



Colorado High School Activities Association

# 2011-2012 Festival



Colorado High School Activities Association

## Speech & Debate Tournament Handbook

*(The Organization, Current Season Info,  
Events and their Rules, State Qualifying, &  
Ballots)*



**STATE FESTIVAL TOURNAMENT  
HERITAGE HIGH SCHOOL  
January 27-28, 2012**

## COACHES

Please check CHSAA Web Site for information regarding Speech and Debate updates ([www.chsaa.org](http://www.chsaa.org))

Speech Calendar can be found on the Web Site listed above. Email **Audra Cathy** at CHSAA ([acathy@chsaa.org](mailto:acathy@chsaa.org)) with your dates.

Look for the CHSAA on Facebook for updates & pertinent information.





Colorado High School Activities Association

“Seeking Excellence in Academics, Activities and Athletics”



MEMBER  
SINCE 1924

14855 E. 2<sup>nd</sup> Ave.  
Aurora, CO 80011  
(303) 344-5050  
Fax (303) 367-4101  
www.chsaa.org

DECEMBER, 2011

TO: FESTIVAL SPEECH COACHES

FR: BUD OZZELLO, ASSISTANT COMMISSIONER

RE: FESTIVAL/TOURNAMENT SCHEDULE

Please find enclosed in this bulletin most general information needed by speech coaches and speech students to participate in the State Speech Festival/Tournament to be held January 27-28, 2012 at Heritage High School.

I trust all areas are covered. Please refer to the Table of Contents on the following page for specific areas of information.

**Remember to bring a copy of your printed published source for all events as well as a hard copy of any oratories to Festival. NON COMPLIANCE WILL RESULT IN DISQUALIFICATION.**

**It is imperative that every school attending the tournament bring with them at least two individuals qualified to judge for this tournament.**

If questions should arise, please do not hesitate to contact me.

Thank you.

# Colorado High School Activities Association

## Speech & Debate Handbook

### for the State Festival-Tournament

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**Philosophy:** CHSAA seeks to provide a positive competitive speech experience for Colorado high school students by

- Supporting a state-wide competitive speech program to provide students with the opportunity to develop and to perfect communication skills
- Supporting education and development of coaches
- Supporting the education and development of speech judges
- Creating a competitive environment governed by sportsmanship and fair play
- Developing rules and regulations to create a common ground for the running of tournaments
- Organizing regional and state competitions
- Providing information and resources designed to make speech programs more effective

**Table of Organization:** CHSAA operates a **Festival Schools** program for those schools whose enrollment is from 1 – 1440 and a **Tournament Schools** program for those schools whose enrollment is above 1440 and for those schools with an enrollment of less than 1440 who petition CHSAA to “play up.”

(To petition to play up, the schools athletic director must notify CHSAA in the spring of the year of their intention to do so the following year.) CHSAA hosts one tournament (the Festival Tournament) for the smaller schools. CHSAA hosts Regional qualifying tournaments for each of the seven (7) Tournament Schools’ Districts and a State Tournament for the qualifiers from the Regional tournaments. Each fall, CHSAA sends out a **Current Season Bulletin**, which lists all Festival schools and all Speech Districts and the schools making up those Districts.

### **CHSAA Speech Chain of Command:**

- CHSAA is governed by the **Legislative Council**, which must approve any changes in rules or procedures. Any proposed changes must be presented to the Legislative Council at their April meeting and if approved those changes become effective the following school year.
- The **CHSAA Assistant Commissioner** who covers speech is Bethany Schott. He is the director in charge of CHSAA speech activities in the state of Colorado. Her assistant is Sharon Aguilar.
- The **Speech Activities Committee** is the representative body that proposes and passes rule changes to be presented to the Legislative Council. This committee’s appointed by CHSAA. While every attempt is made to provide each region with a representative, that is not always possible. Members are appointed to a three-year term. In order to be considered, interested coaches must have their principals submit their names to CHSAA by April of the year prior to when they wish to replace an outgoing committee member. This committee meets in February of each year so that their new proposals can be taken to the Legislative Council for approval. When called upon, the committee also convenes at the fall speech symposium.
- The **State Tournament Committee** is comprised of one (1) representative from each District. Reps serve three (3) year terms and are elected by the coaches in their District at their District Speech meeting. This committee meets in November to organize the State Tournament and again in March on the Wednesday prior to the State Tournament to set up the tournament. This committee makes recommendations to the Speech Activities Committee but has no power to change rules.
- The **State Tournament Chair** is selected by the CHSAA Assistant Commissioner with input in the form of nominations from members of the State Speech Committee. The chair is selected for a two-year term. The first year he/she serves as co-chair and the second year. This assures that the chair will always have experience in running the State Tournament. Those who are nominated need not be members of the State Speech Committee. Coaches who are interested in serving should let a member of the State Speech Committee know that they would like to be nominated.
- The **State Speech Festival Committee** operates the State Festival. Its members who are selected by CHSAA for the purpose of running their Festival Tournament.

This committee makes recommendations to the Speech Activities Committee but has no power to change rules. Festival Activities are covered by a separate bulletin.

- Each District is governed by a **Regional Director**. Those directors are elected to three year terms by the coaches in their Districts at their District meeting. Their job is to run the Regional Tournaments, to prepare the forms to send to CHSAA listing State Qualifiers and to attend the meeting to set up the State Tournament on the Wednesday prior to the meet. Regional Directors are available to provide assistance and support to programs and coaches needing help.
- The **Speech Judge Certification Committee** is in charge of producing the Judge's Handbook, organizing and running certification clinics to train judges, and acting as a liaison between judges and coaches. Members of this committee are appointed by CHSAA and interested parties may request placement on the committee.

**CHSAA believes that serving in any of these positions is a learning experience and, therefore, believes that the opportunity to serve should be shared. To give as many people as possible a chance to serve, when possible, no committee member can continue for a second consecutive term.**

**A goal of this organization is to communicate as effectively as possible. Therefore, remember these important ways to stay updated:**

- CHSAA has a web site for speech: *chsaa.org* (*access activities and go to speech*)
- Phone: 303-344-5050
- E-mail Bud Ozzello ([bozzello@chsaa.org](mailto:bozzello@chsaa.org)) or Audra Cathy ([acathy@chsaa.org](mailto:acathy@chsaa.org))
- Phone and E-mail addresses for District Directors, Committee members, and NFL Chairs are listed in the Current Season Bulletin (Section II).

**Legislative Council**

60 School Administrators acting as voting members representing every league in the state. Approve all committee reports and new by-law and rules changes.

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**Board of Directors**

14 members from geographical regions act similar to a school board. Oversee the day to day running of the association.

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**CHSAA Staff**

7 Administrators charges with implementing the by-laws of the association and producing the state championships in the 24 sanctioned activities.

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**Individual Sports and Activity Committee**

Sets up the individual activity playoff and championship format. Determines starting dates as well as ending dates for the activity.

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**Speech Activity Committee**

One representative from each of the eight regions and from Festival. Charged with setting up the qualification format and state competition format. All-CHSAA speech rules are approved by this committee, as there is no National Federation Rules committee. Rules are expected to meet the need of Colorado students of all size and backgrounds of schools.

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**Speech Judges Committee**

(4-6 people) Train and develop speech judges in the state.

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**Speech Festival**

(10 people) Runs the State Festival Tournament for schools with enrollment of less than 1441. The committee assigns coaches to each of the working positions needed to run the state festival.

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**FALL COACHES WORKSHOP**

(4-5 people) Organizes & assigns duties to run the fall workshop for coaches around the state.

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**Speech Tournament Committee**

(7 people – one from each region) Assigned or voted in by the region they represent. Host and runs the State Tournament by the rules set up by the Speech Activities Committee. Assigns people from each region to work all of the positions needed to run the state tournament. Attempts to assign workers for state so that each region is represented equally at state.

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Committees are organized for each of the 22 sanctioned sports and activities. Placement on committees comes from principals and league recommendations. Committees are made up with consideration given to geographical, school size, gender and ethnicity. Also no school is allowed to have more than a couple of people on committees. CHSAA would like to have about 50% of member schools represented on committees.

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Speech Activities Committee through its sub-committees tries to involve newer and more experienced coaches in its activities. Their goal is to try to maintain 1/3 of the people involved in the activity as newer coaches. Every attempt is made to try to educate newer coaches through involvement at the tournaments and the Fall Coaches Symposium.

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Regional Directors - Assigned or voted in by each region. They are to run and direct their regional qualifying competition with the help of every coach in that region.

**I. DATES:**

Criteria: Festival – Last Friday in January and following Saturday.  
 Tournament – Friday/Saturday after State Basketball. (Basketball is the 2<sup>nd</sup> Thursday in March & preceding Wed., following Friday & Saturday, always three weeks after wrestling.)

2012

- A. Festival/Tournament – January 27-28, 2012
- B. Regionals – To be completed by March 3, 2012
- C. State Tournament – March 16-17, 2012

2013

- A. Festival/Tournament – January 25-26, 2013
- B. Regionals – To be completed by March 9, 2013
- C. State Tournament – March 22-23, 2013

**II. QUALIFYING FORMAT:**

\*Schools are assigned Regions by CHSAA. If you are a new school, call CHSAA at 303-344-5050 and ask for the speech administrative assistant, Audra Cathy.

**FESTIVAL SCHOOLS (1-1,440) - 73 Schools**

Academy (The)	Del Norte	Holly	Revere
Aguilar	Denver Christian	Holyoke	Ridge View Academy
Akron	Dove Creek	James Irwin	Rifle
Alamosa	Eaton	Jefferson	Roaring Fork
Alameda	Edison	Jefferson Academy	Sargent
Alexander Dawson	Ellicott	Julesburg	Simla
Basalt	Faith Christian	Kiowa	Skyview
Battle Mountain	Flagler	Lamar	Strasburg
Bennett	Florence	Limon	Telluride
Bethune	Fowler	Lutheran	University
Brighton	Frederick	Lutheran-Parker	Walsh
Brush	Ft. Morgan	Merino	Weldon Valley
Burlington	Genoa-Hugo	Miami-Yoder	West Grand
Byers	Gilpin County	Middle Park	Woodlin
Calhan	Glenwood Springs	Northridge	Wray
Cedaredge	Gunnison	Peak to Peak	Yuma
Community Christian	Hayden	Plateau Valley	
Cotopaxi	Heritage Christian	Platte Canyon	
Deer Trail	Hi-Plains	Rangely	

**TOURNAMENT SCHOOLS: (1,441 – up) - 130 schools****\*Indicates schools playing up a classification****REGION I - NORTHERN (22 schools)**

Boulder, \*Broomfield, \*Centaurus, \*Erie, Fairview, Fort Collins, \*Greeley Central, \*Greeley West, Legacy, \*Longmont, Loveland, Monarch, \*Mountain View, \*Niwot, \*Northridge, Poudre, Rocky Mountain, \*Silver Creek, \*Skyline, \*Thompson Valley, \*Weld Central, Windsor

**REGION II – METRO (27 schools)**

Arapahoe, Arvada, Aurora Central, \*Berthoud, Brighton, Chatfield, Cherry Creek, Columbine, Denver East, \*Denver School of the Arts, Denver South, Eaglecrest, Gateway, Golden, Heritage, Highlands Ranch, \*Holy Family, JF Kennedy, Lakewood, Mountain Vista, \*Mullen, Rangeview, Rock Canyon, Standley Lake, \*Summit, ThunderRidge, Westminster

**REGION III – METRO (28 schools)**

Abraham Lincoln, Bear Creek, Castleview, Chaparral, Cherokee Trail, \*Conifer, Dakota Ridge, \*Denver North, \*Denver West, Douglas County, \*Elizabeth, \*Englewood, \*Evergreen, George Washington, Grandview, Green Mountain, Hinkley, \*Kent Denver, Littleton, Montbello, Overland, Pomona, Ponderosa, Regis, Smoky Hill, Thornton, \*Valor Christian, Wheat Ridge

**REGION IV - SOUTHERN (17 Schools)**

\*Canon City, \*Crowley County, \*Custer County, \*Hoehne, \*La Junta, \*Lamar, \*Las Animas, \*La Veta, \*Pueblo Centennial, \*Pueblo Central, \*Pueblo County, \*Pueblo East, \*Pueblo South, \*Pueblo West, \*Rocky Ford, \*Rye, Trinidad

**REGION V - NORTHWESTERN**

Festival schools only

**REGION VI - WESTERN (14 Schools)**

Aspen, Central (G.J.), \*Delta, Durango, Fruita Monument, Grand Junction, \*Hotchkiss, \*Moffat County, \*Montrose, \*Ouray County Speech Team, \*Palisade, \*Paonia, \*Ridgway, \*Steamboat Springs

**REGION VII - SOUTH CENTRAL (22 Schools)**

Air Academy, \*Cheyenne Mountain, \*Classical Academy, Coronado, \*C.S. Christian, Doherty, Fountain Ft. Carson, Harrison, Lewis-Palmer, \*Liberty, \*Manitou Springs, \*Mesa Ridge, Mitchell, Palmer, Pine Creek, Rampart, Sand Creek, \*Sierra, \*St. Mary's, Wasson, \*Widefield, \*Woodland Park

III. **Creating or Changing Speech Districts:** All schools have the right to be placed in a Region, which shall be as geographically close as possible. Exceptions to geographical location may be made only by Regions who by majority decision and with the approval of the State Speech Committee, CHSAA, and the Legislative Council create an alternative arrangement. No new Region may be created unless they are competitively viable as evidenced by a minimum of ten policy teams and by a minimum of twelve competitors in each of the other events. Any Region in conflict shall have the right to request a State Speech Committee mediator to seek to resolve the conflict.

IV. **The Speech Calendar:** This is online at [www.chsaa.org](http://www.chsaa.org) you may add a tournament by emailing Audra Cathy - [acathy@chsaa.org](mailto:acathy@chsaa.org).

## VI. 2011-2012 Debate Topics

### 2011-2012 Cross Examination Debate Resolution:

Resolved: The United States federal government should substantially increase its exploration and/or development of space beyond the Earth's mesosphere.

### 2011-2012 Lincoln Douglas Debate Resolutions:

LD topics can be found at [www.nflonline.org](http://www.nflonline.org)

**ALL STATE QUALIFYING TOURNAMENTS AND THE STATE TOURNAMENT WILL USE THE JANUARY/FEBRUARY TOPIC**

#### L/D Topic Release Dates:

August 15 -- September/October Topic  
 October 1 -- November/December Topic  
 December 1 -- January/February Topic  
 February 1 -- March/April Topic  
 May 1 -- National Topic

Invitational tournaments may use different topics. Please read your invitation carefully. If you are not sure which topic will be used at an invitational tournament, contact the tournament director.

### 2011-2012 Public Forum Debate Resolutions:

PF topics for most INVITATIONAL meets can be found at [www.nflonline.org](http://www.nflonline.org)

**THE STATE FESTIVAL TOPIC WILL BE THE JANUARY NFL TOPIC RELEASED BY THE NFL ON DECEMBER 1.**

**ALL STATE QUALIFYING TOURNAMENTS WILL USE THE FEBRUARY NFL TOPIC.**

**THE STATE TOURNAMENT WILL USE THE MARCH NFL TOPIC.**

**THE MARCH NFL TOPIC MAY NOT BE USED AT ANY REGIONAL QUALIFYING OR INVITATIONAL TOURNAMENTS.**

October Topic – released September 1  
 November Topic – released October 1  
 December Topic – released November 1  
 January Topic – released December 1  
 State Festival Topic – released December 1  
 February/State Qualifying Topic – released January 1  
 State Topic – released February 1  
 April Topic – released March 1  
 Nationals Topic – released May 1

Invitational tournaments may use different topics. Please read your invitation carefully. If you are not sure which topic will be used at an invitational tournament, contact the tournament director.

**SPEECH COMMITTEE MEMBERS AND CONTACT INFORMATION  
COLORADO HIGH SCHOOL ACTIVITIES ASSOCIATION (CHSAA 303-344-5050)**

Bud Ozzello, Assistant Commissioner - [bozzello@chsaa.org](mailto:bozzello@chsaa.org)

Audra Cathy, Bud's Assistant - [acathy@chsaa.org](mailto:acathy@chsaa.org)

**SPEECH ACTIVITIES COMMITTEE 2011-2012**

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
Christine Jones (Chair 2013)	Overland	720-747-3700	720-747-3739	csukup@cherrycreekschools.org
Kevin Brich (2014)	Chatfield	303-982-3594	303-982-3671	kbrich@jeffco.k12.co.us
Ralph Young (2014)	Roaring Fork	970-947-9597	970-384-5755	ralph@rfsd.k12.co.us
Lacy McCuiston (2014)	Fowler	719-263-4180	719-263-4625	lacey.mccuiston@fowler.k12.co.us
Ginia Gutierrez (2012)	Strasburg	303-622-9211	303-622-6921	ggutierrez@strasburg31j.co.k12us.com
Eric Hansen (2012)	Moffat County	970-824-7036	970-824-3130	eric.hansen@moffatsd.org
Terry Rubin (2014)	Kent Denver	303-770-7660		trubin@kentdenver.org
Frank Sferra (2013)	J.K. Mullen	303-761-1764	303-761-1502	sferra@mullenhigh.com

**STATE SPEECH FESTIVAL COMMITTEE**

Tournament, January 27-28, 2012 @ Heritage H.S.

