural extension of their unique personality. [But your style will be developed as you work through the other interpretative processes.] We do address delivery as it relates to other aspects of interpretation.

If you are truly a novice interpreter, you might ask your coach to recommend a good interpretation textbook to fill in any gaps we were unable to cover here — OR, consider taking a beginning interpretation class. In today's word knowing as much as you can about analysis and presentation of yourself can only be of benefit to you.
WHAT JUDGES LOOK FOR IN INTERPRETIVE EVENTS

There are as many styles of judging as there are judges, and each one looks for different things in a performance. This list is an attempt to identify some of those for you:

An introduction that

..... catches their attention
..... is original
..... is not longer than the selection! (usually 45 seconds to 1.5 minutes
..... makes you want to hear the selections(s)
..... has a natural delivery
..... that lets you meet the real person standing there

Transitions that are

..... smooth
..... not too long, not too short - just right
..... natural— the audience meets a real person
..... logical bridges from selection to selection (and continues development of theme
..... Informative

The selection(s) should have:

Action suitable to the demands of the material while being creative and original
Builds in action and emotion that are well planned
Well developed characters
Clear distinction between characters
Correct focus for all characters, including the narrator
Gestures that are not repetitive
A moment before closing folder to briefly hold the mood
Imagery that is apparent—you really see the pictures in your mind
A reason for joining these pieces together (If it is a program)
Killer punch that gives the piece real impact
Enough volume to be easily heard
Strong material choices (difficulty usually counts extra in a tie breaker, this one can make the difference.)
Natural sounding delivery—like you are really talking to us
Not being overtime
Poise and confidence that shows from start to stop
Literature of quality
Real use of your folder; looking at the script; using it as an extension of your performance
Appropriate speed
Enthusiasm
A sense of finality at the end
SELECTION CRITERIA FOR LITERATURE

You are looking for perfect literature that has literary merit. In addition to that, you must consider that you and this selection will be together for a long time. You want literature with "staying power". You have begun your search. Perhaps the following criteria will help you make your selection:

1. Material that reflects universality, individuality, imagery.

   Universality - the quality of having appeal to all kinds of people and a sense of timelessness

   Individuality - the quality of being different and original

   Imagery - the quality of allowing the interpreter and the audience to visualize the ideas presented

2. Material must build to a climax with a beginning, and an end. [Some new literature does not have really strong endings, and this may make the audience feel unsatisfied].

3. Material should suit your personality, voice and abilities.

4. It helps if you "love" your selection because you will be living together a long time.

5. The material should be able to hold an audience - over and over again.

6. Your selection should not be too familiar to your competition audience.\(^{40}\)

7. If you are working on a theme, show more than one view. Examples: Show the kinds of approaches: weddings viewed historically, humorously, and then emotionally. Or show different sides of one event: the causes of the civil war as told by a rebel and then as told by a yank. Or view the same side with differing results: Two cases of abused children with one rising above it and the other sinking beneath the weight.

   Go for balance and/or contrast. Find the interest and expand on it.

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ONE OF THE MOST DANGEROUS FORMS OF HUMAN ERROR IS FORGETTING WHAT ONE IS TRYING TO ACHIEVE.

Paul Nitze

\(^{40}\) Trust your coaches' judgement here!
FINDING AND SELECTING INTERPRETIVE MATERIAL

Finding the right material for competition and for your own style is undoubtedly the most difficult part of interpretative forensics. It takes hours of reading and lots of patience. But hang in there, because the "right" material will make the rest of your job easier.

In General the following hints might help you locate material:

1. Read widely always "keeping an eye out" for good choices of literature or themes...even in textbooks.
2. Keep a file of anything interesting that you do find, regardless of where you find it, or when.
3. Learn to use the library's cross reference file and the indexes for short stories and poetry. They categorize by theme and author.
4. Follow the work of authors you like. Find out what else they have written. Check other genres for their work.
5. Scan openings and closings (paragraphs, chapters, scenes) to see if you are interested.
6. Make it a practice to write down titles, pages, authors of selections that appeal to you.
7. Photocopy the "good" stuff for a file.
8. Keep lists or index cards with ideas and possible material.

