



DRAMATIC INTERPRETATION & HUMOROUS INTERPRETATION

Rules:

- a. **SELECTION** -- Selections used in Dramatic or Humorous Interpretation shall be cuttings from a single source from a published printed novel, short story, play, poem or screenplay. One-character selections, or monologues, may be used. No contestant may use the same literary work that s/he used in previous competitive years. No contestant may enter the same selection in two qualifying events. The material may be humorous or dramatic, or combine both tones depending on the selected work. Contestants may not combine two or more pieces of literature. A piece of literature shall be defined as one piece of writing which was written with the intent to be published as one work.
- b. **PUBLICATION** -- All contestants must use published materials. "Published" as used in these rules means materials commercially printed, published, readily available, and nationally distributed. Unpublished material used for introductions and transitions of interpretations shall be the original work of either or both of the contestants. Transitions and other added material must not change the author's intent.
- c. **MANUSCRIPT** – In the event of a protest regarding publication, coaches may be asked to submit a manuscript of the cutting, along with proof of publication. All introductory, transitional and updating of material shall be clearly indicated as such on the manuscript. Transitions and other added material must not exceed 150 words and must not change the author's intent. Contestants must adhere to the material as submitted when performing during rounds.
- d. **TIME** -- Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first.
- e. **PERFORMANCE** -- The interpretation is most commonly delivered from memory; however, the contestant may also perform from a manuscript. No costumes or props shall be permitted.



INFORMATIVE SPEAKING

Rules:

A. TOPIC — An informative speech is an original memorized speech designed to explain, define, describe, or illustrate an object, idea, concept or process. The general purpose of the speech is for the audience to gain understanding and/or knowledge of a topic that the student believes important for the audience. Informative speaking avoids predominantly persuasive subjects and techniques. All speeches must have been prepared during the current competitive year.

B. TIME — Speeches shall be no longer than ten minutes; there is no minimum time. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first.

C. QUOTATIONS— No more than 150 words of the speech may be direct quotations from another speech or writing. Extensive paraphrasing from other sources is prohibited.

D. MANUSCRIPT- In the event of a protest, coaches may be asked to submit a digital copy of the speech with all quotations clearly identified. The manuscript must follow the MLA or APA style guidelines for internal citations and must include a "works-cited" page. Quoted material must not exceed 150. Contestants must adhere to the material as submitted when performing during rounds.

E. VISUAL AIDS- The use of visual aids is optional. It is important to note that a visual aid is an integral part of the speech content and not an unnecessary gimmick. Visual aids may be two-dimensional and/or three-dimensional, but may not violate local, state or federal laws and/or school policies. The use of animals or any additional people as visual aids is not allowed during the speech. Electronic equipment such as projectors, cell phones, radios, iPads, computers are allowed, but all equipment and any risks associated with using these devices is the speaker's responsibility.

F. PERFORMANCE - The speech is most commonly delivered from memory; however, the contestant may also perform from a manuscript.

G. VIOLATION – A violation of any of the rules stated above may result in disqualification.



ORATORY

Rules:

- a. TOPIC -- All speeches entered must be the original work of the contestant. Any appropriate subject may be used, but the orator must be truthful. Any non-factual reference, including a personal one, must be so identified. All speeches must have been prepared during the current competitive year. Speeches that have been used in tournaments or service club contests in previous years shall be disqualified; this rule applies to a new speech by a speaker based on the same subject used in a previous year or to any subject used for any original speech by the same contestant during the same or previous years.
- b. TIME -- Speeches shall be no longer than ten minutes; there is no minimum time. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first
- c. QUOTATIONS -- No more than 150 words of the speech may be direct quotations from another speech or writing. Extensive paraphrasing from other sources is prohibited.
- d. MANUSCRIPT -- In the event of a protest, coaches may be asked to submit a digital copy of the speech with all quotations clearly identified. The manuscript must follow the MLA or APA style guidelines for internal citations and must include a "works-cited" page. Quoted material must not exceed 150 words. Contestants must adhere to the material as submitted when performing during rounds.
- e. AIDS -- No notes, visual or audio aids shall be permitted in the contest rounds. The speech is most commonly delivered from memory; however, the contestant may also perform from a manuscript.