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
Craig Bailey	Limon	719-775-2350	719-775-9052	bailey_49@hotmail.com
Jeanie Gordon	Faith Christian	720-313-1711	303-403-2730	kgordoncolorado@aol.com
Ginia Gutierrez	Strasburg	303-622-9211	303-622-9224	ggutierrez@tds.net
Waldo Jones	University	970-330-2221	970-506-7070	wjones@universitieschools.com
Scott LaBelle	Alameda	303-982-8160	303-982-8161	slabelle@jeffco.k12.co.us
Chip Wells	Glenwood Springs	(H) 970-945-7181		chip@sopris.net
Ralph Young	Roaring Fork	970-384-5757	970-384-5755	foof@sopris.net

**COLORADO REGIONAL DIRECTORS for State Qualifying Meets**

<u>Region Number and Director</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
1. Jim Dornan	Longmont H.S.	303-485-6144	303-678-7583	Dornan_jim@stvrain.k12.co.us
2. Frank Sferra	Mullen H.S.	303-761-1764	303-761-0502	sferra@mullenhigh.com
3. Christine Jones	Overland H.S.	720-747-3845	720-747-3895	csukup@cherrycreekschools.org
4. Paulette Frye	Pueblo West	719-547-8050	719-547-8041	pfrye@district70.org
6. Jeanette Roberts	Delta H.S.	970-874-8033		
7. Jeff Borst	Sierra H.S.	719-579-2090	719-226-7284	jborst@hsd2.org

**Check with the Regional Director and/or the calendar on the CHSAA website for State Qualifying Regional Tournament dates.**

**SPEECH CRITIC CERTIFICATION COMMITTEE**

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
Terry Rich (Chair)	Bear Creek H.S.	303-797-2055 (H)	303-982-8856	mommatrich@yahoo.com
Dave Montera	Pueblo Centennial	719-549-7335	719-253-6770	themontera@hotmail.com
TBA				

**STATE SPEECH TOURNAMENT COMMITTEE**

Tournament March 16-17, 2012 @ Fort Collins High School

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
Kevin Brich (Chair)	Chatfield H.S.	303-982-3594	303-982-3671	kbrich@jeffco.k12.co.us
Dave Camous (Co-Chair)	St. Mary's - CO Springs			
Region 1				
Region 2 Frank Sferra	Mullen H.S.	303-761-1764	303-761-0502	sferra@mullenhigh.com
Region 3				
Region 4				
Region 6				
Region 7				

**NATIONAL FORENSIC LEAGUE NFL**

Scott Wunn, Executive Director  
NFL office (920) 748-6206 [www.nflonline.org](http://www.nflonline.org) FAX (920) 748-9478

**NFL DISTRICT COMMITTEES**

All NFL National Qualifying Congress and District tournaments are listed on the CHSAA.org website tournament list.

**COLORADO DISTRICT**

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
Marti Benham (Chair)	Cherry Creek H.S.	720-554-2285	720-554-2263	mhenham@cherrycreekschools.org
Frank Sferra	J.K. Mullen H.S.	303-424-7425	303-761-0502	sferra@mullenhigh.com
Christine Jones	Overland H.S.	720-747-3567	720-747-3895	cjones81@cherrycreekschools.org
Cari Erickson	Cherokee Trail H.S.	720-886-1920	720-886-1987	cerickson8@cherrycreekschools.org
Kevin Brich	Chatfield HS			kbrich@jeffco.k12.co.us

**COLORADO GRANDE DISTRICT**

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
Renee Motter (Chair)	Air Academy H.S.	719-234-2400	719-234-2598	rmotter@asd20.org
Pauline Carochi	Canon City H.S.	719-276-5902	719-276-5888	carochp@canon.k12.co.us
David Camous	St. Mary's H.S.	719-635-7540	719-471-7623	deacondave@qwestoffice.net
Jeff Borst	Sierra H.S.	719-579-2090	719-226-7284	jborst@hsd2.org
Nancy Groves	Pueblo East HS			

**ROCKY MOUNTAIN NORTH DISTRICT**

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
Sarah French-Hahn (Chair)	Greeley Central H.S.	970-348-5000	370-348-5030	sfrench@greeleyschools.org
Josh Seematter	Northridge HS			jseematter@greeleyschools.org
Jim Dornan	Longmont H.S.	303-776-6014	303-678-7583	Dornan_jim@stvrain.k12.co.us
James Holtz	Westminster H.S.	303-428-9541	303-657-3989	JHOLTZ@adams50.org
Shanda Gance	Centaurus H.S.	303-665-9211	303-447-5366	shanda.gance@bvdsd.org

**ROCKY MOUNTAIN SOUTH DISTRICT**

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
Lowell Sharp, (Chair)	Golden H.S.	303-456-6852 (H)	303-982-4201	bsharp@netscape.com
Gregory N. Davis	Lakewood H.S.	303-982-7096	303-982-7097	gndavis@comcast.net
Tom Biddle	Bear Creek H.S.	303-982-8855	303-982-8856	tbiddle@jeffco.k12.co.us
Matt Murphy	Denver East H.S.	720-423-8300	720-423-8306	matthew_murphy@dpsk12.org
Maryrose Kohan	George Washington H.S.	720-483-8600	720-423-8633	maryrose_kohan@dpsk12.org

**WESTERN SLOPE DISTRICT**

<u>Name</u>	<u>School</u>	<u>Phone</u>	<u>Fax</u>	<u>E-mail</u>
AJ Smith, (Chair)	Montrose H.S.			ajsmith@mcsd.k12.co.us
Jeanette Roberts	Delta H.S.			jroberts@deltaschools.com
Anthony Bichler	Central of GJ H.S.			Anthony.Bichler@d51schools.org
Anthony Myers	Grand Junction H.S.			Tony.Myers@d51schools.org
Crystal Luce	Fruita Monument H.S.			crystal@westcap.info

## Speech CHSAA Bylaws

### **Season Length/Maximum Contests:**

No Speech Meet may be held before October 1<sup>st</sup>. (Novice Meets Only October 1-November 1) The official end of the Speech Season is the conclusion of the State Festival-Tournament for Festival schools. However, Festival schools may participate in National Forensic League District & Qualifying Meets but no other meets after the State Festival-Tournament.

A school may be represented in no more than 18 meets a year, exclusive of regional, state and National Forensic League Meets.

A student may compete in no more than 14 contests exclusive of regional and state tournaments and NFL meets if they are competing in more than one event.

No Contestant may participate in one event more than 12 times exclusive of state qualifying, state festival, state tournaments and NFL qualifying contests.

### **Coaching:**

Speech Coaches must meet CHSAA by-laws and have a valid Colorado teacher's license or coaching registration issued by the CHSAA. Every year all speech coaches are required to take a Speech Coaches Test. The test is available online. Your athletic/activity directors have information regarding registration and test information.

### **Student Eligibility:**

A student shall be eligible to represent his/her school in speech activities sanctioned by the CHSAA if such student meets the following requirements:

By-law 1700 (Stricter Standards) The student meets any stricter standards of eligibility set by his/her school.

By-law 1720 b (Conduct) In the judgment of the principal of the student's school he/she is representative of the school's ideals in matters of **citizenship**, conduct, and sportsmanship.

During the period of participation the student must be enrolled in courses that offer in aggregate a minimum of 2.5 Carnegie units per semester.

**1. General Rules: (updated 2010)**

- A. CHSAA rules apply to the State Festival-Tournament. (Many invitational tournament directors use these rules as a matter of choice.)
- B. All coaches, judges, and students must follow these published CHSAA rules.
- C. Competitors must compete under the code listed on the Registration form they receive when they check in at the meet. That means that if a competitor is listed as "AA101" and competes as "AA102" or "AR101," he/she will be disqualified.
- D. Competitors who engage in unethical behavior may be disqualified. All coaches should stress good sportsmanship.
- E. Competitors who are more than ten (10) minutes late for a round will be disqualified from the round. The tournament director may waive the penalty for just cause.
- F. Observers are allowed, but no one may use any recording devices. Observers may not take notes in debate.
- G. Timing: When the judge follows the rule (times him/herself, uses a stop watch, uses and shows time cards and gives an audible "stop" after the 15 second grace period), if the speaker continues, then he/she is over time & must be ranked fourth in the preliminary rounds and last in finals.
- H. Competitors should speak in the order in which they are scheduled.
- I. Judges should not discuss any competitor's performance, debate cases or strategies with coaches, students or other judges during a tournament.
- J. No electronic retrieval devices are allowed in any round of competition. This includes, but is not limited to, computers, palm pilots, cameras, cell phones, video and/or audio recording equipment.
- K. No ties are allowed in debate.
- L. Speaker points should be assigned to speakers in the order in which they are ranked. For example, the speaker ranked the best should have the highest speaker points and the speaker ranked last should have the lowest number of speaker points. There can be no tie in speaker points.
- M. A competitor may not compete with the same source used in any prior State Festival-Tournament, even if the source was used in another event. For example, a student who competed in a previous year in Duet Acting drama with a cutting from *Sybil* may not compete in any succeeding year in Drama with a cutting from *Sybil*.
- N. Any oratory, interpretation, or acting cutting that a competitor begins a tournament with must be used for the duration of that tournament.

**2. Impromptu Speaking Rules: (updated 2010)**

- A. Exactly five (5) minutes before the competitor is to speak, he/she will draw a list that will have 3 topics. These topics will consist of (1) a sentence, (2) a phrase, (3) a word, on each card. One of these topics shall be a current event. The competitor is to choose one of the three topics on which to speak and is to prepare on that topic.
- B. The competitor shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the competitor being ranked last in the round.
- C. No reference to material or notes will be allowed during the preparation time. However, competitors may use one 3 x 5 card for notes to be used while speaking.
- D. The competitor must speak for not less than three minutes and not more than five minutes. If the competitor continues after a 15-second grace period and an audible STOP is given, the judge will rank the competitor last.

**3. Original Oratory Rules: (updated 2010)**

- A. The competitor presents a memorized oration composed by him/herself and not used during a previous State Festival-Tournament.
- B. An orator holding a manuscript or notes will be ranked last in the round.
- C. The orator must be truthful. Any non-factual reference, especially a personal one, must be so identified.
- D. **There is no minimum time.** No oration shall exceed 10 minutes. There is a 15-second grace period. A speaker who continues beyond the 15-second grace period will be ranked last in the round.
- E. The oration may not contain more than 150 words of quoted material. Extensive paraphrasing from other sources is prohibited.
- F. For the State Festival-Tournament the orator's script must be available for inspection conducted by the tournament director. If there is a protest and the competitor cannot produce the original script, he/she will be disqualified.
- G. No props or visual aids may be used in OO.
- H. Orators caught plagiarizing or extensively paraphrasing will be disqualified.

**4. Dramatic Interpretation Rules: (updated 2010)**

- A. The oral interpreter recreates and shares a selection of material from printed, published source(s) that have literary merit. Material printed off the internet is NOT considered to be a printed, published source. Material printed on the jacket of a recording is considered to be a printed, published source.
- B. While **there is no time minimum**, the selection may not exceed 10 minutes. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.
- C. The interpreter must be careful to avoid violating the author's intent.
- D. Deletions of words from the original may be made, but words may be added only for transitional purposes.
- E. The interpreter must provide an introduction that adequately identifies title and author of the source(s).
- F. If the interpreter uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
- G. When an interpreter is using multiple vignettes, multiple introductions may be used.
- H. The interpreter may use vocal, facial and bodily expressions as long as they do not detract from the meaning of the material.
- I. Singing is allowed.
- J. At the State Festival Tournament the interpreter must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.
- K. No props or costumes are allowed. (A prop is any item that is handled or carried by the competitor. For example: touching and using a real watch during the presentation would be considered using the watch as a prop. However, competitor who touches his/her hair is not using a prop.)
- L. The interpreter must present the material from a script with such emphasis and variety that the listener will understand and enjoy the literature. Students not holding a script must be ranked bottom of the round.
- M. Scripts are mandatory and should be referred to during the performance.

**5. Humorous Interpretation Rules:**

- A. The rules for humor are the same as those listed above (A-O) for drama.

**6. Poetry Interpretation Rules:**

- A. The rules for poetry are the same for those listed above (A-O) for drama.

**7. Duet Acting—Drama Rules: (updated 2010)**

- A. This event combines elements of interpretation and acting, with the emphasis on acting.
- B. The cutting should be taken from a printed published source which is scripted to be performed by only two actors.
- C. Material printed off the internet is NOT considered to be a printed, published source.
- D. Each actor must retain the original persona regardless of multiple personalities or pretenses throughout the scene or scenes presented. Original persona means that character with which the actor began the scene. (Example: Acceptable - In the play *The Bible: The Complete Work of God (Abridged)*, the author has two characters play a number of biblical persona, but always within the context of being “the original characters.” Unacceptable - In the play *Our Town* two actors play all the characters in the cemetery scene.)
- E. The actors are free to move about the acting area and may properly use as much of the acting areas as they can control and still hold the attention of the audience.
- F. The script must be memorized so that full attention may be given to the enactment of the characters.
- G. The actors may use two chairs. Any other aids (settings, lighting, costumes, stage make-up, or properties) are not allowed.
- H. Off stage sound effects and music cannot be used.
- I. The maximum time is ten (10) minutes. There is no minimum time. There is a 15-second grace period after 10 minutes, and if the actors go beyond the 15-second grace period, they will be ranked last in the round.
- J. It must have an introduction that adequately identifies title and author of the source.
- K. At the State Festival Tournament the team must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.

**8. Duet Acting—Humor Rules:**

- A. The rules for Duet Acting Humor are the same for those listed above (A-K) for Duet Acting Drama.

**9. Solo Acting Rules: (updated 2010)**

- A. This event combines elements of interpretation and acting, with the emphasis on acting. The cutting should be taken from a printed published source which is scripted to be performed by only one actor.
- B. The actor is free to move about the acting area, and may properly use as much of the acting area as the actor can control and still hold the attention of the audience.
- C. The script must be memorized so that full attention may be given to the enactment of the character.
- D. The actors may use one chair. Any other aids (settings, lighting, costumes, make-up, or properties) are not allowed.
- E. Off stage sound effects and music cannot be used.
- F. The maximum time is ten (10) minutes. There is no minimum time. There is a 15-second grace period after 10 minutes, and if the actor goes beyond the 15-second grace period, he/she will be ranked last in the round.
- G. Material printed off the internet is NOT considered to be a printed, published source.
- H. Must have an introduction that adequately identifies title and author.
- I. At the State Festival Tournament the team must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.

**10. Creative Storytelling Rules:**

- A. The best creative storytelling will utilize narration and characterization.
- B. No stage accessories may be used in Creative Storytelling except one chair.
- C. Acting is permissible as characterization is essential in some types of stories.
- D. Fifteen minutes prior to speaking, the competitor shall draw three story outlines. The competitor shall immediately choose one of the three outlines drawn and return the two unused outlines.
- E. The competitor cannot leave the preparation room until time to speak, nor can the competitor receive help from a coach or any other student. No reference material or notes will be allowed during the preparation time. A scratch pad may be used to put notes down, ideas for the presentation but may not be used during the presentation.
- F. The competitor shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the competitor being ranked last in the round.
- G. Time limits of the presentation will be not less than three minutes and not more than five minutes. There will be a 15-second grace period. Competitors who go beyond the 15-second grace-period will be ranked last in the round.

**11. One-on-One Value Debate Rules:**

- A. Thirty minutes before each round the debater will be given the value topic. The debater will then prepare, using his/her own knowledge, a case for each side (affirmative & negative). The topic will be different for each round.
- B. In the draw room, a competitor may only bring a writing utensil/pen or pencil; he/she will be given paper upon entering the room. Talking or the use of outside materials in the draw is prohibited.
- C. In the competition room, immediately before each debate, the judge will toss a coin and the winner selects the side to defend.
- D. The debate should be judged on argumentation skills including sound construction of arguments, the ability to defend and defeat arguments, and logic as well as all other aspects of debating skills.
- E. Library resources will not be available; materials such as magazines, dictionaries, etc. are not to accompany the debater.
- F. The statement of the topic is a resolution of value rather than of policy.
- G. Electronic recall equipment is prohibited.
- H. The format for the debate is as follows:
 

Affirmative .....	6-minute constructive
Negative .....	3-minute cross-examination
Negative .....	7-minute constructive
Affirmative .....	3-minute cross-examination
Affirmative .....	4-minute rebuttal
Negative .....	6-minute rebuttal
Affirmative .....	3-minute rebuttal

(Each debater will be allowed a total of 3 minutes preparation time during the course of the debate.)
- I. The affirmative debater must identify and support the values suggested by the resolution of value. He/she must also fulfill the burden of clash by opposing the values supported by the negative.
- J. In One-on-One Value Debate there is no presumption and no burden of proof (as these terms are used in policy debate theory).
- K. The negative debater must identify and support values and/or a hierarchy of values which are different from those suggested by the resolution of value. The negative must also fulfill the burden of clash by opposing the affirmative stance.
- L. Flow sheets or note taking are permitted by the debaters and judges only.