REMEMBER you should continue to check back with your coach. You need guidance for what material will work in your region and what has been overdone at tournaments.

SUCCESS IS NEVER FINAL AND FAILURE IS NEVER FATAL.

Anonymous
The sources for interp selections might be such things as:

1. Anthologies: (For those who may not know, anthologies are collections of literature taken from other sources - this includes text books.)
2. People: experienced competitors; Faculty--include non-speech faculty such as English or History; All "readers" of your acquaintance. Ask them to watch for you -- tell you about the "best" stuff they read.
3. Libraries: faculty, department, other colleges or universities in your area, and the local public library, even inter-library loans.
4. "Best Of" series: Best Short Plays; Best in Short Fiction; Best of John Cheever; others
5. "Scenes-from" books: Understand that you must go back later and read the entire play or story if you select from this source.
6. Play productions and acting classes: Watching such can be a pleasant way to become familiar with writers.
7. TV shows, movies*: Remember that they may be based on a story in print. Watch the credits.
8. Magazines: Omni, Esquire, various literary magazines and such are good sources of really new works
10. Book reviews: They appear in various papers and magazines. Clip the ones that interest you. OR keep a running list in your calendar.
11. Material used by other competitors at tournaments--but, check with coaches on this one. You do not want to steal their material to compete against them. But, you may compete against this school only this one time during the season, or you may find and use a different cutting, or you may want to save it for next year.

*We do recommend caution in selecting current blockbuster movies.
AN APPROACH TO LITERATURE: INTERPRETATION IN GENERAL

Oral Interpretation simply means to bring to life a piece of literature by effectively reading it aloud. It is sharing the material that the author has written with an audience, hopefully allowing them to feel what you felt as you read it. Literature is usually divided into three basic types or genres:

POETRY: Any material that is economical in language and written in meter. Some new poems are hard to tell from prose because they are very free in rhythm and language.

DRAMATIC: Usually defined as material that comes from plays, including screen, radio and television, and stage.

PROSE: Any literature that is not a play or a poem. Usually short fiction for the purposes of forensics. But it may be nonfiction works or letters, essays, diaries – almost anything of literary merit that is not a play or a poem.

It is pretty easy to let interpretation become stilted and unnatural, or even to "put it on automatic pilot" until it becomes slick and "Technique-y". But the best interpretation is natural and conversational and connects real emotions to the literature. The best interpreters seem to enjoy sharing the literature with an audience. Obviously, this is not easy to achieve and doesn't happen overnight. However, the following general tips may help you work more efficiently and get to performance level without too many stumbles:

1. The first tip is to read the whole work...the whole story, play, whatever. Don't try to guess what the selection is about from reading a cutting, a scene, a chapter. Believe it or not, your judge may already know the selection and have a problem with careless interpretation. Believe it or not, you can't possibly give a selection it's full potential without knowing the totality of what it is about.

2. Check with your coach as soon as you locate a possible selection. A coach can save you time by telling you early in your selection process if the piece is worth working on, or if, it just won everything in sight last year, or if it is a "tired old piece."

3. Real interpretation begins when you understand the text, what the words mean, what you can find out about the author, what the references are, who the speaker is and why the speaker is speaking, who is being spoken to and why. Then, when the words and their intent are easy for you, you can begin to dig for the feeling and the truth. There are NO SHORTCUTS.

4. Interpretation is complicated. It involves pacing, rate, focus, placement, characters, imagery, subtext, articulation, and visualization, among other things. YOU NEED A GUIDE! Don't cheat yourself by thinking that you can do it just as well on your own. You may be able, but it will take longer and cause lots of discouragement along the way. Don't be afraid to get coaching early—long before you are "perfect". You don't need a coach when you're perfect! But you need one until you are. Allow your coach to help you be what you want to be...by including your coach early in your process and by continuing to check with him/her regularly as you progress.
5. Never cut something out just because you don't understand it. You may be extracting the heart of the piece, without knowing it. Understand the importance of the deletion — surgeons do!

