

## 2025-26 Idaho Speech Code

### Season Tournament Limitations

1. A school or individual may compete in up to ten tournaments for both speech and debate (ex. 3 debate only, 5 speech/debate combined, and 2 speech only). A tournament is defined as four or more schools.
2. No individual may miss more than eight days of school to attend tournaments.
3. Any school or individual exceeding the allowed number of tournaments will be ineligible for district and state tournaments.

### State Speech Representation

1. No more than the top 1/3, or any fraction thereof, of the entries that complete all rounds in an event at district speech will advance to State, provided each qualifier has an excellent or superior rating.
2. State qualifiers will be determined by a cumulative two or three-round ranking and rating. If a tie exists in the last qualifying position, both entries may advance.
3. Honest Effort: If a student does not finish all rounds at District, he/she may be included in the count used to determine the number of state qualifiers provided the tournament manager determines that the non-finish was due to emergency circumstances beyond the student's control.

### District-to-state Representation

1-3	= 1 qualifier	16-18	= 6 qualifiers
4-6	= 2 qualifiers	19-21	= 7 qualifiers
7-9	= 3 qualifiers	22-24	= 8 qualifiers
10-12	= 4 qualifiers	25-27	= 9 qualifiers
13-15	= 5 qualifiers	28-30	= 10 qualifiers

### Alternates

1. Alternates shall be determined at the district tournament. Each district may designate and list up to two official alternates for each event, provided they received a superior or excellent rating at the district tournament.
2. In the event a qualifying entry cannot attend State, the official district alternate(s) will be entered. Alternates do not receive redraw rights.
3. Alternates will not be entered if the number of district qualifiers exceeds representation due to ties in the last qualifying position.
4. Drops shall be reported to the IHSAA and changed on the "Tabroom" website by noon on the Wednesday preceding State. Drops reported after that time will result in a fine being levied against the school (see speech arts general regulations).
5. Alternates replacing late drops will be entered up to the start of the first round at State. The district of the dropped entry will have priority with alternate selection. First choice will be the alternates from the district reporting the drop. The coach of the chosen alternate will be notified as soon as possible. If the district alternate is not available, another will be randomly selected from a pool of available district alternates.
6. Schools choosing to bring official district alternates to the state tournament must register them upon arrival at the tournament site.

### Entry Limitations – District & State

1. At District tournaments, students may enter any two events, excluding double entry in two draw events (extemporaneous,

panel discussion, retold story, radio broadcast journalism). Speech events will be patterned after numbers of qualifiers from district speech tournaments are verified. Speech events will be patterned first to balance entry numbers across the two patterns, and second to place students in one A and one B. Students that double qualify may have both of their events placed in two A pattern events or two B pattern events.

2. At district tournaments, schools may enter up to six entries per event, with a maximum of 56 entries total.

### State Speech Tournament Regulations

1. All rounds at State Speech are open to observers.
2. Contestants will compete in three preliminary rounds with one judge for each section.
3. Contestants will be placed into sections of 4–8 for each preliminary round. Round sections will be created using the default priorities of the tabulation software.
4. Judges will not judge the same entry in the same event more than once. Judges should identify conflicts with other schools or students before the tournament begins. Judges will not judge entries from their own school or any school they have an identified conflict. Judges are required to write constructive feedback for each performance they judge each round. Judges must write a 'reason for decision' on each ballot that explains what factors they based their overall scoring of speeches on.
5. Final rounds at State Speech may be recorded for educational purposes. Students may opt out by submitting an opt out form to the tab desk prior to final rounds.
6. **Script:** Manuscripts must be available at all district tournament contests in the event of a protest. However, it shall be the choice of each individual District Committee whether or not to require these materials be submitted prior to the district contest. The script must identify the quoted materials, state the number of quoted words and include a work-cited page in APA or MLA format.
  - a. A prepared text (not an outline) for Informative Speaking, Original Oratory, After Dinner, Sales Speaking, Communication Analysis, and photocopies of Interp. event materials must be on file with district and state managers. Failure to provide required materials will result in disqualification.
7. Students who arrive late to a round and speak out of turn will be dropped one rank, unless written permission is obtained from the tournament manager.