**12. Public Forum Debate Rules:**

A. Please refer to nflonline.org for Public Forum Topics for invitational tournaments.

B. The resolution will provide each team of two the opportunity to argue contemporary issues in a forum that is accessible to a general audience.

1. Each team will try to convince a neutral judge that they have better reasons for their positions.
2. Some evidence should be used to support their points during the debate.
3. Debaters may choose to focus on practical issues, philosophical issues or a combination.
4. Both teams are responsible for directly responding to arguments made by their opponents.
5. Prior to the round in the presence of the judge(s), a coin is tossed by one team and called by the other team.
6. The team winning the flip may choose one of two options EITHER:
  - a. The SIDE of the topic to defend (pro or con) OR
  - b. The SPEAKING POSITION they wish to have (begin the debate or end the debate)
7. Once the coin toss winners select their favored option, the other team makes a choice within the remaining option and the debate begins.
8. The format for the debate is as follows:

a. Constructive speeches

Team A Speaker 1 4 minutes    Team B Speaker 1 4 minutes    **Crossfire** (A1 & B1) 3 minutes

Team A Speaker 2 4 minutes    Team B Speaker 2 4 minutes    **Crossfire** (A2 and B2) 3 minutes

b. Summary speeches which include arguments the debaters feel their team is winning and refuting arguments he/she feels they are losing

Team A Speaker 1 2 minutes    Team B Speaker 1 2 minutes    **Grand Crossfire** (all speakers) 3 minutes

c. Final focus speeches which are a persuasive final restatement of why a team won the debate.

Team A Speaker 2 1 minute    Team B Speaker 2 1 minute    Prep Time 2 minutes per team

9. In "crossfire" both debaters "hold the floor".
  - a. The first question must be asked by the speaker who spoke first.
  - b. After the first question either debater may question and/or answer at will.
10. In grand crossfire the first question must be asked by the speaker who gave the first summary speech.
11. Flow sheets or note taking are permitted by the debaters and judges only.
12. Judges should not discuss debate cases or strategies with coaches, students or other judges during a tournament.
13. Visual aides are allowed.

**GENERAL INFORMATION****OPTION:**

Schools from the Festival classification may opt to attend the State Speech Tournament in March. Attendance at the Regional qualifying meets precludes attendance at the State Festival/Tournament. Schools must declare to CHSAA through their principals which tournament they will be attending. This must be done in writing every two years.

**ENTRY:**

Entry into the Festival/Tournament is by school. A school may not participate in both the Festival/Tournament and the State Tournament. The Festival/Tournament is designed for Festival schools only. Regional tournaments are not conducted for Festival schools.

5A SCHOOLS MAY NOT ENTER THE FESTIVAL/TOURNAMENT

**STATE FESTIVAL INFORMATION**

Based on the tabulation of the three preliminary rounds in individual events and duet acting, "Superior" and "Excellent" certificates will be awarded, semifinalists will be identified, and finalists will be chosen for a final round continuance in the tournament round in each event and medals will be awarded for 1st - 6th places. Semifinalists will also be recognized.

**THE CHSAA STATE SPEECH FESTIVAL/TOURNAMENT WILL BE HELD January 27-28, 2012 at Heritage High School.**

**ENTRANCE FEE WILL BE \$11.00 PER EVENT PER PARTICIPANT.**

**STATE FESTIVAL SCHEDULING MEETING**

The meeting to schedule the Festival/ Tournament will be held on Thursday, January 27, 2011 at 9:00 a.m. at the CHSAA office, 14855 East Second Avenue in Aurora.

**PARTICIPATION**

**Students may participate in only one event per day. Schools may enter one or more students with a maximum of four students or four teams per event. Schools may enter four Duet Acting teams per event.**

**Event is officially over at the presentation of awards with finalists subject to change anytime prior to that.**

**DROPS**

Each time a school drops an entry, an assessment will be charged. [A per student charge of 10.00 will be charged for the first three drops. A \\$25.00 drop fee will be assessed any school with more than three drops.](#)

Each school will be informed of its code number at the time of registration. **Names must appear on the Final Registration form opposite the codes assigned to each student in each event. Students remember and follow these codes consistently throughout the Festival or face possible disqualification. The Final Registration Forms will be retained in the tabulation room for identification of students.**

Events to be held at the State Festival/Tournament include: Public Forum Debate, One-on-One Value Debate, Creative Storytelling, Original Oratory, Solo Acting, Interpretation of Dramatic Literature, Interpretation of Humorous Literature, Interpretation of Poetry, Impromptu Speaking, Duet Acting/Humorous Literature and Duet Acting/Dramatic Literature. Procedures for all events are described on pages E11-E15 of this book. Please check the enclosed time schedule for daily events.

☆ **The use of a specific selection or oration used by a competitor in any competition during a prior season including State Festival/Tournament shall be prohibited.**

### **GENERAL CRITERIA FOR PRELIMINARY ROUNDS**

1. Students will be combined into sections with as wide a representation of schools as possible.
2. No student will appear in a section with another student from his/her own school; notify the tab room immediately, should this occur.\*\*
3. No students will be critiqued by an individual judge more than once in the same event.

☆ **Should a student appear before the same judge, in the same event, it is the JUDGE'S responsibility to contact the judges' table before the round begins.**

4. No student will appear in a section with a student who appeared in one of his previous sections or debates. \*\*

\*\*While the listed criteria represents the optimum in scheduling, it is not always possible to ensure that no two students will ever appear in a section together more than once. Also great imbalances in the relative number of students from various geographic areas make a completely geographical mixture impossible.

### **TIMING**

**CHSAA will provide Time Cards and Stopwatches for the day's events.**

**COACHES' JUDGING RESPONSIBILITY – EACH SCHOOL MUST HAVE A COACH ON SITE WHO IS AVAILABLE THROUGHOUT THE MEET. ALL COACHES AND ASSISTANT COACHES MUST BE AVAILABLE TO JUDGE ANY AND ALL ROUNDS. COACHES SHOULD NOT ENTER ROUNDS TO OBSERVE UNTIL ALL BALLOTS FOR THAT ROUND ARE ASSIGNED.**

#### **For Coaches:**

Timing is important! Competitors should be reminded that they may be disqualified if they are not present at the beginning of all rounds at the scheduled time.

☆ THE SPEAKING ORDER IN EACH SECTION WILL BE SHOWN ON THE SCHEDULE AND WILL BE FOLLOWED EXACTLY. **Maximum time limits for events will be observed.** No changes will be allowed in this schedule unless deemed necessary by the Tournament Committee.

#### **For Judges:**

Every effort will be made to have only CHSAA qualified and/or experienced judges assigned to evaluate competitors in the State Festival/Tournament.

☆ Grievance Committee

The Grievance Committee will be convened as necessary to resolve disputes. Bring concerns to the Ballot Check-In Table who will find the Ombudsmen **as soon as possible**.

**EMERGENCY PHONE NUMBERS:**

Bud Ozzello, Assistant Commissioner  
 CHSAA Business Phone: (303) 344-5050  
 Cell Phone: (720) 581-8106  
 Heritage High School (303) 347-7600

**TABULATING FOR STATE FESTIVAL/TOURNAMENT**

**DAY BEFORE MEET - Committee Action**

Enter school code, school name, and student names on the appropriate event tabulation forms. This should be done as soon as the Final Registration Forms have been received and checked at headquarters.

☆ **USING A COMPUTER PROGRAM IF AVAILABLE: (updated 2010)**

**DAY OF TOURNAMENT - (Tab Rooms Closed):**

**Tab Room A**

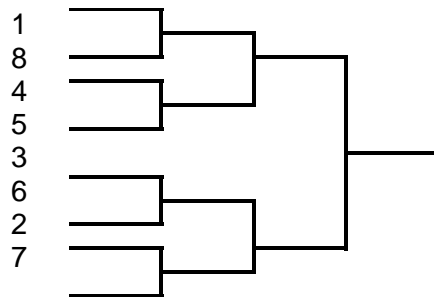
- A. A card or competitor record for each contestant for each event is made.
- B. Check ballots against a master schedule as they arrive in order to determine if all ballots are in for the round.
- C. As judge sheets for each round are turned in:
  1. Check ballots and summary sheets as soon as they are received to ensure that they have been properly completed. The ballot and summary sheet should agree and the judge should sign both.
  2. **BALLOTS MUST BE RETURNED WITH ALL POINTS AND RANKS AGREEING WITH THE DECISION.** No ties allowed for first through third ranks; all ballots must be legibly signed. **SPEAKER POINTS MAY NOT BE TIED.**
  3. Check the judge's scores. If no errors are found, the summary sheet is given to the person entering results in the computer tab. The individual ballots should be given to the person entering results on the tabulation forms. At the conclusion of the meet, all summary sheets and tabulation forms are given to the meet director and the individual ballots are placed in the appropriate school folders. From these, the director will be able to answer any questions that may arise later.
  4. Rank, rating, and speaker points are listed.
  5. In debate rounds, rating points, plus 1 point for a win and 3 points for a loss are given.

**A. Events Except Debate:**

1. The school, competitor's name, and code are recorded as listed on the final registration form on a paper tabulation form for events and cards for debate.
2. The card/tabulation forms have a place to record the results for three rounds.
3. A separate card/tabulation form will be created and used for finals rounds.
4. The scores from the individual ballots, rank, rating, and speaker points are recorded on the appropriate tabulation forms.
5. In debate rounds using the individual ballots, rating points, 1 point for a win and 3 points for a loss, and strength of opposition are recorded on the tabulation forms. Using the tear-away sheets, win/loss, strength of opposition are recorded on the cards.

**B. Value Debate Tabulation and Scheduling**

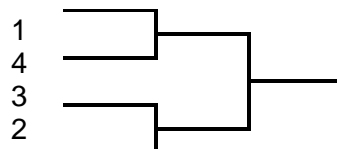
1. Preliminary Schedule
  - a. First round pairings are random
  - b. In rounds 2 & 3 power matching will be used to assign opponents.
2. Eliminations  
Positioning on the following bracket for the top 8 Value Debate finalists will be determined by:
  - a. Win/Loss Record
  - b. Strength of Opposition
  - c. Speaker Points
  - d. Please note that in elimination rounds, in elimination rounds it is possible for competitors from the same school to meet.



The same resolution will be used in all elimination rounds. There will be only one 30 minute prep period before quarter finals. Quarter finals will have one judge. Semifinals & finals will have a panel of 3 judges. To break ties for places 5-12, preliminary round scores may be used.

**C. Public Forum Debate Tabulation and Scheduling**

1. Preliminary Schedule
  - a. First round pairings are random.
  - b. In rounds 2 & 3 power matching will be used to assign opponents.
2. Eliminations  
Positioning on the following bracket for the top four teams will be determined by:
  - a. Win/Loss Record
  - b. Strength of Opposition
  - c. Speaker points
  - d. Please note that in elimination rounds, in elimination rounds it is possible for competitors from the same school to meet.



**Tab Room B**

- A. Using the scores from the cover sheets, rank, rating, and speaker points are recorded in the computer.
- B. The computer tabulates the scores and generates a print out of the results

**Events Both Tabs**

- A. After tabulations from Tab A are compared to Tab B the following process will be used to determine finalists in all non-debate events.
  - 1. The top 6 contestants for finals are chosen by adding rank and rating totals from the preliminary rounds. The top 6 contestants with the lowest combined total scores will advance.
  - 2. If the totals are tied, the following tie-breakers will be used:
    - a. Highest Speaker points
    - b. Judges preference (head-to-head competition results - if available.)
    - c. If still tied, all qualify
- B. Determining Places
  - 1. All three ranks and ratings of the judges are totaled using the same tabulation formula listed above.
  - 2. In case of tie, the following tie breakers will be used:
    - a. Highest Speaker points
    - b. Judges preference (head-to-head finals results)
    - c. Decimal conversion
  - 3. Medals are awarded to the 1<sup>st</sup> - 6<sup>th</sup> places in each event.
  - 4. Ribbons for semifinalists will be based upon the three preliminary rounds.
  - 5. Certificates will be awarded using the following criteria based on the preliminary rounds.
    - a. Rank and rating points added together.
    - b. Contestants with 6-9 points are marked superior. (6-8 Value Debate only)
    - c. Contestants with 10-12 points are marked excellent (9-11 Value Debate only)
  - 6. In debate, places 1 – 4 are determined by the bracket.

**MEALS AND SNACKS**

Concessions will be sold on site; there are no fast food services available.

**OBSERVERS**

Audiences are welcome in any event unless the room size will not allow. Audience members are expected to be respectful and behave appropriately. Videotaping is not allowed.

**BALLOTS**

Ballot packets will be available after the awards ceremony.

**ENTRY FORM**

Official Registration Form is on page 26-28 and an interactive version can be found online at [www.chsaa.org](http://www.chsaa.org).

**PLEASE NOTE**

ALL ENTRIES MUST BE TO THE CHSAA BY TUESDAY, JANUARY 24, 2012. Please send the Registration Form and your fees to the CHSAA office only.

**GRIEVANCE COMMITTEE:**

1. The committee shall be chaired by a member of the State Tournament Committee.
2. No more than one member from a region may serve at any one time.
3. The CHSAA representative shall be an ex-official member of the Grievance Committee.
4. The Grievance Committee chairperson shall type a copy of the grievance decision and submit the typed copy to the CHSAA representative immediately.
5. A copy of the grievance will be forwarded to the principal of the school filing the protest.
2. Decisions by the Grievance Committee are final.

***The Grievance Committee has power to levy disqualifications and/or penalties.***

**Grievance Procedures****GRIEVANCES AT STATE SPEECH TOURNAMENT*****ONLY THE FOLLOWING MISTAKES ARE GRIEVABLE AT THE STATE TOURNAMENT***

<b>Alleged Mistake</b>	<b>When Must Be Grievied</b>	<b>If Upheld</b>
Judge misapplies or violates a rule, e.g.: speaker order, oral critique, conferring with other judges, manuscript used, timing rule (too much, too little, not timed)	Prior to next round	If a judge is a coach: 1 <sup>st</sup> time: Tournament Director explains the problem to the judge, corrects problem if possible 2 <sup>nd</sup> time: Letter from CHSAA sent to coach's principal  If a hired judge: Tournament Director explains the problem to judge, corrects problem if possible And/or Judge is relieved from judging for the rest of the meet No rounds will be re-run
Scheduling Error	Prior to beginning round	Schedule changed
	After round	No change
Tabulation Error	Prior to next break round	Tabulation corrected
Judge assigned incorrectly	Prior to round	Judge reassigned if reported to judges' table
	After round	No change
Student violates published CHSAA rules	Prior to next round	Student is disqualified
Misbehavior by participants or observers during a round	Prior to next round	Tournament Director may talk with offender(s), and/or ban offender(s) from further observation and/or disqualify offending student(s)
Judge's conduct inappropriate, e.g.: sleeping, asks for evidence, fraternizing with competitors, incapacitated during round	Prior to next round	Tournament director speaks with judge, corrects problem if possible
Original judge unable to complete round	Prior to next round	Round will be re-run

**Procedure to follow to file a grievance:**

1. Obtain an official form from the ombudsman. File grievance with him/her. If not satisfied with the decision, then go to step 2.
2. Have the ombudsman assist you in taking your grievance to the Tournament Director/Tournament Committee. If still not satisfied with the decision, go to step 3.
3. File the grievance with the Grievance Committee whose decision is final.

**Due Process:**

1. Steps 1, 2, 3 listed above shall provide the steps of due process.
2. The Grievance Committee will listen to a representative of each side of the conflict in order to obtain first hand information. When facts are in dispute, other people may be interviewed.
3. Coaches involved must be informed of a pending grievance.
4. Coaches must be present if their students are questioned.

Revised 2006

**Grievance Form to Object to Material Being Performed by High School Forensic Competitors**

- Who may file this form: a coach, an adult observer?
- The grievance must be based upon a first hand observation by the adult, the coach, or by the student upon whose behalf the coach is filing the grievance.
- The form must be filled out completely and specifically. The complainant must provide a name, a phone number, and an address. No grievances may be filed anonymously.
- Procedure: This grievance may be given to the tournament director or it may be mailed to the Colorado High School Activities Office at 14855 East Second Avenue, Aurora, CO 80011, Attn: Commissioner in Charge of Speech & Debate. If filed with a tournament director, that director must forward the form to CHSAA within two business days. After CHSAA receives this grievance, they will 1) Contact the coach of the student about whom the grievance is filed, 2) Send a copy to the principal of the student about whom the grievance is filed, 3) Send a copy to the principal of the school who filed the complaint.