PROSE

Rules:

a. **SELECTION** -- No contestant may use exactly the same literary work(s) that s/he used in previous competitive years. No contestant may enter the same selection in two qualifying events. Prose expresses thought through language recorded in sentences and paragraphs: fiction (short stories, novels) and non-fiction (articles, essays, journals, biographies). No plays or other dramatic materials, such as a movie script, may be used.

b. **PUBLICATION** -- All contestants must use published materials. "Published" as used in these rules means materials commercially printed, published, readily available, and nationally distributed. Only the original printed source or a photocopy of the original printed source shall be considered adequate proof of publication. Unpublished material used for introductions and transitions of interpretations shall be the original work of the contestant. Transitions and other added material must not change the author's intent.

c. **MANUSCRIPT** -- In the event of a protest regarding publication, coaches may be asked to submit a manuscript of the cutting, along with proof of publication. All introductory, transitional and updating of material shall be clearly indicated as such on the manuscript. Transitions and other added material must not exceed 150 words and must not change the author's intent. Contestants must adhere to the material as submitted when performing during rounds.

d. **TIME**: Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first

e. **PERFORMANCE** -- The selections must be interpreted from a manuscript in the hand or hands of the contestant. The contestant may interpret the selection by referencing the manuscript or may give the selection solely by memory without reference to the manuscript, but in either event must hold the manuscript in his/her own hand or hands at all times. No costumes or props, with the exception of the intact manuscript, shall be permitted in prose interpretation.



POETRY

Rules:

a. **SELECTION** -- No contestant may use exactly the same themes and/or literary work(s) that s/he used in previous competitive years. No contestant may enter the same selection in two qualifying events. Poetry is writing which expresses ideas, experience, or emotion through the creative arrangement of words according to their sound, their rhythm, their meaning. Poetry may rely on verse and stanza form. Plays or fiction written in verse would be acceptable material in this event. A student may use one long poem or a combination of two or more poems unified by author or theme.

b. **PUBLICATION** -- All contestants must use published materials. "Published" as used in these rules means materials commercially printed, published, readily available, and nationally distributed. Only the original printed source or a photocopy of the original printed source shall be considered adequate proof of publication. Unpublished material used for introductions and transitions of interpretations shall be the original work of the contestant.

c. **MANUSCRIPT** -- In the event of a protest regarding publication, coaches may be asked to submit a manuscript of the cutting, along with proof of publication. All introductory, transitional and updating of material shall be clearly indicated as such on the manuscript. Transitions and other added material must not exceed 150 words and must not change the author's intent. Contestants must adhere to the material as submitted when performing during rounds.

d. **TIME:** Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first

e. **PERFORMANCE** -- The selections must be interpreted from a manuscript in the hand or hands of the contestant. The contestant may interpret the selection by referencing the manuscript or may give the selection solely by memory without reference to the manuscript, but in either event must hold the manuscript in his/her own hand or hands at all times. No costumes or props, with the exception of the intact manuscript, shall be permitted in poetry interpretation.



STORYTELLING

- a. **SELECTION** -- No contestant may use exactly the same literary work(s) that s/he used in previous competitive years. No contestant may enter the same selection in two qualifying events. A single published, printed story, anecdote, tale, myth, or legend must be retold without notes from memory. An introduction must be included.
- b. **PUBLICATION** -- All contestants must use published materials. "Published" as used in these rules means materials commercially printed, published, readily available, and nationally distributed. Only the original printed source or a photocopy of the original printed source shall be considered adequate proof of publication. Unpublished material used for introductions and transitions of interpretations shall be the original work of the contestant.
- c. **MANUSCRIPT** -- In the event of a protest regarding publication, coaches may be asked to submit a manuscript of the cutting, along with proof of publication. All introductory, transitional and updating of material shall be clearly indicated as such on the manuscript. Transitions and other added material must not exceed 150 words and must not change the author's intent. Contestants must adhere to the material as submitted when performing during rounds.
- d. **TIME** -- Interpretations shall be no more than five (5) minutes in performance including introductory and transitional materials. There is no minimum time limit. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first
- e. **PERFORMANCE** -- The interpretation is most commonly delivered from memory; however, the contestant may also perform from a manuscript. No costumes or props shall be permitted. Gestures, pantomime and characterization may be used in order to enhance the story. A chair, stool or cube may be used during the performance.