### Use of Materials

1. **Verification:** Material presented by all contestants shall be appropriate for competition and public performance by high school students. A signed Principal's Approval Form must be submitted to both district and state tournament managers to verify the principal's approval of all material presented by his/her students.
2. **Alterations:** Materials and/or presentations for Platform and Interpretation events may not be significantly altered between rounds of the state tournament.
3. **Previous Years Pieces:** Contestants may not use any material that they have competitively performed at any speech arts competitions in a previous competitive season.
4. **Previous District and State:** Materials previously performed at district or state tournaments in the current school year shall not be used by that same student in a second district or state tournament.

5. **Plagiarism** is prohibited. Plagiarism shall be defined as “The practice of taking someone else’s work, performance, or ideas and passing them off as one’s own.”
  - a. **Artistic Plagiarism-** Videos of previous final round performances and/or other video media are intended to provide educational examples for coaches and students. They are not intended to serve as a model to directly imitate or duplicate in performance. Although universal human emotions may lead to similarities in portrayal of characters, wholesale impersonation, including cutting, blocking, and/or interpretation (verbal and/or nonverbal portrayal of characters and text) of material of previous semifinal round, final round, and other video media performances is prohibited and grounds for penalty. Given the extent of the artistic plagiarism, the performance penalty may range from lowering the ranking in the round to disqualification. It is the burden of proof of the individual filing the protest to provide documented evidence of the artistic plagiarism demonstrated in the performance. This includes providing access to the plagiarized video material and written verification of examples to substantiate the complaint.
6. **Sourcing (Material):** Selections used in the oral interpretation main events of Dramatic, Humorous, and Duo Interpretation must be cuttings from a single work of literature (one short story, play, or novel), unless poetry is used, in which case cuttings may come from one or more poems from a single source. If the source is an anthology collection of short stories, plays, or novels, each selection of literature is independent and only one selection can be used, even if it is from the same author. If the source is an anthology which includes poetry, multiple poems may be used from this single source by one or a variety of authors. Unlike the other oral interpretation main events, Program Oral Interpretation may use multiple sources for the program. Song lyrics may be used if the performer has an original, hard copy of the lyrics such as sheet music or a CD jacket or if they can be found from online sources that meet the digital source rules below. See specific rules for Program Oral Interpretation and Supplemental interpretation events. Any source material is permitted as long as it meets the standards outlined below:
  - a. Original source material must not be written by the competitor who is performing it.
  - b. Original source material must be publicly accessible throughout the duration of the tournament. Digital printed publications such as web pages and PDFs retrieved or purchased from web pages are permitted as long as the web page is publicly accessible throughout the duration of the tournament. Digital unprinted publications such as videos, audio files, and films are permitted as long as the original source is publicly accessible throughout the duration of the tournament and the competitor can obtain an official transcript of the original source.
    1. For print publications such as novels, short stories, plays, or poetry, the original source is the physical book or e-book. Photocopies of original literature are not acceptable. Presenting the physical book or e-book is sufficient to prove that a printed publication is publicly accessible.
    2. For digital printed publications such as web pages, the original source must be publicly accessible for viewing or purchase by a simple internet search or by a URL not requiring passwords or access codes. Competitors must also present a manuscript to be used in the case of a protest but presenting a copy of a website is not alone sufficient to prove that a digital printed publication is publicly accessible.
3. PDFs are permitted as long as the website from which the PDF is retrieved or purchased is publicly accessible for viewing or purchase by a simple internet search or by a URL not requiring passwords or access codes. Competitors must also present a printed copy of the PDF to be used in the case of a protest but presenting a printed copy of the PDF is not alone sufficient to prove that a PDF is publicly accessible.
4. For non-English print material that a competitor will perform in English, the original source material in its original language must be publicly accessible. Competitors must present an official English translation to be used in the case of a protest. An official translation must be obtained in one of two ways:
  - a. An official translation is obtained through the original source’s producer, licensing agent, or copyright holder.
  - b. Or an official translation is obtained through a translation service which uses non-automated, manual translation. Then, the competitor receives approval to perform the translation by the original source’s producer, licensing agent, or copyright holder.
5. For digital unprinted publications such as videos, audio files, and films, the original source must be publicly accessible for viewing or purchase by a simple internet search or by a URL not requiring passwords or access codes. Competitors must also present an official transcript of the original source to be used in the case of a protest, but presenting an official transcript is not alone sufficient to prove that the original source is publicly accessible. An official transcript must be obtained in one of two ways:
  - a. An official transcript is obtained through the original source's producer, licensing agent, or copyright holder.
  - b. Or an official transcript is obtained through an official transcription service such as TranscribeMe, Scribie, or iScribed, which use non-automated, manual transcription. Then, the competitor receives approval to perform the transcription by the original source's producer, licensing agent, or copyright holder. If the digital unprinted source is not in English and the competitor wishes to perform it in English, an official transcription and an official translation of the transcription (see #4 above) are required.
- a. **Source Verification:** It is the affirmative duty of each coach and each student entered in Interpretation contests to determine absolutely that the cutting being performed meets all rules for material. Interp source material must be available at all district tournament contests in the event of a protest. However, it shall be the choice of each individual District Committee