Philosophy: The Colorado Speech & Debate community believes that complaints involving appropriateness of material being presented by high school students is a local rather than a state issue. Different communities uphold and adhere to different standards. Therefore, by informing the local principal of the complaint, that principal will address the issue based on his/her community's standards. Furthermore, while we support the right to free speech for students, we also understand that Speech and Debate is an educational activity which is financed in part with public money. Because of this, we also support this grievance process which ensures that competing students are adhering to the standards of their educational communities.

Date: \_\_\_\_\_ Tournament: \_\_\_\_\_

Tournament Director whom I informed: \_\_\_\_\_

If the tournament director was not informed, why? \_\_\_\_\_

Name and school of the student about whom I am filing this grievance \_\_\_\_\_

Event in which the student was competing \_\_\_\_\_

Name of the piece the student was performing \_\_\_\_\_

My SPECIFIC complaint \_\_\_\_\_

\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Phone Number

\_\_\_\_\_  
Mailing Address

\_\_\_\_\_  
School I represent or am affiliated with

# GRIEVANCE FORM

Please complete the following and turn it in to the Ombudsman Table.

Name of person submitting the grievance \_\_\_\_\_

Name of School \_\_\_\_\_ Principal \_\_\_\_\_

\*\*\*\*\*

Event \_\_\_\_\_ Round \_\_\_\_\_

What specific infraction of tournament rules or procedures have you observed?

What exactly is the resulting problem?

What action or correction are you asking?

Signature \_\_\_\_\_ Time/Date \_\_\_\_\_

Time that the grievance committee reached a decision \_\_\_\_\_

Print Form

Submit by Email

# STATE FESTIVAL/TOURNAMENT OFFICIAL REGISTRATION FORM

NOTE: THIS FORM MUST BE TO THE CHSAA BY TUESDAY, JANUARY 24, 2012!

Please remember that this registration form has a deadline and is subject to a \$20.00 late fee if the form is NOT RECEIVED by January 24, 2012. **THERE WILL BE NO EXCEPTIONS.** Fees must be PREPAID to the CHSAA office. **NO PAYMENTS WILL BE ACCEPTED AT THE TOURNAMENT!**

Entry fee is \$11.00 per participant, per event! A drop fee of \$10.00 per student will be assessed for the first three drops. A \$25.00 fee will be assessed to any school with more than three drops. Students may enter only one event on Friday and one event on Saturday.

Substitutions may be made on site but additional numbers to the roster cannot be made.

School: _____	Teacher in charge of group: _____
Principal's Signature _____	
_____ # of students per event @ \$11.00 = _____	Actual # of students attending _____
_____ # of teams per event @ \$22.00 = _____	
Registration Fee - <b>+\$10.00</b>	
<b>TOTAL AMOUNT ENCLOSED</b> _____	

Mail checks to  
CHSAA  
14855 E. SECOND AVE.  
AURORA, CO 80011

AN ADULT WHO WILL BE AVAILABLE THROUGHOUT THE MEET MUST ACCOMPANY STUDENTS. ALL STUDENTS MUST BE ACADEMICALLY ELIGIBLE TO COMPETE IN COMPLIANCE WITH THE CHSAA CONSTITUTION AND BY-LAWS HANDBOOK.

A souvenir program will be distributed to every contestant. IT IS EXTREMELY IMPORTANT THAT EACH CONTESTANT'S NAME BE ACCURATELY SPELLED AND THAT REGISTRATIONS BE COMPLETE. No additions are allowed on the day of the tournament. DUPLICATE your registration for your records and bring a copy to the tournament.

YOU WILL RECEIVE A STUDENT CODE LIST WITH YOUR REGISTRATION ON THE DAY OF THE MEET AT THE REGISTRATION TABLE.

**NOTE: YOU MUST BE AT REGISTRATION AT 3:30 P.M. ON FRIDAY, JANUARY 27, 2012!!!**

COACHES: Please remember there is a MAXIMUM OF 4 entries per event.

DOUBLE CHECK YOUR REGISTRATIONS FOR ACCURACY.

ENTRIES MUST BE RECEIVED by January 24, 2012 to avoid late penalty fee.

**Entry fee is \$11.00 per participant, per event!**

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

## FRIDAY EVENTS

### **IMPROMPTU SPEAKING**

Contestant 1

Contestant 2

Contestant 3

Contestant 4

### **ORIGINAL ORATORY**

Contestant 1

Contestant 2

Contestant 3

Contestant 4

### **SOLO ACTING**

Contestant 1

Contestant 2

Contestant 3

Contestant 4

### **INTERPRETATION OF POETRY**

Contestant 1

Contestant 2

Contestant 3

Contestant 4

### **INTERPRETATION OF DRAMATIC LITERATURE**

Contestant 1

Contestant 2

Contestant 3

Contestant 4

### **INTERPRETATION OF HUMOROUS LITERATURE**

Contestant 1

Contestant 2

Contestant 3

Contestant 4

**COACHES: Please remember there is a MAXIMUM OF 4 entries per event.**

**DOUBLE CHECK YOUR REGISTRATIONS FOR ACCURACY.**

**Entries MUST BE RECEIVED BY January 24, 2012 to avoid a late penalty fee.**

**Entry fee is \$11.00 per participant, per event!**

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

**SATURDAY EVENTS**

<b><u>PUBLIC FORUM DEBATE</u></b>	
Team 1	<input type="text"/>
Team 2	<input type="text"/>
Team 3	<input type="text"/>
Team 4	<input type="text"/>

<b><u>CREATIVE STORYTELLING</u></b>	<b><u>DUET ACTING/HUMOROUS LITERATURE</u></b>
Contestant 1 <input type="text"/>	Team 1 <input type="text"/>
Contestant 2 <input type="text"/>	Team 2 <input type="text"/>
Contestant 3 <input type="text"/>	Team 3 <input type="text"/>
Contestant 4 <input type="text"/>	Team 4 <input type="text"/>

<b><u>ONE-ON-ONE VALUE DEBATE</u></b>	<b><u>DUET ACTING/DRAMATIC LITERATURE</u></b>
Team 1 <input type="text"/>	Team 1 <input type="text"/>
Team 2 <input type="text"/>	Team 2 <input type="text"/>
Team 3 <input type="text"/>	Team 3 <input type="text"/>
Team 4 <input type="text"/>	Team 4 <input type="text"/>

**COACHES: Please remember there is a MAXIMUM OF 4 entries per event.**

**DOUBLE CHECK YOUR REGISTRATIONS FOR ACCURACY.**

# 2012 STATE FESTIVAL SCHEDULE

## ROUNDS WILL RUN EARLIER IF AT ALL POSSIBLE.

There will be no doubling between events on Friday or any doubling of events on Saturday. However, students participating in Friday's events may also be entered in Saturday's events.

**PLEASE DO NOT ARRIVE AT THE SITE BEFORE REGISTRATION BEGINS; THE HOST SCHOOL IS STILL IN CLASS. PLEASE DO NOT LEAVE UNTIL FINALS HAVE STARTED.**

**JUDGES ARRIVE BY TBA  
JUDGES MEETING AT TBA**

<b>FRIDAY, January 27, 2012</b>	
TBA	Registration
<b>Friday Events</b>	
	Round 1 Events Original Oratory, Poetry, Humor, Drama, Solo, Impromptu
	Festival Coaches Meeting
	Round 2 Events
	Round 3 Events
	<b>Start Staggering Finals</b>
<b>The official start time for each round will be on each posting sheet.</b>	



<b>SATURDAY, January 28, 2012</b>	
<b>Everyone check in for day 2</b>	
8:15 a.m.	Registration
8:25 a.m.	Debate Contestants in Draw Room
8:30 a.m.	Debate Draw Round 1
9:00 a.m.	Public Forum Debate Round 1
9:00 a.m.	Debate Round 1
9:00 a.m.	CST Draw Round 1

**JUDGES ARRIVE BY 8:00 A.M.  
JUDGES MEETING AT 8:15 A.M.**

<b>SATURDAY, January 28, 2012 (cont.)</b>	
9:15 a.m.	Round 1 CST & Duets
10:00 a.m.	Debate Draw Round 2
10:30 a.m.	Debate Round 2 Public Forum Debate Round 2
10.45 a.m.	CST Draw Round 2
11.00 a.m.	Round 2 CST & Duets
11:15 a.m.	Debate Draw Round 3
11:45 a.m.	Debate Round 3 Public Forum Debate Round 3
12:30 p.m.	CST Draw Round 3
12:45 p.m.	Round 3 CST & Duets Debate Draw Final rounds
ASAP	Debate Quarterfinals Public Forum Quarterfinals
ASAP	CST Draw Finals Debate Semifinals Public Forum Semifinals
ASAP	CST & Duet Finals
ASAP	Debate Finals Public Forum Finals
ASAP	<b>AWARDS</b> Heritage HS Theater

## HOTELS

The Hotels listed below are in the Denver Tech Center Area.

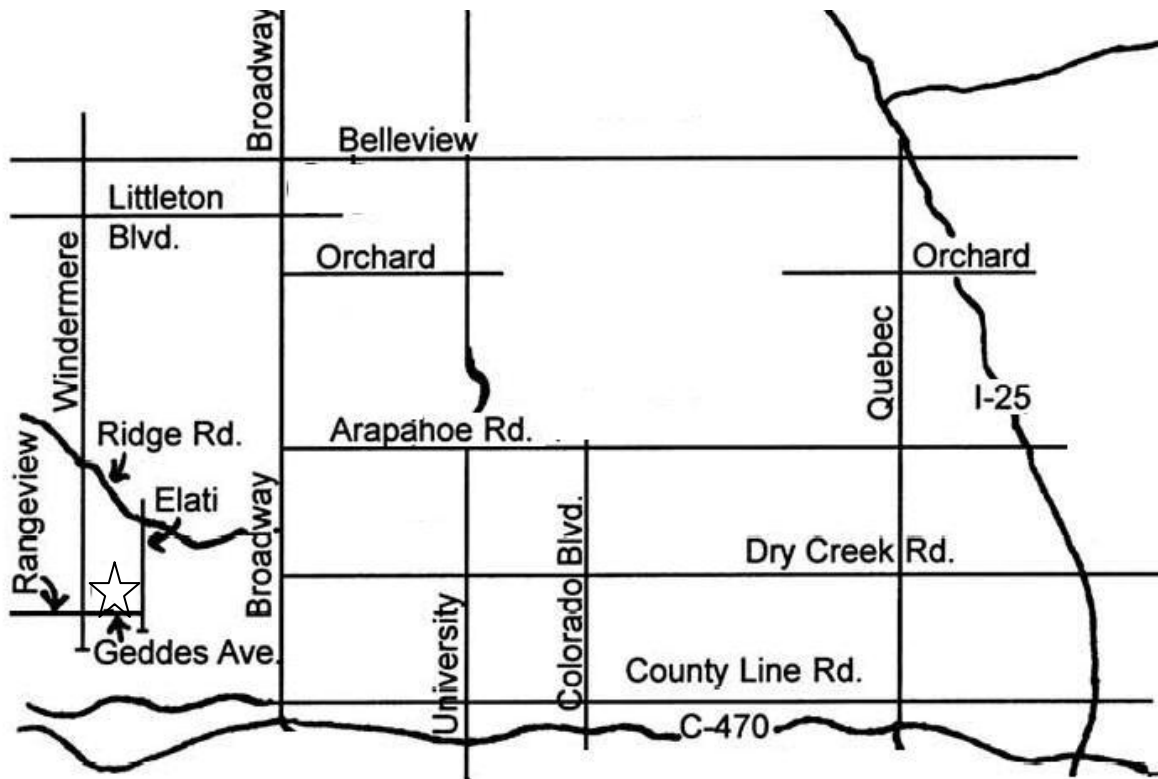
<p>Holiday Inn Denver South I-25/Tech Center 5150 S. Quebec Street Denver, CO 80111 303-721-1144</p>	<p>Bradford Home Suites 7150 S. Clinton Englewood, CO 80112 303-858-9990</p>
<p>Hyatt Regency Tech Center 7800 E. Tufts Avenue Denver, CO 80237</p>	<p>Sheridan Denver Tech 7007 S. Clinton Englewood, CO 80112 303-799-6200</p>
<p>Hampton Inn 1-25 &amp; Arapahoe Road 9231 E. Arapahoe Road Englewood, CO 80112 303-792-9999</p>	<p>Courtyard by Marriott 6565 S. Boston Englewood, CO 80111 1-800-321-2211 303-721-0300</p>
<p>Holiday Inn Express 5150 S. Quebec Avenue 303-689-9696</p>	<p>La Quinta Tech Center 7077 S. Clinton Englewood, CO 1-800-531-5900 303-649-9969</p>
<p>Drury Hotel 9445 E. Dry Creek Road Englewood, CO 303-694-3400</p>	<p>Hilton Denver Tech South 7801 East Orchard Road Greenwood Village, CO 303-689-7062</p>
<p>Quality Inn 6300 E. Hampden Avenue Denver, CO 80222 303-758-2211</p>	

☆ Heritage High School  
 1401 W. Geddes Ave.  
 Littleton, CO  
 (303) 795-1353

Heritage is located south of Denver, two miles north of C470 between Broadway and Sante Fe. You can get to the school from Broadway by turning west onto either Ridge Road or Fremont and going to Elati Street where you turn left and proceed to West Geddes Avenue where you turn right. Follow Geddes until you come to either Gallup Street or the student parking lot.

From South Sante Fe, you can turn east at Mineral Avenue and make a left-hand turn (north) at Jackass Hill Road. Follow this road to the top of the hill and turn right at Rangeview. Continue down Rangeview through the four-way stop sign to the Heritage student parking lot.

You can get more specific driving instructions by going to [Yahoo Maps](#)



# Ballots

Please note that we have included both Festival and Tournament ballots for your convenience

You can determine the difference in the description

**This section includes official copies of the ballots, complete with rules on the back sides**

# Appendix A

**This section includes official copies  
of the ballots, complete with rules on  
the back sides  
Festival Events**

**INTERPRETATION OF DRAMATIC LITERATURE  
BALLOT**

Starting Time \_\_\_\_\_ Section \_\_\_\_\_  
Ending Time \_\_\_\_\_  
Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_  

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**CRITERIA** **COMMENTS**

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**Introduction**

Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

**Insight and Understanding**

Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's theme, purpose, viewpoint, and style? Was the cutting of literary merit?

**Projection of Dramatic Qualities**

Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

**Delivery**

Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? If the student used a manuscript, was it appropriate to the piece and/or the rules of the tournament?

**Total Effectiveness**

The total impression of the interpreter and material upon you, the judge, as compared to other students in the round.

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CIRCLE THE NUMBER BELOW THAT  
INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

## Event Description:

## FESTIVAL BALLOT

### **INTERPRETATION OF DRAMATIC LITERATURE - (updated 2010)**

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself/herself as the middleman between the author who created the literature and the audience that responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

### **TIMING:**

The judge must keep time. The judge may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

### **RULES:**

- A. The oral interpreter recreates and shares a selection of material from printed, published source(s) that have literary merit. Material printed off the internet is NOT considered to be a printed, published source. Material printed on the jacket of a recording is considered to be a printed, published source.
- B. While **there is no time minimum**, the selection may not exceed 10 minutes. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.
- C. The interpreter must be careful to avoid violating the author's intent.
- D. Deletions of words from the original may be made, but words may be added only for transitional purposes.
- E. The interpreter must provide an introduction that adequately identifies title and author of the source(s).
- F. If the interpreter uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
- G. When an interpreter is using multiple vignettes, multiple introductions may be used.
- H. The interpreter may use vocal, facial and bodily expressions as long as they do not detract from the meaning of the material.
- I. Singing is allowed.
- J. At the State Festival Tournament the interpreter must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.
- K. No props or costumes are allowed. (A prop is any item that is handled or carried by the competitor. For example: touching and using a real watch during the presentation would be considered using the watch as a prop. However, competitor who touches his/her hair is not using a prop.)
- L. The interpreter must present the material from a script with such emphasis and variety that the listener will understand and enjoy the literature. Students not holding a script must be ranked bottom of the round.
- M. Scripts are mandatory and should be referred to during the performance.

### **PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Judges will rate and rank speakers and give constructive written criticism. The total score automatically provides a rating by use of the rating scale on all ballots.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.

**INTERPRETATION OF HUMOROUS LITERATURE  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

**CRITERIA**

**COMMENTS**

**Introduction**

Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

**Insight and Understanding**

Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's theme, purpose, viewpoint, and style? Was the cutting of literary merit?

**Projection of Humorous Qualities**

Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

**Delivery**

Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? If the student used a manuscript, was it appropriate to the piece and/or the rules of the tournament?

**Total Effectiveness**

The total impression of the interpreter and material upon you, the judge, as compared to other students in the round.