6. Interpretation is not the same as acting but, they do share lots of traits (particularly in analysis). Interpretation, unlike acting, requires the use of a script and a somewhat limited use of the body and space.

7. Do not be inhibited by the rhyming pattern of poems. Make it natural. Follow the thought more than the line delineation. Break the rhythmical pattern whenever possible.

8. Make the speaker in the literature real to you. Who is it and who is she/he speaking to? Play "what if". What if you were in this situation and you were the speaker? How would you feel? What would you want people to feel? Put yourself in that place. Paraphrase the piece to make it "yours". Imagine your listeners and try to make them respond through your presentation.

9. Take the piece apart, word by word. Understand everything about it for yourself. Don't be afraid if, later, you discover some revelation in the cutting that makes you change the way you interpret it. Stay flexible, but at the same time, wring the meaning out of every comma and syllable. Having fun?

10. Don't allow yourself to be discouraged because other competitors work at different speeds than you. Everyone does not use the same process or the same speech. Some people seem to be quicker than other people at putting competition pieces together. It may be that they work all night at home. Don't worry about them. Worry about you. Let them work at their own pace and you spend your energy working on your own selections in your own way — with your coaches help, of course.

11. Follow the worksheets included here religiously. The step by step process will help guide you through the interpretation.

12. One of the best tricks that interpreters can use to develop strong openings is creating for themselves a very real "moment before." The more you know about what caused someone to say the first words your about to say, the more real it becomes. You need to know who is speaking, and why! And to whom and why. Imagine a question that your first line will answer. Very few of us just "start talking." There is a reason. Find it.
HOW TO CUT 
or 
SURVIVING SURGERY

Now that you have chosen an event and a selection, you are ready to "cut" to a required length. Cutting is the process of carving a perfect chunk from the masterwork.

The **FIRST** step in this process is to read the ENTIRE selection. Then you can perform this surgery with educated skill.

**While you Read the Whole Thing:**

1. **Do not** be too concerned with the length of anything in the beginning. It is better to have too much material as you start to work on a piece.

2. **Consider** whether one "scene" can be lifted from the whole. If there is one section that especially interests you, mark it by using a place marker or sticky note. **OR** photocopy it and mark with a highlighter.

3. **Consider** whether 2 "scenes" can be joined to create one longer cutting. If there are 2 or 3 places that especially interest you, mark them all.

4. **Consider** cutting extraneous characters without hurting the flow of action. Think of your cutting as a Michelangelo angel inside a block of marble. Your job is to remove every single scrap that doesn't belong to the angel, so that it can stand alone. As an interpreter you want to carefully remove any bit of story, or extra characters or description that gets in the way of the story you are telling. When you remove everything that doesn't relate, only the angel should be left.

5. **Consider** whether there is material from another source which seems tied to this one in some way. If so, get a copy of it. Even if you don't think you need it, this weeks' prose may be next weeks POI.

6. **Consider** whether you will need a "companion" piece for variety or length. This frequently happens in poetry — and, of course, POI.

7. **Will your cutting still make sense** when you take your "choices" away from the whole of the material? Will a short transition of explanation enable you to fill in the gaps so that it makes sense?

8. **One helpful technique** is to decide the last line of your cutting and then cut everything that doesn't lead to that last line.
Rules of Thumb:

1. Cut minor characters.
2. Cut tag lines such as "he said" wherever possible.
3. Cut out repetitions.
4. Parenthetical expressions can usually go.
5. Try to keep the number of characters (including narrator) down to 3 or 4, or less. This, of course, depends on your ability to "do" characters and the importance of those characters.
6. Minor points or uninteresting side issues/subplots can be easily cut. (Or they may turn out to be the cutting)
7. When cutting poetry, be very careful of rhyme, meter and such. In poetry, cut by stanza if at all possible.
8. Remember, you can use transitions to bridge gaps.
9. Of course you must be careful that what is left after you've finished cutting is more than an outline; leave some meat on the bones of the ideas.