DECLAMATION

- a. **SELECTION** -- No contestant may use exactly the same literary work(s) that s/he used in previous competitive years. No contestant may enter the same selection in two qualifying events. The student must present their rendition of a speech that has previously been delivered in public. An introduction must be included.
- b. **PUBLICATION** -- All contestants must use published materials. "Published" as used in these rules means materials commercially printed, published, readily available, and nationally distributed. Speeches from a publicly available website will also be permissible.
- c. **MANUSCRIPT** -- In the event of a protest regarding publication, coaches may be asked to submit a manuscript of the cutting, along with proof of publication. All introductory remarks shall be clearly indicated as such on the manuscript. Contestants must adhere to the material as submitted when performing during rounds.
- d. **TIME** -- Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first.
- e. **PERFORMANCE** -- The interpretation is most commonly delivered from memory; however, the contestant may also perform from a manuscript. No costumes or props shall be permitted. The speaker should present an introduction that states the title, author, and date of the speech they are reciting.



DUO INTERPRETATION

Rules:

a. **SELECTION** -- Selections used in Duo Interpretation shall be cuttings from a single source from a published printed novel, short story, play, poem or screenplay. No contestant may use the same literary work that s/he used in previous competitive years. No contestant may enter the same selection in two qualifying events. The material may be humorous or dramatic, or combine both tones depending on the selected work. Contestants may not combine two or more pieces of literature. A piece of literature shall be defined as one piece of writing which was written with the intent to be published as one work. Each of the two performers may play one or more characters so long as performance responsibility in the cutting remains as balanced as possible. Introductory and/or transitional material may be presented by either or both contestants.

b. **PUBLICATION** -- All contestants must use published materials. "Published" as used in these rules means materials commercially printed, published, readily available, and nationally distributed. Unpublished material used for introductions and transitions of interpretations shall be the original work of either or both of the contestants. Transitions and other added material must not change the author's intent.

c. **MANUSCRIPT** – In the event of a protest regarding publication, coaches may be asked to submit a manuscript of the cutting, along with proof of publication. All introductory, transitional and updating of material shall be clearly indicated as such on the manuscript. Transitions and other added material must not exceed 150 words and must not change the author's intent. Contestants must adhere to the material as submitted when performing during rounds.

d. **TIME** -- Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first

e. **PERFORMANCE** -- The interpretation is most commonly delivered from memory; however, the contestant may also perform from a manuscript. No costumes or props shall be permitted.

f. GUIDELINES FOR RECORDING DUO PERFORMANCES:

Competitors will record performances using available technology, but they must utilize Zoom for the actual recording. It can be recorded repeatedly until competitors are content with the recording. Recording will need to be done in **SPEAKER VIEW** (which will be visible in the top right corner of the Zoom meeting) so that each of the performers appear side-by-side. Performances on Zoom will be saved as mp4 files. These performances will be routed to coaches who will do a quality check and make sure the videos adhere to the rules and are of the sound, visual, and performance quality deemed sufficient by the coach.



Video editing is not permitted. In the event that video editing is discovered, the competitor will be disqualified. Competitors may not move the camera during the recording. Besides the competitor, no other bodies may be on a screen during a recording. Competitors may not use a virtual background. Competitors may choose to wear a headset or cordless earbuds, but they may not be used as a prop.

In the unique circumstance that Duo partners are siblings or living together, in the interest of equality, these partners must perform on two separate devices on Zoom (like all other competitors).

Recommendations:

Competitors should practice setups for performing to produce the best recording they can. This includes how to set up a section of your home to perform, acquiring an adequately wide lens camera among other technical considerations. Keep in mind that phone cameras/videos/mics are often superior to the default setup on computers. If you use a phone as a recorder, consider using the widescreen over the portrait for the recording. Competitors should use trial and error to find the best recording setup for visuals and sound.