CIRCLE THE NUMBER BELOW THAT TOTAL SCORE \_\_\_\_\_  
INDICATES THE RATING OF THIS SPEAKER

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

RATING.

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**Event Description:****FESTIVAL BALLOT****INTERPRETATION OF HUMOROUS LITERATURE (updated 2010)**

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself or herself as the middleman between the author who created the literature and the audience which responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

**TIMING:**

The judge must keep time. The judge may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

- A. The oral interpreter recreates and shares a selection of material from printed, published source(s) that have literary merit. Material printed off the internet is NOT considered to be a printed, published source. Material printed on the jacket of a recording is considered to be a printed, published source.
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- C. The interpreter must be careful to avoid violating the author's intent.
- D. Deletions of words from the original may be made, but words may be added only for transitional purposes.
- E. The interpreter must provide an introduction that adequately identifies title and author of the source(s).
- F. If the interpreter uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
- G. When an interpreter is using multiple vignettes, multiple introductions may be used.
- H. The interpreter may use vocal, facial and bodily expressions as long as they do not detract from the meaning of the material.
- I. Singing is allowed.
- J. At the State Festival Tournament the interpreter must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.
- K. No props or costumes are allowed. (A prop is any item that is handled or carried by the competitor. For example: touching and using a real watch during the presentation would be considered using the watch as a prop. However, competitor who touches his/her hair is not using a prop.)
- L. The interpreter must present the material from a script with such emphasis and variety that the listener will understand and enjoy the literature. Students not holding a script must be ranked bottom of the round.
- M. Scripts are mandatory and should be referred to during the performance.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Judges will rate and rank speakers and give constructive written criticism. The total score automatically provides a rating by use of the rating scale on all ballots.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.

**INTERPRETATION OF POETRY LITERATURE  
BALLOT**

Starting Time \_\_\_\_\_ Section \_\_\_\_\_  
Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

CRITERIA

COMMENTS

**Introduction**

Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

**Insight and Understanding**

Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's or authors' theme, purpose, viewpoint, and style? Was the cutting of literary merit?

**Projection of Poetic Qualities**

Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

**Delivery**

Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? Did the student use a manuscript?

**Total Effectiveness**

The total impression of the interpreter and material upon you, the judge, as compared to other students in the round.

CIRCLE THE NUMBER BELOW THAT  
INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**INTERPRETATION OF POETRY (updated 2009)**

**Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself or herself as the middleman between the author who created the literature and the audience which responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.**

**TIMING:**

The judge must keep time. The judge may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

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- B. While **there is no time minimum**, the selection may not exceed 10 minutes. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.
- C. The interpreter must be careful to avoid violating the author's intent.
- D. Deletions of words from the original may be made, but words may be added only for transitional purposes.
- E. The interpreter must provide an introduction that adequately identifies title and author of the source(s).
- F. If the interpreter uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
- G. When an interpreter is using multiple vignettes, multiple introductions may be used.
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- I. Singing is allowed.
- J. At the State Festival Tournament the interpreter must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.
- K. No props or costumes are allowed. (A prop is any item that is handled or carried by the competitor. For example: touching and using a real watch during the presentation would be considered using the watch as a prop. However, competitor who touches his/her hair is not using a prop.)
- L. The interpreter must present the material from a script with such emphasis and variety that the listener will understand and enjoy the literature. Students not holding a script must be ranked bottom of the round.
- M. Scripts are mandatory and should be referred to during the performance.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Judges will rate and rank speakers and give constructive written criticism. The total score automatically provides a rating by use of the rating scale on all ballots.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.

**ORIGINAL ORATORY  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

**CRITERIA**

**COMMENTS**

**Purpose**

Was the specific belief and/or action sought by the speaker clear? Was the thesis evident?

**Thought Content**

Was there evidence of judgeal thinking? Was the student's approach imaginative and original?

**Organization**

Did the speaker achieve unity, coherence, and emphasis in composition? Were the introduction and conclusion adequate?

**Development of Ideas**

Were adequate evidence and reasoning used? Was illustrative material used to emphasize \_\_\_\_\_ and \_\_\_\_\_ clarify?

**Use of Language**

Was the wording direct, vivid, and forceful? Did the speaker show discriminating word choice?

**Delivery**

Was the speaker direct and communicative? Did the speaker avoid unmotivated gestures, random movement, and artificial vocal variety?

**Total Effectiveness**

The total impression of the speech and speaker upon you, the judge.

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**ORIGINAL ORATORY (updated 2010)**

An oration may deal with a current problem and propose a solution; however, this is not the only acceptable form of oratory. The oration may simply alert the audience to a threatening danger, strengthen their devotion to an accepted cause or eulogize a person. The subject may be of political, economic, social, or philosophic significance and may be limited to a specific thesis. The orator may employ any suitable pattern of organization which will provide a clear, logical development of the thesis. The oration should be the result of research, analysis, evaluation, and personal conviction.

The speaker should be given latitude in the ideas expressed, but held closely accountable for effectively arranging and supporting them. Any non-factual or personal references must be so identified. Composition should be carefully considered in terms of logical development and before the use of rhetorical proofs such as appropriate figures of speech. Since the orator has had the opportunity to prepare and polish a manuscript, the oration should demonstrate a concise statement of ideas, discriminating use of language, and a style of composition suitable to the speech and the speaker.

An oration is a speech, not an essay. Therefore, emphasis should be placed on oral communication. The student should keep in mind that direct, communicative speech is the goal, not stilted or artificial delivery.

**TIMING:**

The judge must keep time. The judge may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

- A. The competitor presents a memorized oration composed by him/herself and not used during a previous State Festival Tournament.
- B. An orator holding a manuscript or notes will be ranked last in the round.
- C. The orator must be truthful. Any non-factual reference, especially a personal one, must be so identified.
- D. **There is no minimum time.** No oration shall exceed 10 minutes. There is a 15-second grace period. A speaker who continues beyond the 15-second grace period will be ranked last in the round.
- E. The oration may not contain more than 150 words of quoted material. Extensive paraphrasing from other sources is prohibited.
- F. For the State Festival-Tournament the orator's script must be available for inspection conducted by the tournament director. If there is a protest and the competitor cannot produce the original script, he/she will be disqualified.
- G. No props or visual aids may be used in OO.
- H. Orators caught plagiarizing or extensively paraphrasing will be disqualified.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. The student will deliver the speech without manuscript or notes. Anyone holding a script will be ranked fourth.
3. Judges will rate and rank speakers and give constructive written criticism. The total score automatically provides a rating by use of the rating scale on all ballots.
4. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.

# PUBLIC FORUM DEBATE BALLOT

Round # \_\_\_\_\_

Room # \_\_\_\_\_

Judge \_\_\_\_\_

A coin toss determines side and speaking order. Then record names and codes and pro or con.

Code \_\_\_\_\_ Pro/Con  
(Team A - see event description)

**Speaker 1 Name:** \_\_\_\_\_ **Speaker 3 Name:** \_\_\_\_\_

Code \_\_\_\_\_ Pro/Con  
(Team B - see event description)

Speaker 2 Name: \_\_\_\_\_ Speaker 4 Name: \_\_\_\_\_

1 SPEAKER 3

2 SPEAKER 4


**Analysis:** Did the debater explain and argue the most important issue(s) inherent in the resolution?

**Evidence:** Did the debater support arguments with credible facts and opinions and clearly cite sources?

**Ethics:** Did the students conduct themselves civilly and professionally showing respect to all participants during the debate?

**Crossfire:** Were questions relevant, and brief? Was the crossfire conducted in a civil manner? Were claims rational and accurate?

**Refutation:** Did the debater effectively counter the arguments of the opponents and substantially advance his or her own claims?

**Delivery:** Did each debater speak in an organized and communicative style? Was the use of notes kept to a minimum and reading avoided?


Rate each speaker in each category:

Total \_\_\_\_\_ A/4 = Superior B/3 = Excellent C/2 = Good D/1 = Deficient Total \_\_\_\_\_

**The TEAM of \_\_\_\_\_ & \_\_\_\_\_ CODE \_\_\_\_\_ won this debate on the PRO / CON side.**

The argument(s) that persuaded me to vote for this team were:

A compliment or a suggestion for improvement for each debater:

Speaker 1: \_\_\_\_\_ Speaker 2: \_\_\_\_\_

Speaker 3: \_\_\_\_\_ Speaker 4: \_\_\_\_\_

Signed \_\_\_\_\_ Judge

1st Speaker 4 min. ----> 2nd Speaker 4 min. ----> Crossfire 1st and 2nd Speakers 3 min. ---->  
 3rd Speaker 4 min. ----> 4th Speaker 4 min. ----> Crossfire 3rd and 4th Speakers 3 min. ---->  
 Summary 1st Speaker 2 min. ----> Summary 2nd Speaker 2 min. ----> Grand Crossfire All Speakers 3 min. ---->  
 Final Focus 3rd Speaker 1 min. ----> Final Focus 4th Speaker 1 min. Prep Time 2 min. per team

## Event Description

## PUBLIC FORUM DEBATE (FESTIVAL)

**GENERAL DESCRIPTION:** The purpose of Public Forum Debate is to argue contemporary issues in a forum that is accessible to a general audience. The speaking style should be persuasive and extemporaneous. Debaters should be using some "evidence" (e.g. research) to support their points during the debate. In addition, teams will have to also refute the points of the other team in the debate. As in all debate, both teams are trying to convince a neutral judge that they have better reasons for their positions. Debaters should be readily conversant in details of the topic and demonstrate extensive knowledge and understanding of the issues. Debaters may choose to focus on practical issues, philosophical issues or a combination. However, both teams are responsible for directly responding to the arguments made by their opponents.

### **RULES:**

- A. Public Forum debates a new topic each month. Topics are always released exactly one month in advance. It is very important to note that invitational tournaments are free to choose their own topics, so always read the invitations carefully to be certain competitors arrive at the meet having prepared for the proper topic. State Festival topic will be the January NFL topic. Go to [www.nflonline.org](http://www.nflonline.org) to get current topics.
- B. The resolution will provide each team of two the opportunity to argue contemporary issues in a forum that is accessible to a general audience.
- C. Each team will try to convince a neutral judge that they have better reasons for their positions.
- D. Some evidence should be used to support their points during the debate.
- E. Debaters may choose to focus on practical issues, philosophical issues or a combination.
- F. Both teams are responsible for directly responding to arguments made by their opponents.
- G. Prior to the round in the presence of the judge(s), a coin is tossed by one team and called by the other team.
- H. The team winning the flip may choose one of two options EITHER:
  - a. The SIDE of the topic to defend (pro or con) OR
  - b. The SPEAKING POSITION they wish to have (begin or end the debate)
- I. Once the coin toss winners select their favored option, the other team makes a choice within the remaining option and the debate begins.
- J. The format for the debate is as follows:
  - a. Constructive speeches
    - Team A Speaker 1- 4 minutes
    - Team B Speaker 1- 4 minutes
    - Crossfire A1 & B1**- 3 minutes
    - Team A Speaker 2- 4 minutes
    - Team B Speaker 2- 4 minutes
    - Crossfire A2 & B2**- 3 minutes
  - b. Summary speeches which include arguments the debaters feel their team is winning and refuting arguments he/she feels they are losing
    - Team A Speaker 1- 2 min.
    - Team B Speaker 1- 2 min.
    - Grand Crossfire** (all speakers)- 3 min.
  - c. Final focus speeches which are a persuasive final restatement of why a team won the debate
    - Team A Speaker 2- 1 min.
    - Team B Speaker 2- 1 min.
    - Prep Time: 2 min. per team
- K. In "crossfire" both debaters "hold the floor."
  - a. The first question must be asked by the speaker who spoke first.
  - b. After the first question either debater may question and/or answer at will.
- L. In grand crossfire the first question must be asked by the speaker who gave the first summary speech.
- M. Visual aids are allowed.
- N. No electronic retrieval devices are allowed in the round. This includes but is not limited to computers, palm pilots, cameras, cell phones, video and /or audio recording equipment.

### **PROCEDURES:**

1. Schedules and room assignments are furnished the students. Debaters are required to follow the assigned schedule.
2. Judges will rate debaters by selecting the appropriate level of achievement as listed on the ballot (A-D or 4-1 scale) and give constructive written feedback to the debaters.
3. Completed ballots should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via his or her coach.

**DUET ACTING (DRAMATIC LITERATURE)  
BALLOT**

Starting Time \_\_\_\_\_ Section \_\_\_\_\_  
Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Names \_\_\_\_\_ Code \_\_\_\_\_

**CRITERIA** \_\_\_\_\_ **COMMENTS** \_\_\_\_\_

**Selection of Material**

Is the cutting a good vehicle for duet acting? Is the cutting well-planned and well-executed? Are the introductions and transitions effective? Does it have continuity and build to a climax?

**Direction**

Is the movement well planned? Is the relationship between characters clearly defined? Does the presentation have tempo & rhythm fitting the scene? Is the cutting suitably cast?

**Acting**

Does each actor have a distinct characterization? Is it projected both physically and mentally? Is the actor sincere? Is the actor believable? Do the two actors act and react to each other? Are the actors audible and articulate?

**Dramatic Effectiveness**

Did the scene create an illusion? How effectively did performers overcome absence of costumes, props, make-up, and setting? Did the performance create an empathetic response?

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

RATING.

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**DUET ACTING (DRAMATIC LITERATURE) (updated 2010)****RULES:**

- A. This event combines elements of interpretation and acting, with the emphasis on acting.
- B. The cutting should be taken from a printed published source which is scripted to be performed by only two actors.
- C. Material printed off the internet is NOT considered to be a printed, published source.
- D. Each actor must retain the original persona regardless of multiple personalities or pretenses throughout the scene or scenes presented. Original persona means that character with which the actor began the scene.  
(Example: Acceptable - In the play *The Bible: The Complete Work of God (Abridged)*, the author has two characters play a number of biblical persona, but always within the context of being "the original characters." Unacceptable - In the play *Our Town* two actors play all the characters in the cemetery scene.)
- E. The actors are free to move about the acting area and may properly use as much of the acting areas as they can control and still hold the attention of the audience.
- F. The script must be memorized so that full attention may be given to the enactment of the characters.
- G. The actors may use two chairs. Any other aids (settings, lighting, costumes, stage make-up, or properties) are not allowed.
- H. Off stage sound effects and music cannot be used.
- I. The maximum time is ten (10) minutes. There is no minimum time. There is a 15-second grace period after 10 minutes, and if the actors go beyond the 15-second grace period, they will be ranked last in the round.
- J. It must have an introduction that adequately identifies title and author of the source.
- K. At the State Festival Tournament the team must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.

**PROCEDURES:**

1. Schedules and room assignments are furnished for the students. Actors are required to follow the assigned schedule and performing order.
2. Maximum time is ten (10) minutes. If using a stop watch indicate the total time in the appropriate space on each ballot. If using a clock or watch indicate the starting, ending, and total time on each ballot. There is a 15 second grace period.

If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the STOP signal, the contestant will be ranked fourth or last in the round. Total elapsed time must be indicated on the ballot.

3. The student will deliver the speech without manuscript or notes. Anyone holding a script will be ranked fourth.
4. Judges will rate and rank actors and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on the ballot.
5. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via the coach.

**DUET ACTING (HUMOROUS LITERATURE)  
BALLOT**

Starting Time \_\_\_\_\_ Section \_\_\_\_\_  
Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Names \_\_\_\_\_ Code \_\_\_\_\_

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CRITERIA \_\_\_\_\_ COMMENTS \_\_\_\_\_

**Selection of Material**

Is the cutting a good vehicle for duet acting? Is the cutting well-planned and well-executed? Are the introductions and transitions effective?

Does it have continuity and build to a climax?

**Direction**

Is the movement well planned? Is the relationship between characters clearly defined? Does the presentation have tempo & rhythm fitting the scene? Is the cutting suitably cast?

**Acting**

Does each actor have a distinct characterization? Is it projected both physically and mentally? Is the actor sincere? Is the actor believable? Do the two actors act and react to each other? Are the actors audible and articulate?

**Dramatic Effectiveness**

Did the scene create an illusion? How effectively did performers overcome absence of costumes, props, make-up, and setting? Did the performance create an empathetic response?

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CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

RATING.

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**DUET ACTING (HUMOROUS LITERATURE) (updated 2010)****RULES:**

- A. This event combines elements of interpretation and acting, with the emphasis on acting.
- B. The cutting should be taken from a printed published source which is scripted to be performed by only two actors.
- C. Material printed off the internet is NOT considered to be a printed, published source.
- D. Each actor must retain the original persona regardless of multiple personalities or pretenses throughout the scene or scenes presented. Original persona means that character with which the actor began the scene.  
(Example: Acceptable - In the play *The Bible: The Complete Work of God (Abridged)*, the author has two characters play a number of biblical persona, but always within the context of being "the original characters." Unacceptable - In the play *Our Town* two actors play all the characters in the cemetery scene.)
- E. The actors are free to move about the acting area and may properly use as much of the acting areas as they can control and still hold the attention of the audience.
- F. The script must be memorized so that full attention may be given to the enactment of the characters.
- G. The actors may use two chairs. Any other aids (settings, lighting, costumes, stage make-up, or properties) are not allowed.
- H. Off stage sound effects and music cannot be used.
- I. The maximum time is ten (10) minutes. There is no minimum time. There is a 15-second grace period after 10 minutes, and if the actors go beyond the 15-second grace period, they will be ranked last in the round.
- J. It must have an introduction that adequately identifies title and author of the source.
- K. At the State Festival Tournament the team must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.