After the first cut:

1. Read aloud at a reasonable rate and time the reading. [ALOUD TAKES LONGER.]
2. Be certain that neither the author's purpose/central idea nor his style has been distorted by your cutting. Be equally certain that the essence of the characters and their intent is not distorted.
3. Remember: It is important that the audience feel that it is receiving a complete unified experience, not a series of fragments.
4. Does the cutting have a beginning, middle, and end?
5. Does the cutting make sense by itself?
6. Are there "jumps" and "skips"? Fill them in, if possible, or figure out acceptable transitions.
7. If it is a Duo, is the scene balanced between performers?

AFTER THE FIRST TIMED READ-THROUGH:

If you are still overtime, cut some more even if it hurts. A good rule of thumb requires, that each piece be cut one minute under the maximum time. This includes intro and transitions because the tendency in interpretation is that you get slower as analysis gets deeper. So... Begin again. When you can't cut anymore, get help. Ask a coach to cut on it for a while44 (expect this process to take at least 2 or 3 days).

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44Before your coach attacks the cutting, warn them of any line without which, you would be in a major funk.
When you have made the decisions about what parts you think you are going to use, you are ready to begin ....

The cutting copy:

1. ALWAYS cut from a photocopy or something other than the original source.

2. Always keep a clean copy of the whole piece for reference later.

3. Make an extra copy for your coach to work from if that should become necessary.

4. Write authors, book titles, piece titles, where found, etc. on the copies.

5. Cutting with pencil is better than with some kind of permanent marker. You might need to put material back. Therefore, on your copy lightly mark all possible cuts in pencil ...PENCIL ....PENCIL.

6. Don't be afraid to cut short in length. This way you don't have to hurry in performance or worry about going overtime.

NOTE: Completed group selections are called programs; The individual selections are called pieces.

Pre-timing may be useful. Find out how long it takes you to slowly read a page. If a page takes \( \frac{1}{2} \) minutes, 8 pages will take about 18. So, before you cut, determine about what percentage needs to be removed. It saves time.

Where possible, cut large segments rather than small bits. Cutting "chunks" is better, if you can do it without harming the selection.

As a novice, please start with a section of a work, not the whole novel or a whole play. Although these can be done, it is a much longer and more complex job.

There may be some instances when certain changes might be made, such as, changing tense, or omitting passages. But, before doing much of this, you will want to consult a coach.

Remember, ethics demand that the integrity of the piece remain. Don't twist the authors intent or work to your desire.
7. Remember that every action is a reaction to something – something that happened in the moment before. Create a "moment before" for each character. Construct a situation which brought them into the moment of your selection. Then when you perform, you have a firm base for them. It is easier to "find" them if you know where they come from. Some interpreters refer to this as "the spot" or "the place" where they go to "find" their characters. Don't be afraid to experiment. Try the easy and the very far reaches. When you hit the right combination, you will know.

Remember that visualization and imagination are the most precious tools that an interpreter has, next to the words of a great writer.

8. Try to physicalize the character. Some physical change or facial change or gestures that suggests the character physically will make him/her more identifiable to the audience and to you.

9. Once the character is firmly developed and easy to visualize, you will find it natural to have a focus and "voice". The work that you have done in building this character will help you create an air of reality for yourself, as well as your characters, that will make them "come alive" for you and your audience. The more details that you add and the more that you rehearse, the easier the characters are to create and control.

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**THIS ONE STEP --**

**CHOOSING A GOAL AND STICKING TO IT --**

**CHANGES EVERYTHING.**

Scott Reed
INTRODUCTIONS AND TRANSITIONS
FOR
INTERPRETIVE EVENTS

INTRODUCTIONS: For forensic contests, an intro MUST include the author and the title. In addition:

It is the audience's opportunity to meet you – the performer.

It must be delivered naturally – just as if you were talking to the audience ...a real one-on-one feeling.

It must set the mood.

It is usually short (a minute or less).

It often states a theme (establishing a rhetorical situation).