whether or not to require these materials be submitted prior to the district contest. At the State Tournament, all coaches with competitors in DI, Duo, HI, and POI are required to turn in the following items to the commissioner.

1. The original published source of any selection used must be immediately available at the tournament. When requested by tournament officials, access to the source material upon demand, either in electronic or print form, must be presented.
  - a. For print publications, the original source is the physical book. Photocopies of original literature are not acceptable.
  - b. For PDFs, an original, unaltered PDF via flash drive, email, or on an electronic device (e.g., laptop) must be presented. Manipulation of a PDF script outside the scope of the rules will be subject to disqualification.
  - c. PDF publications from an online source that meets the above standards and e-books are permitted. Competitors may turn in an e-book via flashdrive, email, or e-reader. For e-books, an original, unaltered e-pub or other recognized e-book format via flash drive or email must be presented; however, as some e-book formats are exclusive to their specific apps or electronic readers, students must provide the required technology and/or internet access to verify the material performed for tournament officials.
  - d. For non-English publications that are being performed in English, both the original non-English source and the official English transcript must be provided.
  - e. For a digital publication, a manuscript will be turned in as the original source. Only the printed manuscript shall be considered adequate proof of authenticity.
    - i. The material the competitor performs must presently appear on the website if questions arise in competition. The website and online version of the digital publication need to be available for comparison if challenged. Online access is the fundamental responsibility of tournament officials and/or individual filing the protest. NOTE: If tournament officials cannot gain online access and the above requirements have been met, the piece is considered legal for use.
    - ii. Manuscript items to be submitted directly from the screen for digital printed materials:
      - a. The first page on the website (the home page)
      - b. All other linked pages needed to navigate to the literary text selected for competition shall be printed out and the link must be highlighted in the manuscript
      - c. All web pages upon which the cutting appears
    - iii. Each page must have printed in the header and/or footer including:
      - a. Date the page was printed
      - b. Web address
2. A photocopy or printed screenshot of every page of the original source from which any line of the cutting was taken. The photocopy will be kept for evaluation during the semifinal round.
  - a. Pages are to be placed in the order in which they are performed (e.g., if text from one page is used more than once within the cutting, that page should be copied again with those words highlighted and reinserted where it is used in the cutting). Students

are not required to photocopy or print pages that are not used in their cutting.