**PROCEDURES:**

1. Schedules and room assignments are furnished for the students. Actors are required to follow the assigned schedule and performing order.
2. Maximum time is ten (10) minutes. If using a stop watch indicate the total time in the appropriate space on each ballot. If using a clock or watch indicate the starting, ending, and total time on each ballot. There is a 15 second grace period.  
  
If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the STOP signal, the contestant will be ranked fourth or last in the round. Total elapsed time must be indicated on the ballot.
3. The student will deliver the speech without manuscript or notes. Anyone holding a script will be ranked fourth.
4. Judges will rate and rank actors and give constructive written criticism. The total score automatically provides a rating by use of the rating scale on the ballot.
5. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via the coach.

**SOLO ACTING  
BALLOT**

Starting Time \_\_\_\_\_ Section \_\_\_\_\_  
Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

**NOTE TO JUDGE:** Void of any setting, lighting, costume, make-up or properties (other than a chair), the actor must rely upon inner resources, together with vocal and physical flexibility and control to project a completely developed characterization to the audience. Scenic backgrounds and audio-visual equipment may not be utilized. Solo acting is one person taking the part or role of one character. The character speaks only one part, but acts and reacts as though other characters are present. All elements come through on character. Solo acting must be memorized and full attention is given to characterization.

**CRITERIA**

**COMMENTS**

**Introduction**

Did the student identify adequately the title, author, and setting of his or her selection? Did the student, where necessary, create the mood and prepare the audience for the performance?

**Material**

Does the scene have literary merit? If the scene is a cutting, does the script have continuity? Is the choice of scene and character appropriate?

**Analysis and Preparation**

Does the actor demonstrate understanding of character, situation, and author's intent?

**Acting**

Does the actor effectively achieve the following: complete absorption of characterization, believ-ability of characterization, mood created and sustained, control and discipline of voice, emotion and bodily action, pantomime imaginative spontaneity?

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

RATING.

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**SOLO ACTING (updated 2010)**

**RULES:**

- A. This event combines elements of interpretation and acting, with the emphasis on acting. The cutting should be taken from a printed published source which is scripted to be performed by only one actor.
- B. The actor is free to move about the acting area, and may properly use as much of the acting area as the actor can control and still hold the attention of the audience.
- C. The script must be memorized so that full attention may be given to the enactment of the character.
- D. The actors may use one chair. Any other aids (settings, lighting, costumes, make-up, or properties) are not allowed.
- E. Off stage sound effects and music cannot be used.
- F. The maximum time is ten (10) minutes. There is no minimum time. There is a 15-second grace period after 10 minutes, and if the actor goes beyond the 15-second grace period, he/she will be ranked last in the round.
- G. Material printed off the internet is NOT considered to be a printed, published source.
- H. Must have an introduction that adequately identifies title and author.
- I. At the State Festival Tournament the team must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.

**PROCEDURES:**

- 1. Schedules and room assignments are furnished for the students. Actors are required to follow the assigned schedule and performing order.
- 2. Maximum time is ten (10) minutes. If using a stop watch indicate the total time in the appropriate space on each ballot. If using a clock or watch indicate the starting, ending, and total time on each ballot. There is a 15 second grace period.

If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the STOP signal, the contestant will be ranked fourth or last in the round. The elapsed time must be indicated on the ballot.

- 3. The script must be memorized. Anyone holding a script will automatically be disqualified.
- 4. Judges will rate and rank actors and give constructive written criticism. The total score automatically provides a rating by use of the rating scale on the evaluation form.
- 5. Completed evaluation forms, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each evaluation form is given to the participant via the coach.

**CREATIVE STORYTELLING  
BALLOT**

Starting Time \_\_\_\_\_ Section \_\_\_\_\_  
Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Names \_\_\_\_\_ Code \_\_\_\_\_

**Note: The student may use one chair.**

CRITERIA

COMMENTS

**Atmosphere**

Did the student create the proper mood for the story? Does the student demonstrate understanding of character, setting, and situation?

**Use of Language**

Was the language used in keeping with the character and/or characters being portrayed? Was a conversational style used?

**Delivery**

Did the storyteller make use of rising action, climax and was the plot given in the outline resolved? Did the presentation reflect the speaker's ability to create and develop a story? Was bodily activity spontaneous? Was the development of character and/or characters consistent?

**Total Effectiveness**

The total impression of the story and the storyteller upon you, the judge.

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

RATING.

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**CREATIVE STORYTELLING****RULES:**

- A. Creative storytelling can utilize narration and characterization.
- B. No stage accessories may be used in Creative Storytelling except one chair.
- C. Acting is permissible as characterization is essential in some types of stories.
- D. Fifteen minutes prior to speaking, the student shall draw three story outlines consisting of character, setting, and situation. Characters may be human, animal (may be personified) or inanimate objects (may be personified). The contestant shall immediately choose one of the three outlines drawn and return the two unused outlines.
- E. The student cannot leave the preparation room until time to speak, nor can the student receive help from a coach or any other student. No reference material or notes will be allowed during the preparation time. A scratch pad may be used to make notes and ideas for the presentation, but may not be used during the presentation.
- F. The speaker shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the speaker being ranked last in the round.
- G. Time limits of the presentation will be not less than three minutes and not more than five minutes.

There will be a 15-second grace period. Speakers who go beyond the 15-second grace-period will be ranked last in the round.

Two examples of creative storytelling topics:

## Example (1)

Character:	A fire-eating dragon
Setting:	Damp cave
Situation:	His fire has gone out

## Example (2)

Character:	Boy
Setting:	In the car
Situation:	New to driving and his nervous grandmother is in the car.

**PROCEDURES:**

1. Schedules of drawing and speaking times, preparation room assignments are furnished to the students. Speakers are required to follow the assigned schedule of speaking order.
2. Fifteen minutes prior to speaking, each student shall draw three story outlines. Each contestant shall immediately choose one of the three outlines drawn and return the two unused outlines. Preparation will begin for the selection from the story outline chosen. A student cannot leave the preparation room until time to speak, nor can the student receive help from a coach or any other student. No reference material or notes will be allowed during the preparation time. A scratch pad may be used to put down ideas for the presentation.
3. At the time designated on the schedule, the speaker will be at the assigned speaking room. Before speaking, the student will give the judge the slip with the outline of the story chosen to present. No note cards or outlines may be used during presentation.
4. Time limits of presentation will be not less than three minutes and not more than five minutes. Visible signs will be used to time the event. There will be a 15 second grace period at the end of five minutes. The judge will "stop" overtime presentations at the end of the grace period. If using a stop watch indicate the total time in the appropriate space on each ballot. If using a clock or watch indicate the starting and ending and total time on the ballot.
5. Judges will rate and rank speakers and give constructive written criticisms.
6. Completed ballots, plus a summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via the coach.

**IMPROMPTU SPEAKING  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

**CRITERIA**

**COMMENTS**

**Thesis**

Did the speaker express himself clearly? Did he provide answers to the question selected? Were the answers proposed suitable, practical, advantageous?

**Thought Content**

Was the content relevant to the stated thesis? Was there evidence of judgial thinking and sound logic? Was there evidence of knowledge of questions?

**Organization**

Were the introduction and conclusion adequate? Were the main ideas apparent? Were transitions clear?

**Development of Ideas**

Were adequate evidence and reasoning used? Was illustrative material used to emphasize and clarify?

**Use of Language**

Did the wording have the simplicity, accuracy, vividness, and force expected in an effective extemporaneous speech?

**Delivery**

Was pronunciation acceptable? Was there use of vocal variety and emphasis? Was the speaker direct and communicative?

**Total Effectiveness**

The total impression of the speech and speaker upon you, the judge.

CIRCLE THE NUMBER BELOW THAT  
INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

JUDGE \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**IMPROMPTU SPEAKING**

The best impromptu speech is an original synthesis testing the speaker's ability, in a limited time, to convey the elements of clear thinking, good speaking, and the use of interesting material to establish a definitive viewpoint about the subject selected.

The speaker should be held accountable for strict adherence to the precise statement of the topic drawn. The judge should lower the evaluation if the participant shifts to some other phase of the topic on which the speaker might prefer to speak.

The information presented should be well-chosen, pertinent, and sufficient to support central thought of the speech. Material should be organized according to some logical plan to produce a complete speech within the time allowed. The student should keep in mind that direct communicative speech is the goal, not stilted or artificial delivery.

**RULES:**

- A. Exactly five (5) minutes before the competitor is to speak, he/she will draw a list that will have 3 topics. These topics will consist of (1) a sentence, (2) a phrase, (3) a word, on each card. One of these topics shall be a current event. The competitor is to choose one of the three topics on which to speak and is to prepare on that topic.
- B. The competitor shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the competitor being ranked last in the round.
- C. No reference to material or notes will be allowed during the preparation time. However, competitors may use one 3 x 5 card for notes to be used while speaking.
- D. The competitor must speak for not less than three minutes and not more than five minutes. If the competitor continues after a 15-second grace period and an audible STOP is given, the judge will rank the competitor last.

**PROCEDURES:**

1. Schedules of drawing and speaking time, preparation room assignments and speaking room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. At the time designated on the schedule, the speaker is to be at the assigned speaking room. Before speaking, the list of impromptu topics selected are to be given to the judge.
3. Exactly 5 minutes before each student is scheduled to speak in a round, the speaker will receive a list of three topics in the preparation room. These topics will consist of (1) a sentence, (2) a phrase, (3) a word, on each card. One of the three topics shall be a current event. The student is to choose one of the three topics on which to speak and is to prepare on that topic.
4. No reference to material or notes will be allowed during the preparation time. However, speakers may use one 3 x 5 card for notes to be used while speaking.
5. Time limits are not less than three and not more than five minutes. If using a stop watch indicate the total time in the appropriate space on each ballot. If using a clock or watch indicate the starting and ending and total time on each ballot.
6. Judges will rate and rank speakers and give constructive written criticisms.
7. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via his or her coach.

**ONE-ON-ONE VALUE DEBATE  
BALLOT**

Round \_\_\_\_\_ Room \_\_\_\_\_ Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Affirmative (name and code) \_\_\_\_\_

Negative (name and code) \_\_\_\_\_

AFFIRMATIVE	NEGATIVE
<u>Case &amp; Analysis</u>	<u>Case &amp; Analysis</u>

<u>Support of Issues (evidence/reasoning)</u> <u>(evidence/reasoning)</u>	<u>Support of Issues</u>
------------------------------------------------------------------------------	--------------------------

<u>Attack &amp; Defense</u>	<u>Attack &amp; Defense</u>
-----------------------------	-----------------------------

<u>Delivery</u>	<u>Delivery</u>
-----------------	-----------------

Reason for Decision \_\_\_\_\_

A tie in points may not be given.  
CIRCLE THE APPROPRIATE NUMBER

Affirmative	50-49-48-47-46-45	44-43-42-41-40-39-38-37	36-35-34-33-32-31
Negative	50-49-48-47-46-45	44-43-42-41-40-39-38-37	36-35-34-33-32-31

In my opinion the better debating was done by \_\_\_\_\_  
(Affirmative or Negative)

(Code)

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

ONE-ON-ONE VALUE DEBATE

Thirty minutes before each round the value topic for that round will be posted. The debaters will then prepare, using their own knowledge, a case for each side. The pairings are posted without sides on them. The contestants then go to their assigned room. In the room, immediately before each debate, the judge will toss a coin and the winner may select the side to be defended. The topic will be different for each of the three rounds. In this type of debate the judge should expect to see a philosophical debate mostly limited to general knowledge. The debate should be judged on argumentation skills including sound construction of arguments, the ability to defend and defeat arguments, and logic as well as all other aspects of debating skills. This is a good exercise in logic, reasoning and organization.

Ethically, the debater should be polite, considerate and a good listener avoiding personal attacks and be accurate in statements of opposing arguments.

Library resources will not be available; materials such as magazines, dictionaries, etc., are not to accompany the debate.

One-on-One Value Debate: The committee suggested that a pencil be the only writing instrument allowed in the draw room for One-on-One Value debate. The student will receive paper upon entering the room; the students will not be able to converse while in the draw room. Students will not be allowed to leave the draw room ahead of time and must sign out once they leave the room.

Only two speakers are involved, one fulfilling the affirmative case responsibilities and the other, the negative. Since students participating in One-on-One Value debating are usually speaking to an audience, they should be encouraged to develop a direct and communicative delivery. Emphasis is necessarily placed upon the issues involved rather than upon strategy in developing the case. THE STATEMENT OF THE TOPIC IS A RESOLUTION OF VALUE RATHER THAN OF POLICY. This results in emphasizing logic, theory, and philosophy while eliminating "plan" arguments. For these reasons, many students interested in speaking extemporaneously find the event highly satisfactory. Because of time limits, a wealth of evidence cannot be used, but research supported by good background reading is necessary. Electronic recall equipment is prohibited.

FORMAT

Affirmative .....	6-minute constructive
Negative .....	3-minute cross-examination
Negative .....	7-minute constructive
Affirmative .....	3-minute cross-examination
Affirmative .....	4-minute rebuttal
Negative .....	6-minute rebuttal
Affirmative .....	3-minute rebuttal

(Each debater will be allowed a total of 3 minutes preparation time during the course of the debate.)

The affirmative debater must identify and support the values suggested by the resolution of value. The affirmative must also fulfill the burden of clash by opposing the values supported by the negative. In One-on-One Value debate there is no presumption and no burden of proof (as these terms are used in policy debate theory). The negative debater must identify and support values and/or a hierarchy of values which are different from those suggested by the resolution of value. The negative must also fulfill the burden of clash by opposing the affirmative stance.

The judge should evaluate each debate in terms of which student effectively presents and defends the better argument, rather than which student happens to represent the judge's personal viewpoint. Comments should be presented so that they are constructive and contribute to the student's knowledge about either or both the debate process and the topic. The judge should not reveal the decision as to which student won. Specific suggestion for each individual should be written on the ballot.

PROCEDURES:

1. Schedules and room assignments are furnished the students. Debaters are required to follow the assigned schedule.
2. Judges will rate debaters by selecting appropriate numbers from the continuum on the ballot.
3. Completed ballots should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via his or her coach.

# JUDGE'S SUMMARY SHEET

## INDIVIDUAL EVENTS

EVENT \_\_\_\_\_

JUDGE \_\_\_\_\_

ROUND \_\_\_\_\_ SECTION \_\_\_\_\_ ROOM \_\_\_\_\_

MEET \_\_\_\_\_ SITE \_\_\_\_\_ DATE \_\_\_\_\_

PARTICIPANT NAMES	CODE	RANK * see below	RATING ** see below	SCORE/ SPEAKER POINTS

**\* NOTE ABOUT RANKS:** In Preliminary and Semi-Final Rounds, rank participants 1, 2, 3, 4, 4, 4, 4, 4

In Final Rounds only, rank participants all the way down 1, 2, 3, 4, 5, 6, 7, 8

**\*\*NOTE ABOUT RATINGS:** Ratings are for tabulation only. AFTER YOU HAVE ASSIGNED RANK AND POINTS FOR EACH PERFORMANCE DETERMINE THE RATING FOR EACH PERFORMANCE AS FOLLOWS:

If you have given points in the range of 45 - 50 points the rating is I.  
If you have given points in the range of 37 - 44 points the rating is II  
If you have given points in the range of 31 - 36 points the rating is III

**BE SURE TO COMPLETE AND SIGN ALL EVALUATION FORMS  
AND THIS SUMMARY**

JUDGE SIGNATURE: \_\_\_\_\_

# SPEECH JUDGE PENTALTY FORM

Judge's Name \_\_\_\_\_

Tournament Director's Name \_\_\_\_\_

Tournament Director's School \_\_\_\_\_

Tournament Director's Email \_\_\_\_\_

Tournament Director's Phone Number \_\_\_\_\_

Date & Time of Infraction \_\_\_\_ / \_\_\_\_ / \_\_\_\_ : \_\_\_\_ A.M. – P.M.

**TYPE OF INFRACTION (Check One)**

- Absence from or tardiness to tournament for which judge has committed himself/herself.
- Disclosure of judging outcome to student(s) or coach prior to the end of the tournament.
- Discussing with other judges prior to the end of the tournament, the performance he/she has heard.
- Refusal to further justify decision on the ballot when requested to do so by the tournament director.
- When requested by the tournament director to correct ballot containing the error(s) of : \_\_\_\_\_ the judge refused to make the correction.
- Judging a contestant the judge knows well or one the judge has judged earlier in the tournament in the same event, without first notifying the tournament director.
- Giving oral critiques.
- Refusal to judge an event for which the judge is certified.
- Asking for evidence in a debate in circumstances other than those specified as appropriate.