It is the interpreter's opportunity to convey information to the audience and to prepare them for the selection emotionally.

It must be memorized.

It should be performed with the script closed.

The introduction does not always come at the first of a performance. It can be preceded by a pre-intro. A pre-intro is a snippet of the piece or a "teaser". It is just like movies or TV shows that do a preview before they run the opening credits. Pre-intros are normally less than a minute so that your audience doesn't start to wonder if you forgot to do your intro. At the same time, pre-intros less than 30 seconds may not be worth the effort. They are very effective in some material.

TO AVOID CRITICISM --
DO NOTHING,
SAY NOTHING,
BE NOTHING.

Elbert Hubbard
TRANSITIONS:

Transitions are bridges between two parts of a program that MUST include the title and author of the next piece.

IN ADDITION:

They are used to tie together, thematically, two pieces, or to connect two pieces which need explanation such as a time transition.

They must link the last part of one piece to the first part of the next piece—they bridge ideas.

They show how these two go together or why they follow each other, usually through a connecting theme.

They should bind two selections seamlessly.

They should not leave the audience feeling that the mood has been broken from one selection or scene to the next.

They must be delivered naturally—another chance for the audience to hear you as a real person

They must be performed with the script closed.

They must be memorized.

They occasionally are very long. Sometimes they may be short—one or two sentences. The length is not as important as the effect.

BOTH INTROS AND TRANSITIONS:

They are typed and put into the script when they are new. After they are memorized, they may be removed, but it is a good idea to keep them in your script somewhere.

They are both included in your time limit.

Extemporaneous intros and transitions rarely have the impact of a carefully written, beautifully rehearsed, spontaneous “sounding” one.

As you perform an introduction or transition your folder is closed. Therefore, you would be smart to let your finger hold your place, and/or mark those pages with paper clips or tabs.
PICKING A PARTNER

The perfect marriage of material and partners is the key to success in duo, so choose carefully. It is possible to select your cutting without a partner. Or, you can choose a partner first and then the two of you select a cutting together. If choosing literature is easier than choosing people, you may want to get your coach's help. He/she may have a system that works of which you could be the beneficiary. No matter who picks the partners, picking a partner is tricky business. The following things should be considered:

? Can he/she act/interpret or, have the potential to do so?

? Do you both have the same level of dedication?

? Do your schedules match well enough for adequate rehearsal time?

? Is he/she going to be in the activities that limit time and commitment for this event (such as a play or work)?

? Is he/she going to qualify for this tournament in all the other ways required on your team?

? Will he/she fit the other character(s) in the cutting?

? Do you really want to do a duo with your best friend JUST because they are your best friend?

? Do you really want to do a duo with your S.O. (significant-other) just because they are your S.O.? And what happens if you break up?

? Do you really want to spend this much time with this person?

? Do they value your opinion? Do you value theirs?

? Can you work together comfortably, talk openly, accept criticism from each other, trust one another?

Will it be possible to find a selection that fits both of you?

If a person asks you to work with them and you do not feel they meet these criteria, politely say, "No, I don't think I can." It is a sign of maturity. You don't have to give a reason or rationale.

Regardless of how your partner is chosen, you both must be committed to the event. PHASE ONE is essential!
DUO DRAMATIC INTERPRETATION

or
THIS IS NOT ACTING

AKA: Duo Interp; Duo; DID (Dual Interp Drama)

GENERIC RULES:

A cutting from a play, humorous or serious, involving the portrayal of 2 or more characters presented by 2 individuals. This material may be drawn from stage, screen, or radio. This is not an acting event. Thus, no costumes, props, lighting, etc., are to be used. Presentation is from the manuscript and the focus is off stage. Time limit is 10 minutes.

MATERIAL:

The selection may or may not be taken from a play. Check the rules at each contest. While plays may be used more frequently at competitions, do not let this stop you from using other forms of dramatic literature that you like and that will fit into the event, if the rules permit. (Occasionally, duo's come form other genres of literature such as prose.)