- b. All words used from the script should be highlighted (any words/lines not used should be left unmarked).
- c. Any word changes (to eliminate profane language) and/or additions (for transition) must be indicated clearly in ink. Failure to clearly indicate the addition of words will be subject to disqualification. Changes to the script may only be used for the purpose of transition or to eliminate profane language. Transitions may be used to clarify the logical sequence of ideas. They are not to be used for the purpose of embellishing the humorous or dramatic effect of the literature.
3. A submitted copy of the cutting. This must be the final cutting that the student is using for the tournament, and it must match the copy of the cutting uploaded during registration.
4. Competitors in POI, OO, and INFO must also turn in a works cited page of all sources used. Please note that competitors in POI must turn in original sources and photocopies for every source used.
7. **Suggested Websites List:** The NSDA will maintain a list of websites as a resource for assisting coaches and students with finding materials for use in competition. Students are no longer required to use only digital sources found on this list. The list can be found at [www.speechanddebate.org/suggested-source-material-for-interpretation-events/](http://www.speechanddebate.org/suggested-source-material-for-interpretation-events/).
8. **Performance:** During the presentation, the contestant/team must name the author and the book or magazine from which the cutting was made. Additionally:
  - a. Adaptations to material may only be used for the purpose of transition. Any word changes (to eliminate profane language) and/or additions (for transition) must be indicated clearly in ink. Failure to clearly indicate the addition of words will be subject to disqualification. Changes to the script may only be used for the purpose of transition or to eliminate profane language. The voice of a script may not be changed. For example, changing "She moved to California when she was 13" to "I moved to California when I was 13" is not permitted. Combining small fractions of sentences or singular words to create humorous or dramatic dialogue, scenes, moments, and/or plot lines not intended in the original literature is prohibited. For example, it is not permitted to take one word from page 13 (e.g., home), a phrase from page 211 (e.g., ran away from), and a name, (e.g. Tyler) from page 59 to create dialogue between characters or events that do not exist in the script. Example: adding "Tyler ran away from home." when this did not occur and was not said in the script is not permitted. Transitions only may be used to clarify the logical sequence of ideas. They are not to be used for the purpose of embellishing the humorous or dramatic effect of the literature.

### **Grounds for Disqualification**

In prelims [*with the new inquiry process*], unless an inquiry is elevated to a grievance, it should be considered a warning with a maximum penalty of "drop a rank".

During grievances (prelim elevation or elim grievances), it should be as follows:

The grievance committee shall evaluate grievances on a case by case basis to determine whether a minor violation constitutes a single drop rank or whether the student should rank last in the round.

Grounds for Disqualification from an event:

1. One of more rounds of “no-show”
2. Violation of “use of materials” rules above.
3. Violation of the weapons rule
4. Repeated minor violations
5. Violation of the “General Rules-Speech Events”

### **Timing Regulations**

1. Timing penalties are not given in semi-finals and finals at State Speech in After Dinner Speaking or Interp events.
2. Students may time themselves for reference, but the judge is the official timekeeper.
3. Time signals are provided by the judge in Panel Discussion, Impromptu, Extemporaneous, and Retold Story only.

### **Judging Procedures for State Speech**

1. Oral critiques are not given at state.
2. Competitors will receive two scores:  
**Rank** - Contestants in each section of each round will be ranked 1, 2, 3, 4, 5, 6, 7, etc., with 1 going to the best entry. There can be only one 1<sup>st</sup>, one 2<sup>nd</sup>, one 3<sup>rd</sup>, etc. in a section.  
**Rate** - Entries are rated Superior, Excellent, Average, or Below Average according to performance quality.
  - a. Ratings may be given to more than one entry.
  - b. The rating of “below average” is not used at State
  - c. In the semi-final and final rounds at state speech, no rating below “6” will be given.

#### **Rating Scale**

Superior	Excellent	Average	Below Average
10	9 8	7 6	5 4

3. When there are multiple judges in a round they should not confer. Each judge should adjudicate the round independently.
4. If a judge feels that a rule has been violated, they should judge the round as they would if the violation had not occurred, make a note on the ballot of the potential rule violation, and report to the tab room immediately following the round.

### **Determining Advancement at State Speech**

1. Semi-Finals
  - a. A semi-final round shall be no larger than 50% of the total entries in an event. If an event has fewer than 16 entries, no semi-final round shall be held. The top half of speakers from preliminary rounds will be selected by the rank and rate totals.
  - b. If an event had 16-27 entries, the top 50% of entries in that event will advance. In the event of ties, 50% will be the minimum break, adding additional entries to semifinals to accommodate the tie.
  - c. The top half of speakers from preliminary rounds will be selected by the 1) rank totals truncated to the smallest section, 2) rate totals, 3) judge preference on ranks, 4) prelim seed 5) drop 1 high low points, and 6) judge variance points.
  - d. If an entry has 28 or more entries, the following procedure will determine advancement to the semifinal round: The top 14 speakers from preliminary rounds will be selected by the 1) rank totals truncated to the smallest

section, 2) rate totals, 3) judge preference on ranks, 4) prelim seed 5) drop 1 high low points, and 6) judge variance points.