Additional comments concerning the infraction:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Signature of Tournament Director \_\_\_\_\_

For use of tournament director

- First written warning for this infraction for which a warning is given.
- I would like a representative from CHSAA to contact me regarding this incident.

# Appendix B:

This section contains the following:

- Copies of the ballots
- A Critic's summary sheet
- A rubric for evaluation a CX debate
- A speech critic penalty form

**This section includes official copies of the ballots, complete with rules on the back sides**

**INTERPRETATION OF DRAMATIC LITERATURE  
BALLOT**

Starting Time \_\_\_\_\_ Section \_\_\_\_\_  
Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

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CRITERIA \_\_\_\_\_ COMMENTS \_\_\_\_\_

**Introduction**

Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

**Insight and Understanding**

Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's theme, purpose, viewpoint, and style? Was the cutting of literary merit?

**Projection of Dramatic Qualities**

Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

**Delivery**

Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? If the student used a manuscript, was it appropriate to the piece and/or the rules of the tournament?

**Total Effectiveness**

The total impression of the interpreter and material upon you, the critic, as compared to other students in the round.

---

CIRCLE THE NUMBER BELOW THAT  
INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**Event Description:****TOURNAMENT & FESTIVAL EVENT****INTERPRETATION OF DRAMATIC LITERATURE**

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself/herself as the middleman between the author who created the literature and the audience that responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

**MANUSCRIPTS:**

Scripts are optional at State Qualifying Regionals and the State Tournament.

**TIMING:**

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

1. The oral interper recreates and shares a selection of material from printed, published source(s) that have literary merit.
2. Material printed off the internet is NOT considered to be a printed, published source.
3. Material printed on the jacket of a recording is considered to be printed, published material.
4. There is no minimum time but the speaker may not exceed 10 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed.
5. The interper must be careful to avoid violating the author's intent.
6. Deletions of words from the original may be made, but words may be added only for transitional purposes.
7. The interper must provide an introduction that adequately identifies the title and author of the source(s).
8. If the interper uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
9. When an interper is using multiple vignettes, multiple introductions may be used.
10. During the introduction and throughout the performance the interper may use vocal, facial, and bodily expression as long as he/she does not detract from the meaning of the material.
11. Singing is allowed.
12. No props or costumes are allowed.
13. Scripts are optional.
14. Any fellow competitor, any coach, any judge, or any observer who finds the material performed in an interper objectionable may file a formal complaint by obtaining, from the tournament director, an official CHSAA form which outlines the procedure.
15. There is a procedure for protesting material that someone deems questionable. See the form on 41.

Evaluation will be based upon the student's ability to reveal insight into the mood and implications of the selection, projection of the dramatic qualities and one's success in creating a unified scene or story.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
4. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.

**INTERPRETATION OF HUMOROUS LITERATURE  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

**CRITERIA**

**COMMENTS**

**Introduction**

Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

**Insight and Understanding**

Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's theme, purpose, viewpoint, and style? Was the cutting of literary merit?

**Projection of Humorous Qualities**

Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

**Delivery**

Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? If the student used a manuscript, was it appropriate to the piece and/or the rules of the tournament?

**Total Effectiveness**

The total impression of the interpreter and material upon you, the critic, as compared to other students in the round.

---

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

RATING.

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**INTERPRETATION OF HUMOROUS LITERATURE**

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself or herself as the middleman between the author who created the literature and the audience which responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

**MANUSCRIPTS:**

Scripts are optional at State Qualifying Regionals and the State Tournament.

**TIMING:**

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

1. The oral interper recreates and shares a selection of material from printed, published source(s) that have literary merit.
2. Material printed off the internet is NOT considered to be a printed, published source.
3. Material printed on the jacket of a recording is considered to be printed, published material.
4. There is no minimum time but the speaker may not exceed 10 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed.
5. The interper must be careful to avoid violating the author's intent.
6. Deletions of words from the original may be made, but words may be added only for transitional purposes.
7. The interpers must provide an introduction that adequately identifies the title and author of the source(s).
8. If the interper uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
9. When an interper is using multiple vignettes, multiple introductions may be used.
10. During the introduction and throughout the performance the interper may use vocal, facial, and bodily expression as long as he/she does not detract from the meaning of the material.
11. Singing is allowed.
12. No props or costumes are allowed.
13. Scripts are optional.
14. Any fellow competitor, any coach, any judge, or any observer who finds the material performed in an interper objectionable may file a formal complaint by obtaining, from the tournament director, an official CHSAA form which outlines the procedure.
15. There is a procedure for protesting material that someone deems questionable. See the form on 41.

Evaluation will be based upon the student's ability to reveal insight into the mood and implications of the selection, projection of the humorous qualities and one's success in creating a unified scene or story.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
4. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.

**INTERPRETATION OF POETRY LITERATURE  
BALLOT**

Starting Time \_\_\_\_\_ Section \_\_\_\_\_  
Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

CRITERIA \_\_\_\_\_ COMMENTS \_\_\_\_\_

---

**Introduction**

Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

**Insight and Understanding**

Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's or authors' theme, purpose, viewpoint, and style? Was the cutting of literary merit?

**Projection of Poetic Qualities**

Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

**Delivery**

Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? Did the student use a manuscript?

**Total Effectiveness**

The total impression of the interpreter and material upon you, the critic, as compared to other students in the round.

---

CIRCLE THE NUMBER BELOW THAT  
INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**Event Description:****TOURNAMENT & FESTIVAL EVENT****INTERPRETATION OF POETRY**

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself or herself as the middleman between the author who created the literature and the audience which responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

**MANUSCRIPTS:**

Scripts are optional at State Qualifying Regionals and the State Tournament.

**TIMING:**

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

- A. The oral interper recreates and shares a selection of material from printed, published source(s) that have literary merit.
- B. Material printed off the internet is NOT considered to be a printed, published source.
- C. Material printed on the jacket of a recording is considered to be printed, published material.
- D. There is no minimum time but the speaker may not exceed 10 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed.
- E. The interper must be careful to avoid violating the author's intent.
- F. Deletions of words from the original may be made, but words may be added only for transitional purposes.
- G. The interpers must provide an introduction that adequately identifies the title and author of the source(s).
- H. If the interper uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
- I. When an interper is using multiple vignettes, multiple introductions may be used.
- J. During the introduction and throughout the performance the interper may use vocal, facial, and bodily expression as long as he/she does not detract from the meaning of the material.
- K. Singing is allowed.
- L. No props or costumes are allowed.
- M. Scripts are optional.
- N. Any fellow competitor, any coach, any judge, or any observer who finds the material performed in an interp objectionable may file a formal complaint by obtaining, from the tournament director, an official CHSAA form which outlines the procedure.
- O. There is a procedure for protesting material that someone deems questionable. See the form on 41.

Evaluation will be based upon the student's ability to reveal insight into the mood and implications of the selection, projection of the poetic qualities and one's success in creating a unified scene or story.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
4. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.

**DUO INTERPRETATION OF LITERATURE  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Names \_\_\_\_\_ Code \_\_\_\_\_

CRITERIA

COMMENTS

**Introduction**

Are the title and author clearly stated? Is interest in the selection created? Is the mood set? Is information relevant to a sufficient for the selection?

**Selection**

Is the selection appropriate for the performers? Does the selection contain characters of reasonable depth and development?

**Insight and Understanding**

Do the performers appear to have an understanding of the selection? Do the performers display insight of the author's intent?

**Characterization**

Do the performers clearly distinguish each of the characters in the selection? Are the characters and their attitudes clear and vivid? Are verbal and non-verbal responses and attitudes appropriate?

**Delivery**

Does the character dialogue reflect a genuine sense of interaction, not a mechanical exchange of lines? Do the performers vary pitch, rate, phrasing, tone and volume? Is there use of appropriate gestures? If the students used manuscripts, were they used appropriately?

**General Effectiveness**

Do the performers maintain the listener's interest? Do the performers maintain high energy in the selection? Is the performance consistent?

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**DUO INTERPRETATION**

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself/herself as the middleman between the author who created the literature and the audience that responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint and the time and conditions under which the selection was written.

**MANUSCRIPTS:**

Scripts are optional at State Qualifying Regionals and the State Tournament.

**TIMING:**

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

- A. The oral interpers recreate and share a selection of material from printed, published source(s) that have literary merit.
- B. Material printed off the internet is NOT considered to be a printed, published source.
- C. Material printed on the jacket of a recording is considered to be printed, published material.
- D. There is no minimum time but the speaker may not exceed 10 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed. The interpers must be careful to avoid violating the author's intent.
- E. Deletions of words from the original may be made, but words may be added only for transitional purposes.
- F. The interpers must provide an introduction that adequately identifies the title and author of the source(s).
- G. The interpers may not look at one another or make contact with each other in any way, except during the introduction.
- H. If the interpers use a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
- I. When the interpers are using multiple vignettes, multiple introductions may be used.
- J. During the introduction and throughout the performance the interpers may use vocal, facial, and bodily expression as long as he/she does not detract from the meaning of the material.
- K. Singing is allowed.
- L. Each speaker must portray one or more characters during the presentation.
- M. Narration may be presented by one or both speakers.
- N. No props or costumes are allowed.
- O. Scripts are optional.
- P. Eye contact with specific audience members is permitted.
- Q. The interpers may pivot from side-to-side or turn around, change places, stand with one behind the other, or otherwise move and suggest changes in relationships.
- R. Material may be humorous, serious, or both.
- S. Any fellow competitor, any coach, any judge, or any observer who finds the material performed in an interp objectionable may file a formal complaint by obtaining, from the tournament director, an official CHSAA form which outlines the procedure.
- T. There is a procedure for protesting material that someone deems questionable. See the form on 41.

Evaluation will be based upon the students' ability to reveal insight into the mood and implications of the selection, projection of the dramatic and/or humorous qualities and the team's success in creating a unified scene or story.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
4. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.

**ORIGINAL ORATORY  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

**CRITERIA**

**COMMENTS**

**Purpose**

Was the specific belief and/or action sought by the speaker clear? Was the thesis evident?

**Thought Content**

Was there evidence of critical thinking? Was the student's approach imaginative and original?

**Organization**

Did the speaker achieve unity, coherence, and emphasis in composition? Were the introduction and conclusion adequate?

**Development of Ideas**

Were adequate evidence and reasoning used? Was illustrative material used to emphasize \_\_\_\_\_ and \_\_\_\_\_ clarify?

**Use of Language**

Was the wording direct, vivid, and forceful? Did the speaker show discriminating word choice?

**Delivery**

Was the speaker direct and communicative? Did the speaker avoid unmotivated gestures, random movement, and artificial vocal variety?

**Total Effectiveness**

The total impression of the speech and speaker upon you, the critic.

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

RATING.

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**ORIGINAL ORATORY**

An oration may deal with a current problem and propose a solution; however, this is not the only acceptable form of oratory. The oration may simply alert the audience to a threatening danger, strengthen their devotion to an accepted cause or eulogize a person. The subject may be of political, economic, social, or philosophic significance and may be limited to a specific thesis. The orator may employ any suitable pattern of organization which will provide a clear, logical development of the thesis. The oration should be the result of research, analysis, evaluation, and personal conviction.

The speaker should be given latitude in the ideas expressed, but held closely accountable for effectively arranging and supporting them. Any non-factual or personal references must be so identified. Composition should be carefully considered in terms of logical development and before the use of rhetorical proofs such as appropriate figures of speech. Since the orator has had the opportunity to prepare and polish a manuscript, the oration should demonstrate a concise statement of ideas, discriminating use of language, and a style of composition suitable to the speech and the speaker.

An oration is a speech, not an essay. Therefore, emphasis should be placed on oral communication. The student should keep in mind that direct, communicative speech is the goal, not stilted or artificial delivery.

**MANUSCRIPTS:**

Scripts are not allowed at State Qualifying Regionals and the State Tournament.

**TIMING:**

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

- A. The competitor presents a memorized oration composed by him/herself and not used during a previous Regional Qualifying or State Tournament.
- B. An orator holding a manuscript or notes will be ranked last.
- C. The orator must be truthful. Any non-factual reference, especially a personal one, must be so identified.
- D. There is no minimum time but the speaker may not exceed 10 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed.
- E. The oration may not contain more than 150 words of quoted material. Extensive paraphrasing from other sources is prohibited.
- F. No props or visual aids may be used in OO.
- G. Orators caught plagiarizing or extensively paraphrasing will be disqualified.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. The student will deliver the speech without manuscript or notes. Anyone holding a script will be ranked fourth.
3. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
4. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
5. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.

**EXTEMPORANEOUS SPEAKING  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

CRITERIA

COMMENTS

**Thesis**

Did the speaker express himself clearly?  
Did he provide answers to the question selected? Were the answers proposed suitable, practical, advantageous?

**Thought Content**

Was the content relevant to the stated thesis? Was there evidence of critical thinking and sound logic? Was there evidence of knowledge of questions?

**Organization**

Were the introduction and conclusion adequate? Were the main ideas apparent? Were transitions clear?

**Development of Ideas**

Were adequate evidence and reasoning used? Was illustrative material used to emphasize and clarify?

**Use of Language**

Did the wording have the simplicity, accuracy, vividness, and force expected in an effective extemporaneous speech?

**Delivery**

Was pronunciation acceptable? Was there use of vocal variety and emphasis? Was the speaker direct and communicative?

**Total Effectiveness**

The total impression of the speech and speaker upon you, the critic.

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

RATING.

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**EXTEMPORANEOUS SPEAKING**

The best extemporaneous speech combines clear thinking, good speaking, and then the use of interesting material to establish a definite viewpoint about the subject selected. It should be an original synthesis by the speaker of current fact and opinion on the designated topic from numerous sources rather than a memory test of the material contained in any one magazine article. The speaker should be held accountable for strict adherence to the precise statement of the topic drawn. The critic should lower the valuation if the participant shifts to some other phase of the topic on which he might prefer to speak.

The information presented should be well-chosen, pertinent, and sufficient to support the central thought of the speech. Material should be organized according to some logical plan to produce a complete speech within the time allowed. Supporting material should be documented and specific sources should be cited.

The topic area is: INTERNATIONAL AND NATIONAL EVENTS OF CURRENT SIGNIFICANCE

**TIMING:**

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

1. The speaker shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the speaker's disqualification.
2. Extempers may not confer with others during their preparation. A competitor who confers with others prior to delivering the speech may be disqualified.
3. Speakers are not to leave the prep area until 5 minutes prior to speaking or until released by an official.
4. One note card is allowed. (It may be 3 x 5, 4 x 6, or 5 x 7.)
5. There is no minimum time but the speaker may not exceed 7 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed.
6. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to video or photograph or create audio recordings of students in rounds of competition. No student shall send or receive information during a round, nor shall a host school provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Notes used while speaking should be confined to one card (3 x 5, 4 x 6, or 5 x 7).
3. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
4. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
5. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.

**NATIONAL EXTEMPORANEOUS SPEAKING  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

**CRITERIA**

**COMMENTS**

**Thesis**

Did the speaker express himself clearly?  
Did he provide answers to the question selected? Were the answers proposed suitable, practical, advantageous?

**Thought Content**

Was the content relevant to the stated thesis? Was there evidence of critical thinking and sound logic? Was there evidence of knowledge of questions?

**Organization**

Were the introduction and conclusion adequate? Were the main ideas apparent? Were transitions clear?

**Development of Ideas**

Were adequate evidence and reasoning used? Was illustrative material used to emphasize and clarify?

**Use of Language**

Did the wording have the simplicity, accuracy, vividness, and force expected in an effective extemporaneous speech?

**Delivery**

Was pronunciation acceptable? Was there use of vocal variety and emphasis? Was the speaker direct and communicative?

**Total Effectiveness**

The total impression of the speech and speaker upon you, the critic.

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**NATIONAL EXTEMPORANEOUS SPEAKING**

The best extemporaneous speech combines clear thinking, good speaking, and then the use of interesting material to establish a definite viewpoint about the subject selected. It should be an original synthesis by the speaker of current fact and opinion on the designated topic from numerous sources rather than a memory test of the material contained in any one magazine article. The speaker should be held accountable for strict adherence to the precise statement of the topic drawn. The critic should lower the valuation if the participant shifts to some other phase of the topic on which he might prefer to speak.

The information presented should be well-chosen, pertinent, and sufficient to support the central thought of the speech. Material should be organized according to some logical plan to produce a complete speech within the time allowed. Supporting material should be documented and specific sources should be cited.