A Duo scene/seletion should be reasonably balanced so that each interpreter shares the material as equally as possible. It is best if a story of some kind is told, with the good ole beginning, middle and end. The cutting should have audience impact, grab their attention and have potential for some physicality within the context of the scene.

Duo dramatic is the event where interpreters get to play together. Two interpers read dramatic literature as partners. This is a relatively uninhibited event where lots of activity is implied and some limited movement is allowed. While the actors employ off stage focus, great emphasis is placed on "honesty" in performance.

NOTE:

It's possible for one or both of you to "play" multiple characters, but the character change must be extremely clear to the audience.
1. **ON STAGE (DIRECT) FOCUS**

This focus is not often used in competition. It is used primarily in the theatre, when one character directly looks at another character while performing a play.

2. **INWARD (REFLECTIVE) FOCUS**

This type of focus is used anytime the speaker (narrator or character) is thinking reflectively (i.e. talking to him/herself). It does not mean staring in a direction, but more nearly gazing. The direction of the gaze is a tool that is individualized by the interpreter. Consider where you personally, look when you are contemplating or thinking. You probably use a variety of focuses - so you should with INWARD focus when interpretation asks you to "think".

3. **DIRECT AUDIENCE FOCUS**

The literature is often written so that the speaker (narrator or character) is talking to the audience. In these instances, the interpreter should choose to look directly at them. You should allow this gaze to move naturally through the audience to make it seem as realistic as possible. [Holding a person's gaze for a few seconds before moving to another person's] Intros and transitions almost always use direct audience focus.

4. **OFFSTAGE FOCUS - CHARACTER PLACEMENT**

Offstage focus is used when more than one character is involved in the chosen selection (even if that means the narrator and one other character). You must analyze the literature carefully to determine where each speaker should be placed; which 'speakers' will be placed slightly to the right or left. Try not to place your characters too far apart because your audience would then only see the sides of your face as you shift from character to character, and they begin to feel as if they are at a tennis match, craning their necks from side to side. Remember who you are talking to, how tall they are in relation to this character, etc. As your skill in character development increases, your focus for each character should creep closer and closer to the center until only a slight inclination of angle is left. However, that tiny bit is vitally important. Get it right!

**Note**: Remember that when you look at people, you don't just look in their eyes. Focus is the same.
6. **ON SCRIPT FOCUS**

Every interpreter should refer to his/her script occasionally. After all, the script is the symbol for interpretation itself. However, a wise interpreter will find appropriate places to look down in his/her script and will not have too much head bobbing (up and down) or too much reliance on the script.

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<th>NARRATOR - Inward, direct adience</th>
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<th>NARRATOR + 1 CHARACTER - Inward, direct &amp; off-stage</th>
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<th>NARRATOR + 2 CHARACTERS - Inward, direct &amp; off-stage</th>
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<th>2 CHARACTERS - Off-stage</th>
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NDT: All rounds are 9-3-6 on the current national intercollegiate (NDT) resolution. AFA-C ballot is used; judges may not give ties in speaker ranks, speaker points, or total team points, winning team must have more points than losing team. Prep time per team – 8 minutes. The 15-minute forfeit rule will be in force.

Lincoln-Douglas Debate: Contestants should be prepared to debate on both sides of the topic. The NFA topic will be used.
Format:
- Affirmative Constructive 6 min
- Negative Cross-Exam 3 min
- Negative Constructive 7 min
- Affirmative Cross-Exam 3 min
- Affirmative Rebuttal 6 min
- Negative Rebuttal 6 min

Each debater has the option to save up to 1 minute of cross exam time for use at the conclusion of any speech in the course of debate.

Extemporaneous: 7 minutes (Max)

30 minutes before the schedule speaking time, each competitor in a given speaker position will choose one of the three posted topics, and will prepare, with the aid of any research materials but not the aid of colleagues or coaches, a speech on that topic. Topics will be newsworthy events, not restricted to world and national affairs since July 1 of that year. Notes permitted.