Please view this video for helpful hints regarding the recording process:

<https://www.youtube.com/watch?v=Bk9Yhz6cpnY&feature=youtu.be>



TV COMMERCIAL

- a. **PROMPTS** -- Contestants will be provided a list of potential topics. They must select one of these items upon which to base the commercial.
- b. **TIME** -- There is no minimum time limit. The performance should not exceed two minutes. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first
- c. **VISUAL AIDS** --The student is allowed to use the object serving as the prompt during the performance, however no other props or costumes are allowed.
- d. **PERFORMANCE** -- The performance should be delivered from memory. The competitor may use the entire performance space.



READER'S THEATRE

Rules:

a. **SELECTION** -- Selections used in Reader's Theatre shall be cuttings from a single source from a published printed novel, short story, play, poem or screenplay. No contestant may use the same literary work that s/he used in previous competitive years. No contestant may enter the same selection in two qualifying events. The material may be humorous or dramatic, or combine both tones depending on the selected work. Contestants may not combine two or more pieces of literature. A piece of literature shall be defined as one piece of writing which was written with the intent to be published as one work. The scene/s should reflect the intent of the writer's work and should be a self-contained unit with a beginning, middle, and end. The group must contain at least three, but not more than seven contestants. Each of the performers may play one or more characters so long as performance responsibility in the cutting remains as balanced as possible. Introductory and/or transitional material may be presented by any or all contestants.

b. **PUBLICATION** -- All contestants must use published materials. "Published" as used in these rules means materials commercially printed, published, readily available, and nationally distributed. Unpublished material used for introductions and transitions of interpretations shall be the original work of either or both of the contestants. Transitions and other added material must not change the author's intent.

c. **MANUSCRIPT** – In the event of a protest regarding publication, coaches may be asked to submit a manuscript of the cutting, along with proof of publication. All introductory, transitional and updating of material shall be clearly indicated as such on the manuscript. Transitions and other added material must not exceed 150 words and must not change the author's intent. Contestants must adhere to the material as submitted when performing during rounds.

d. **TIME** -- Interpretations shall be no more than ten (10) minutes in performance including introductory and transitional materials. There is no minimum time limit. Speakers exceeding this time limit by more than 30 seconds shall not be ranked first.

e. **PERFORMANCE** -- This is an interpretation, not an acting event. Each performer must use a binder for their manuscript. The contestant may interpret the selection by referencing the manuscript or may give the selection solely by memory without reference to the manuscript, but in either event must hold the manuscript in his/her own hand or hands at all times. No costumes or props, with the exception of the intact manuscript, shall be permitted. Character placement is to be offstage, meaning there should be no onstage eye contact or physical contact during the scripted performance. Such contact is permissible during the introduction, however. Unlimited movement is allowed. The group may use up to five chairs/stools in the performance.



f. GUIDELINES FOR RECORDING READER'S THEATRE PERFORMANCES:

Competitors will record performances using available technology, but they must utilize Zoom for the actual recording. It can be recorded repeatedly until competitors are content with the recording. Recording will need to be done in SPEAKER VIEW (which will be visible in the top right corner of the Zoom meeting) so that each of the performers appear on screen. Performances on Zoom will be saved as mp4 files. These performances will be routed to coaches who will do a quality check and make sure the videos adhere to the rules and are of the sound, visual, and performance quality deemed sufficient by the coach.

Video editing is not permitted. In the event that video editing is discovered, the competitor will be disqualified. Competitors may not move the camera during the recording. Besides the competitor, no other bodies may be on a screen during a recording. Competitors may not use a virtual background. Competitors may choose to wear a headset or cordless earbuds, but they may not be used as a prop.

In the unique circumstance that Reader's Theatre group members are siblings or living together, in the interest of equality, these members must perform on separate devices on Zoom (like all other competitors).

Recommendations:

Competitors should practice setups for performing to produce the best recording they can. This includes how to set up a section of your home to perform, acquiring an adequately wide lens camera among other technical considerations. Keep in mind that phone cameras/videos/mics are often superior to the default setup on computers. If you use a phone as a recorder, consider using the widescreen over the portrait for the recording. Competitors should use trial and error to find the best recording setup for visuals and sound.