The topic area is: NATIONAL EVENTS OF CURRENT SIGNIFICANCE

**TIMING:**

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

- A. The speaker shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the speaker's disqualification.
- B. Extempers may not confer with others during their preparation. A competitor who confers with others prior to delivering the speech may be disqualified.
- C. Speakers are not to leave the prep area until 5 minutes prior to speaking or until released by an official.
- D. One note card is allowed. (It may be 3 x 5, 4 x 6, or 5 x 7.)
- E. There is no minimum time but the speaker may not exceed 7 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed.
- F. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to video or photograph or create audio recordings of students in rounds of competition. No student shall send or receive information during a round, nor shall a host school provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Notes used while speaking should be confined to one card (3 x 5, 4 x 6, or 5 x 7).
3. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
4. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
5. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.

**INTERNATIONAL EXTEMPORANEOUS SPEAKING  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Name \_\_\_\_\_ Code \_\_\_\_\_

**CRITERIA**

**COMMENTS**

**Thesis**

Did the speaker express himself clearly?  
Did he provide answers to the question selected? Were the answers proposed suitable, practical, advantageous?

**Thought Content**

Was the content relevant to the stated thesis? Was there evidence of critical thinking and sound logic? Was there evidence of knowledge of questions?

**Organization**

Were the introduction and conclusion adequate? Were the main ideas apparent?  
Were transitions clear?

**Development of Ideas**

Were adequate evidence and reasoning used? Was illustrative material used to emphasize and clarify?

**Use of Language**

Did the wording have the simplicity, accuracy, vividness, and force expected in an effective extemporaneous speech?

**Delivery**

Was pronunciation acceptable? Was there use of vocal variety and emphasis? Was the speaker direct and communicative?

**Total Effectiveness**

The total impression of the speech and speaker upon you, the critic.

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

**INTERNATIONAL EXTEMPORANEOUS SPEAKING**

The best extemporaneous speech combines clear thinking, good speaking, and then the use of interesting material to establish a definite viewpoint about the subject selected. It should be an original synthesis by the speaker of current fact and opinion on the designated topic from numerous sources rather than a memory test of the material contained in any one magazine article. The speaker should be held accountable for strict adherence to the precise statement of the topic drawn. The critic should lower the valuation if the participant shifts to some other phase of the topic on which he might prefer to speak.

The information presented should be well-chosen, pertinent, and sufficient to support the central thought of the speech. Material should be organized according to some logical plan to produce a complete speech within the time allowed. Supporting material should be documented and specific sources should be cited.

The topic area is: INTERNATIONAL EVENTS OF CURRENT SIGNIFICANCE

**TIMING:**

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

**RULES:**

- A. The speaker shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the speaker's disqualification.
- B. Extempers may not confer with others during their preparation. A competitor who confers with others prior to delivering the speech may be disqualified.
- C. Speakers are not to leave the prep area until 5 minutes prior to speaking or until released by an official.
- D. One note card is allowed. (It may be 3 x 5, 4 x 6, or 5 x 7.)
- E. There is no minimum time but the speaker may not exceed 7 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed.
- F. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to video or photograph or create audio recordings of students in rounds of competition. No student shall send or receive information during a round, nor shall a host school provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Notes used while speaking should be confined to one card (3 x 5, 4 x 6, or 5 x 7).
3. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
4. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
5. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.

# PUBLIC FORUM DEBATE BALLOT

Round # \_\_\_\_\_

Room # \_\_\_\_\_

Judge \_\_\_\_\_

A coin toss determines side and speaking order. Then record names and codes and pro or con.

Code \_\_\_\_\_ Pro/Con  
(Team A - see event description)

Code \_\_\_\_\_ Pro/Con  
(Team B - see event description)

Speaker 1 Name:  
\_\_\_\_\_

Speaker 3 Name:  
\_\_\_\_\_

Speaker 2 Name:  
\_\_\_\_\_

Speaker 4 Name:  
\_\_\_\_\_

## 1 SPEAKER 3


**Analysis:** Did the debater explain and argue the most important issue(s) inherent in the resolution?

**Evidence:** Did the debater support arguments with credible facts and opinions and clearly cite sources?

**Ethics:** Did the students conduct themselves civilly and professionally showing respect to all participants during the debate?

**Crossfire:** Were questions relevant, and brief? Was the crossfire conducted in a civil manner? Were claims rational and accurate?

**Refutation:** Did the debater effectively counter the arguments of the opponents and substantially advance his or her own claims?

**Delivery:** Did each debater speak in an organized and communicative style? Was the use of notes kept to a minimum and reading avoided?

## 2 SPEAKER 4


Rate each speaker in each category:

Total \_\_\_\_\_ A/4 = Superior B/3 = Excellent C/2 = Good D/1 = Deficient Total \_\_\_\_\_

The TEAM of \_\_\_\_\_ & \_\_\_\_\_ CODE \_\_\_\_\_ won this debate on the PRO / CON side.

The argument(s) that persuaded me to vote for this team were:

A compliment or a suggestion for improvement for each debater:

Speaker 1: \_\_\_\_\_ Speaker 2: \_\_\_\_\_

Speaker 3: \_\_\_\_\_ Speaker 4: \_\_\_\_\_

Signed \_\_\_\_\_ Judge

1st Speaker 4 min. ----> 2nd Speaker 4 min. ----> Crossfire 1st and 2nd Speakers 3 min. ---->  
 3rd Speaker 4 min. ----> 4th Speaker 4 min. ----> Crossfire 3rd and 4th Speakers 3 min. ---->  
 Summary 1st Speaker 2 min. ----> Summary 2nd Speaker 2 min. ----> Grand Crossfire All Speakers 3 min. ----> Final  
 Focus 3rd Speaker 2 min. ----> Final Focus 4th Speaker 2 min. Prep Time 2 min. per team

## Event Description

## TOURNAMENT & FESTIVAL EVENT PUBLIC FORUM DEBATE

**GENERAL DESCRIPTION:** The purpose of Public Forum Debate is to argue contemporary issues in a forum that is accessible to a general audience. The speaking style should be persuasive and extemporaneous. Debaters should be using some “evidence” (e.g. research) to support their points during the debate. In addition, teams will have to also refute the points of the other team in the debate. As in all debate, both teams are trying to convince a neutral judge that they have better reasons for their positions. Debaters should be readily conversant in details of the topic and demonstrate extensive knowledge and understanding of the issues. Debaters may choose to focus on practical issues, philosophical issues or a combination. However, both teams are responsible for directly responding to the arguments made by their opponents.

### **RULES:**

- A. Public Forum debates a new topic each month. Those topics are the same as the NFL topics **until** the Regional and State tournaments. Regionals and State topics are selected by a call for resolutions and by a vote of the coaches. CHSAA sends this call to all coaches. All topics are posted at [www.chsaa.org](http://www.chsaa.org) (click on sports/activities, activities, speech, and then topics). Topics are always released exactly one month in advance. It is very important to note that invitational tournaments are free to choose their own topics, so always read the invitations carefully to be certain competitors arrive at the meet having prepared for the proper topic.
- B. The resolution will provide each team of two the opportunity to argue contemporary issues in a forum that is accessible to a general audience.
- C. Each team will try to convince a neutral judge that they have better reasons for their positions.
- D. Some evidence should be used to support their points during the debate.
- E. Debaters may choose to focus on practical issues, philosophical issues or a combination.
- F. Both teams are responsible for directly responding to arguments made by their opponents.
- G. Prior to the round in the presence of the judge(s), a coin is tossed by one team and called by the other team.
- H. The team winning the flip may choose one of two options EITHER:
  - a. The SIDE of the topic to defend (pro or con) OR
  - b. The SPEAKING POSITION they wish to have (begin or end the debate)
- I. Once the coin toss winners select their favored option, the other team makes a choice within the remaining option and the debate begins.
- J. The format for the debate is as follows:
  - a. Constructive speeches
    - Team A Speaker 1- 4 minutes
    - Team B Speaker 1- 4 minutes
    - Crossfire A1 & B1-** 3 minutes
    - Team A Speaker 2- 4 minutes
    - Team B Speaker 2- 4 minutes
    - Crossfire A2 & B2-** 3 minutes
  - b. Summary speeches which include arguments the debaters feel their team is winning and refuting arguments he/she feels they are losing
    - Team A Speaker 1- 2 min.
    - Team B Speaker 1- 2 min.
    - Grand Crossfire** (all speakers)- 3 min.
  - c. Final focus speeches which are a persuasive final restatement of why a team won the debate
    - Team A Speaker 2- 2 min.
    - Team B Speaker 2- 2 min.
    - Prep Time: 2 min. per team
- K. In “crossfire” both debaters “hold the floor.”
  - a. The first question must be asked by the speaker who spoke first.
  - b. After the first question either debater may question and/or answer at will.
- L. In grand crossfire the first question must be asked by the speaker who gave the first summary speech.
- M. Visual aids are allowed.
- N. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to video or photograph or create audio recordings of students in rounds of competition. No student shall send or receive information during a round, nor shall a host school provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.

### **PROCEDURES:**

1. Schedules and room assignments are furnished the students. Debaters are required to follow the assigned schedule.
2. Critics will rate debaters by selecting the appropriate level of achievement as listed on the ballot (A-D or 4-1 scale) and give constructive written feedback to the debaters.
3. Completed ballots should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via his or her coach.
4. In all debate events, the winning team must receive more speaker points than the losing team. Speaker ranks and points must

correspond. No ties are allowed.

## LINCOLN-DOUGLAS DEBATE BALLOT

Round \_\_\_\_\_ Room \_\_\_\_\_ Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Affirmative (name and code) \_\_\_\_\_

Negative (name and code) \_\_\_\_\_

AFFIRMATIVE

NEGATIVE

Case & Analysis

Case & Analysis

Support of Issues (evidence/reasoning)

Support of Issues (evidence/reasoning)

Attack & Defense

Attack & Defense

Delivery

Delivery

Reason for Decision

A tie in points may not be given.  
CIRCLE THE APPROPRIATE NUMBER

Affirmative	50-49-48-47-46-45	44-43-42-41-40-39-38-37	36-35-34-33-32-31
Negative	50-49-48-47-46-45	44-43-42-41-40-39-38-37	36-35-34-33-32-31

In my opinion the better debating was done by \_\_\_\_\_  
(Affirmative or Negative) (Code)

Critic's Signature \_\_\_\_\_

**LINCOLN-DOUGLAS DEBATE**

- A. CHSAA uses the NFL September/October topic for 1<sup>st</sup> semester and the NFL January/February topic for 2<sup>nd</sup> semester. All topics are posted at [www.chsaa.org](http://www.chsaa.org) (click on sports/activities, activities, speech, and then topics). Invitational tournaments are free to choose their own topics so always read the invitations carefully to be certain competitors arrive at the meet having prepared for the proper topic.
- B. The topic is a resolution of value debated by one competitor against one opponent.
- C. The format for the debate is as follows:
- |                       |                            |
|-----------------------|----------------------------|
| Affirmative. . . . .  | 6-minute constructive      |
| Negative. . . . .     | 3-minute cross-examination |
| Negative. . . . .     | 7-minute constructive      |
| Affirmative . . . . . | 3-minute cross-examination |
| Affirmative. . . . .  | 4-minute rebuttal          |
| Negative. . . . .     | 6-minute rebuttal          |
| Affirmative. . . . .  | 3-minute rebuttal          |
- (Each debater is allowed a total of 3 minutes preparation time during the course of the debate.)
- D. The affirmative debater must identify and support the value(s) suggested by the resolution of value.
- E. The affirmative debater must fulfill the burden of clash by opposing the value(s) supported by the negative.
- F. The negative debater must identify and support the value(s) suggested by the resolution of value.
- G. The negative debater must also fulfill the burden of clash by opposing the affirmative stance.
- H. There is no presumption and no burden of proof in LD debate. Both sides have a equal burden of defending their side of the resolution.
- I. No plan is proposed.
- J. LD debaters MAY choose to use some of the following terms when presenting their arguments:  
*Core Value:* Center of the argument; a value held by society which helps determine the actions it will take  
*Criterion:* A standard of measuring how the resolution meets the value; often posed by philosophers  
*Contention:* Reasons for the argument; major points of the debater's case  
*Subpoint:* Support for the contentions
- K. LD debate is more philosophical than policy debate and has less emphasis on evidence than policy debate.
- L. Debaters must orally deliver citations for each piece of evidence introduced to include the name of the author, complete source title, complete date and page number. Should two or more quotations be used from the same source, the complete citation need be given only for the first piece of evidence used from that source.
- M. The negative position can be anything that is not the affirmative. The negative is not required to support the opposite of the resolution.
- N. Visual aids are allowed.
- O. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to video or photograph or create audio recordings of students in rounds of competition. No student shall send or receive information during a round, nor shall a host school provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.
- P. New evidence may be introduced in rebuttals. New arguments may not be introduced in rebuttals. An affirmative response in the first rebuttal of a negative argument presented in the last negative constructive is not considered a "new argument" and is, therefore, permissible.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Debaters are required to follow the assigned schedule.
2. Critics will rate debaters by selecting appropriate numbers from the continuum on the ballot.
3. Completed ballots should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via his or her coach.
4. In all debate events, the winning team must receive more speaker points than the losing team. Speaker ranks and points must correspond. No ties are allowed.



## Event Description

## TOURNAMENT EVENT

### CROSS EXAMINATION DEBATE

- A. CHSAA uses the national topic which is announced in the spring of each year to be used as the topic for the entire following school year.
- B. The topic is a resolution of policy debated by a team of two competitors against an opposing team of two competitors. It involves a question of policy in which the affirmative proposes a change from the status quo.
- C. The format for the debate is as follows:
  - Constructive Speeches-*
  - First Affirmative- 8 minutes
  - 3 minute cross examination by negative
  - First Negative- 8 minutes
  - 3 minute cross examination by affirmative
  - Second Affirmative- 8 minutes
  - 3 minute cross examination by negative
  - Second Negative- 8 minutes
  - 3 minute cross examination by affirmative
  - Rebuttal Speeches-*
  - First Negative- 4 minutes
  - First Affirmative- 4 minutes
  - Second Negative- 4 minutes
  - Second Affirmative- 4 minutes(Each team is allowed a total of five minutes preparation time during the course of the debate.)
- D. No speaker may follow him/herself. Therefore, while the first and second affirmative speakers may elect to reverse their speaking order in the rebuttal period, this privilege is not afforded the negative team.
- E. Each speaker must question and be questioned.
- F. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to video or photograph or create audio recordings of students in rounds of competition. No student shall send or receive information during a round, nor shall a host school provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.
- G. Debaters shall orally deliver during each round citations for each piece of evidence introduced to include the name of the author, complete source title, complete date and page number. Should two or more quotations be used from the same source, the complete citation need be given only for the first piece of evidence used from that source.
- H. New evidence may be introduced in rebuttals. New arguments may not be introduced in rebuttals. An affirmative response in first rebuttal of a negative argument presented in the last negative constructive is not considered a "new argument" and is, therefore, permissible.
- I. A judge may not ask to see evidence unless that evidence is challenged by the opposing team and the original source is present in the room.
- J. Both sides have burden of clash and must directly refute arguments made by their opponents.
- K. The negative has the presumption (meaning the current system, or status quo, is "innocent unless proven guilty" by the affirmative).
- L. The affirmative has the burden of proof (meaning the affirmative must prove that the status quo must be changed according to the resolution).
- M. The affirmative must propose a plan, as well as present a rationale for adopting the resolution.
- N. There is no prescription for organization of the affirmative or negative cases. Arguments may be presented in any reasonable order.
- O. The plan need not be presented in the first affirmative constructive speech, but if presented in the second affirmative constructive speech it should be in the first part of that speech.
- P. The affirmative team must present a prima facie case which contains **all** of the following elements: (The following "stock issues" must **all** be won by the affirmative for the decision to be affirmative.)
  - Topicality:* Present a case which is a reasonable interpretation of the resolution.
  - Harms/Advantages:* Define a problem
  - Significance:* Show significance of the harm or advantage
  - Inherency/Uniqueness:* Show an inherent factor in the present system which prevents the problem from being solved or the advantage from being gained.
  - Rational plan:* Propose a rational policy which will work to solve the problem or gain the advantage without creating any greater problems in the process. The plan is workable, or able to function as a federal program. It meets needs or gains advantages and its gains are not outweighed by its disadvantages.
- Q. If the negative offers a counterplan, they lose presumption (the status quo is no longer presumed innocent) and the affirmative team no longer has the burden of proof (they no longer have to prove the status quo is guilty of causing significant problems). The negative counterplan must be non-topical, outside the bounds of the resolution, and must solve affirmative harms.
- R. Visual aids are allowed.

### **PROCEDURES:**

1. Schedules and room assignments are furnished the students. Debaters are required to follow the assigned schedule.
2. Critics will rate debaters by selecting appropriate numbers from the continuum on the ballot and adding them.
3. Completed ballots should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via his or her coach.
4. In all debate events, the winning team must receive more speaker points than the losing team. Speaker ranks and points must correspond. No ties are allowed.