Impromptu: 7 minutes (Max)

Each competitor will draw three topics. Competitors will choose one and return others. Then contestants have seven minutes to divide between preparation and speaking time. Topics will be philosophical quotations or humorous anecdotes, which the speaker may interpret creatively. Notes permitted.
“Through the Looking Glass”
EVENTS-RULES

Extemporaneous Speaking

1. The contestant will choose one topic.
2. There will be a half hour preparation time before each speaking round.
3. Time limit - seven minutes max.
4. May use notes.
5. Topics will be from current events since July 1, 2002.

Informative Speaking

1. Time limit - 10 minutes max.
2. Must be original, the product of the contestant's own thinking.
3. Purpose is to inform the audience about some worthwhile subject.
4. Research should be involved--should not be simply personal experience or the retelling of a movie plot, etc.
5. Visuals permitted.
6. Notes may be used.
7. Must not have been used in competition by contestant before September 1, 2002.

Prose Interpretation

1. Time limit - 10 minutes max.
2. Introduction and transitions should be delivered extemporaneously.
3. Program may consist of single or multiple selections around a central theme.
4. Manuscripts are to be used.
5. Plays are not permitted.
6. Must not have been used in competition by contestant before September 1, 2002.

Poetry Interpretation

1. Time limit - 10 minutes max.
2. Introduction and transitions should be delivered extemporaneously.
3. Program may consist of single or multiple selections around a central theme.
4. Manuscripts are to be used.
5. Plays are not permitted.
6. Must not have been used in competition by contestants before September 1, 2002.

Persuasive Speaking

1. The speech must be original, the product of the contestant's own thinking.
2. The speech must be persuasive in the broadest sense of the word.
3. Time limit - 10 minutes max.
4. Notes may be used.
5. Must not have been used in competition by contestant before September 1, 2002.

After Dinner Speaking

1. It must be a speech to entertain; organized around a central theme.
2. May be done with or without notes.
3. Time limit - 10 minutes max.
4. Must not have been used in competition by contestant before September 1, 2002.
NPDA Rules of Debating (Modified November, 2005)

The purpose of these rules is to define some goals and procedures of the debates so that, to the extent possible, everyone will enter the debates with a shared set of expectations.

These rules are designed to apply to the framework for debate rather than the substance.

They are framed in ways that attempt to allow many degrees of freedom in regard to debaters’ creativity.

These Rules apply to the NPDA Championship Tournament. They also apply to any NPDA sanctioned tournament unless the director of a tournament publishes changes or alterations to these Rules in the tournament invitation.

Sanctions for a violation of Section 4 of the Rules of Debating and Judging (rules that apply during the debate) shall be the province of the judge. In the case of a dispute regarding a judge’s interpretation of the rules, enforcement of the rules, or adhering to the procedures of the tournament, one or both debate teams may appeal a judge’s decision regarding sanctions to the tournament director for a final decision.

Charges of violations of any rules other than those in Section 4, including violations of rules before and after the debate, should be taken to the Tournament Director. In the case of serious violations of these Rules other than those in Section 4, the Tournament Director will direct the Rules and Standards committee to review and rule on the decision. If the violation is upheld the Rules and Standards committee may impose a penalty ranging from reprimand, to changing of a decision or speaker points, to withdrawal of a team or judge from the tournament.

RULES OF DEBATING AND JUDGING
1. Resolutions
   A. A different resolution for each round will be presented to the debaters at a specified time prior to the beginning of each debate. The specified time will be determined by adding fifteen minutes to the amount of time needed to walk to the most distant building in which debates are to occur.
   B. The topic of each round will be about current affairs or philosophy. The resolutions will be general enough that a well-educated college student can debate them. They may be phrased in literal or metaphorical language.

2. Objective of the debate
   The proposition team must affirm the resolution by presenting and defending a sufficient case for that resolution. The opposition team must oppose the resolution and/or the proposition team’s case. If, at the end of the debate, the judge believes that the proposition team has supported and successfully defended the resolution, they will be declared the
winner, otherwise the opposition will be declared the winner.