- e. Manual Sectioning Adjustments - Semi Final sectioning priorities will be followed in this order to the extent possible:
    - i. Sections will be equally powered.
    - ii. Speaker order should rotate.
2. Finals  
The top three speakers in each of the semi-final rounds will advance to the final round. Selection will be based on: 1) rank totals, 2) rating totals, 3) judge preference in the semi-final round. (#2 and #3 will be used in case of ties.)
    - a. In events with less than 16 entries, the top 6 (7-9 to accommodate ties) entries from preliminary rounds will advance to the final round. Selection will be based on: 1) rank totals, 2) rating totals, 3) judge preference in the preliminary round (#2, #3 in case of ties). Entries from these events that advance to finals will be awarded both semifinal and final points.
    - b. Final round results will be based on: 1) rank totals, 2) rating totals, 3) judge preference, 4) semifinal rank totals (prior to cumulative), and 5) preliminary rounds rank totals (prelim cumulative). (#4 and #5 will be used in case of ties.)

### **Determining Team Champions**

1. Team winners are determined by the total combined points in event place finish. Points listed are the maximum possible for the placement.
  - a. In preliminary rounds, points will be awarded by placement as follows:  
3 points for 1<sup>st</sup>, 2 points for 2<sup>nd</sup>, 1 point for 3<sup>rd</sup>
  - b. In the semifinal round, points will be awarded by placement as follows:  
Non-advancing semifinalists (4<sup>th</sup> place and below): 6 points.
  - c. In the final round, points will be awarded by placement as follows:  
Reaching final round (4<sup>th</sup> place and below): 12 points  
3<sup>rd</sup> place: 18 points  
2<sup>nd</sup> place: 24 points  
1<sup>st</sup> place: 30 points
2. A tie for team winners will be broken by:
  - a. largest number of entries breaking to finals
  - b. largest numbers of first, second, and third place finishers
  - c. largest number of first place finishers

### **General Rules – Speech Events**

1. Costumes and/or human assistance are not permitted in any speech event, including draw preparation.
  - a. Costumes shall be defined as any intentional modification, or alteration to clothing or appearance or wearing clothing specifically designed to act as a visual aid. This can also include writing or drawing on clothing or on the speaker as well as gluing or attaching objects intended to highlight an idea in the speech to articles of clothing.
2. Visual /audio aids are permitted only in Sales Speaking, Informative Speaking, and Communication Analysis.

3. Contestants shall receive no outside assistance once the round has started. In draw events, contestants shall receive no assistance during preparation time.
4. The use of real weapons, facsimiles thereof, or look-alikes is prohibited.
5. The total time of singing in any speech is not to exceed one minute.
6. No live animals may be used in competition.
7. At no time should an individual adult and an individual student be in a closed-door room.

### **Generative Artificial Intelligence**

In events in which speeches must be the original created work of a competitor (OO, INF, SAL, ADS, CA, EXT, IMP), students are prohibited from quoting or paraphrasing text directly from generative AI sources. Generative AI should not be cited as a source. The exception is that a student delivering a speech about the topic of AI may quote AI to illustrate their points about AI. While generative AI may be used to guide students to articles, ideas, and sources, the original source of any quoted or paraphrased evidence must be available if requested. In Interpretation events, students are prohibited from performing material created by generative AI sources. Generative AI should not be used as a source of material; while generative AI may be used to guide students to articles, ideas, and material, the original source of any material that is performed must be available if requested.

### **ISC/NSDA Rule Precedence**

1. The ISATA speech caucus will vote each year during the conference to adopt the current NSDA portion of the speech procedures and rules. This will serve to maintain consistency between the state and national rules.
2. All references to the NSDA district/ National tournament should be understood as embodied in the state speech tournament. Procedures and references unique to the district NSDA tournament—including but not limited to the tabulation committee, tabulation method, the national office and a national office referee—should be considered null and void at the state speech tournament.
3. The NSDA is in no way affiliated with the state speech tournament. Duties and responsibilities tied to the national office defer to the state grievance committee who acts as the final arbiter at the IHSAA state speech tournament.
  - a. All decisions rendered by this committee may not be appealed.