3. Before the debate
   The proposition team, if they wish, may use the room assigned for debate for their preparation. If the proposition team uses the debating room for preparation, both the judge and the opposition must vacate the room until the time for the debate to begin.

4. During the debate
   A. Any published information (dictionaries, magazines, etc.), which may have been consulted before the debate, cannot be brought into the debating chambers for use during the debate. Except for notes that the debaters themselves have prepared during preparation time and a copy of the NPDA "Rules of Debating and Judging," no published materials, prepared arguments, or resources for the debaters' use in the debate may be brought into the debating chambers.
   B. Debaters may refer to any information that is within the realm of knowledge of liberally educated and informed citizens. If they believe some cited information to be too specific, debaters may request that their opponent explain specific information with which they are unfamiliar. In the event further explanation of specific information is requested, the debater should provide details sufficient to allow the debater to understand the connection between the information and the claim. Judges will disallow specific information only in the event that no reasonable person could have access to the information: e.g., information that is from the debater's personal family history.

C. Format of the debate
   First Proposition Constructive: 7 minutes
   First Opposition Constructive: 8 minutes
   Second Proposition Constructive: 8 minutes
   Second Opposition Constructive: 8 minutes
   Opposition Rebuttal: 4 minutes
   Proposition Rebuttal: 5 minutes

D. Constructive and Rebuttal Speeches
   Introduction of new arguments is appropriate during all constructive speeches. However, debaters may not introduce new arguments in rebuttal speeches except that the proposition rebuttalist may introduce new arguments in his or her rebuttal to refute arguments that were first raised in the Second Opposition Constructive. New examples, analysis, analogies, etc. that support previously introduced arguments are permitted in rebuttal speeches.

E. Points of Information
   A debater may request a point of information—either verbally or by rising—at any time after the first minute and before the last minute of any constructive speech. The debater holding the floor has the discretion to accept or refuse points of information. If accepted, the debater requesting the point of information has a maximum of fifteen seconds to make a statement or ask a question. The speaking time of the debater with the floor continues during the point of information.
F. Points of Order
Points of order can be raised for no reason other than those specified in these Rules of Debating and Judging. If at any time during the debate, a debater believes that his or her opponent has violated one of these Rules of Debating and Judging, he or she may address the Speaker of the House with a point of order. Once recognized by the Speaker of the House, the debater must state, but may not argue for, the point of order. At the discretion of the Speaker of the House, the accused may briefly respond to the point of order. The Speaker of the House will then rule immediately on the point of order in one of three ways: point well taken, point not well taken, or point taken under consideration. The time used to state and address a point of order will not be deducted from the speaking time of the debater with the floor. A point of order is a serious charge and should not be raised for minor violations.

G. Points of Personal Privilege
At any time during the debate, a debater may rise to a point of personal privilege when he or she believes that an opponent has personally insulted one of the debaters, has made an offensive or tasteless comment, or has grievously misconstrued another's words or arguments. The Speaker will then rule on whether or not the comments were acceptable. The time used to state and address a point of personal privilege will not be deducted from the speaking time of the debater with the floor. Like a point of order, a point of personal privilege is a serious charge and should not be raised for minor transgressions. Debaters may be penalized for raising spurious points of personal privilege.

5. After the debate
A. After the final rebuttal, the Speaker of the House will dismiss the teams, complete the ballot and return it to the ballot staff. The judge should not give oral comments before the ballot is completed and returned to the ballot staff.
B. A running update of all teams’ records will be publicly posted in a “warm room” or common area accessible to all tournament participants. After returning the ballot, the judge may, at his or her discretion, give brief constructive comments to the debaters. Such conversations should, if possible, take place in the established “warm room” area if one is designated by the tournament. No one may be required to enter the “warm room” or participate in discussions. Judges should refrain from checking the records of teams they are about to judge should such information be available.
C. Debaters or coaches will refrain from arguing with judges’ decisions or comments.
   Debaters or coaches who harass judges may be withdrawn from the tournament on a two-thirds vote of the Championship Tournament Committee.