### **Draw Events**

#### **Extemporaneous Speaking - 7 minutes with a 30-second “grace period.” Time signals provided.**

1. **Categories:** Two categories of topics in Extemporaneous Speaking will be held at the district and state level:
  - a. United States: Questions will cover U.S. domestic and U.S. foreign policy.
  - b. International: Questions will cover the domestic affairs of foreign countries and the foreign affairs of all countries, including the United States.
2. **Topics:** The contents of the list must not be disclosed except as contestants draw questions. A new subject area will be used for each round with no duplication of questions between the divisions.

- a. Prior to the tournament the commissioner will select 105 domestic and 105 international topics from vetted websites that include but are not limited to NFHS April topics, speechanddebate.org, speechgeek.com, and extempclub.com. The state manager will compile the topics for each round, vetting all for timeliness. Competitors will choose domestic or international news upon arrival. The draw room will post three topics in each category (domestic and international) from which each speaker may choose.
3. **Drawing:** Thirty minutes before the contest is to begin, the first speaker draws three questions, choose one, and return the other two. The other contestants draw in like manner, in the order of speaking, at intervals of seven minutes. A contestant drawing a question on which they have spoken previously in the tournament must return it and draw again. The 30 minutes of prep is done in the draw room.
4. **Preparation:** As soon as a question is chosen, the contestant will have 30 minutes to prepare a speech without consultation and without references to prepared notes. Students may consult published books, magazines, newspapers and journals or articles, provided:
  - a. They are originals or copies of whole pages.
  - b. Provided those originals or copies are uncut.
  - c. There is no written material on that original or copy other than citation information.
  - d. Topical index without annotation may be present. No other material will be allowed in the Extemp prep room other than stated above. Extemp speeches, handbooks, briefs and outlines are prohibited from the Extemp prep room. Underlining or highlighting in Extemp will be allowed if done in only one color on each article or copy. Please see rules concerning Use of Internet-Enabled Devices in Extemporaneous Speaking. Printed copies of information from online computer services may be used. Electronically retrieved evidence used in any Association Extemp competition must conform to the citation standard of the Modern Language Association [consult the MLA Handbook for Writers of Research Papers (7th edition) or <http://owl.english.purdue.edu/owl/resource/747/05/>]
  - e. Resource materials will not be provided by the tournament.
5. **Topic Areas:** Each round of Extemporaneous Speaking will have general topic areas for both International and United States questions. At the state tournament, each topic area will be used once. A blind draw at the beginning of the tournament will determine which topic areas are used for each preliminary round as well as the semifinal and final rounds.
6. **Notes:** Contestants may make notes during the preparation time, but the use of notes, cards, briefs or other aids is prohibited during the speech.
7. **Time:** The time limit in both Extemporaneous Speaking events is seven minutes with a 30-second “grace period.” If there are multiple judges in the round, all must agree that the student has gone beyond the grace period. Should a student go beyond the grace period, the student may not be ranked 1st. There is no other prescribed penalty for going over the grace period. The ranking is up to each individual judge’s discretion. Judges who choose to time are to use accurate (stopwatch function) timing devices. No minimum time is mandated.



8. **Recuse:** Contestants may not leave the preparation area until dismissed by the Extemp proctor. Consultation with any person other than the Extemp proctor between the time of drawing and time of speaking is prohibited.
9. **Observation:** Students in Extemporaneous Speaking are encouraged, but not required, to stay and watch the remaining speakers after they deliver their speech. Students who are double entered may be able to observe as time permits.
10. **Performance:** Students shall enter the room one at a time. They should not watch others prior to speaking, but they may stay in the room to observe once they have spoken. Students should clearly answer the prompt question and provide support for their answer using various types of evidence including quotes, sources, stories and historical examples. Emphasis should be placed on presentation and organization. The presentation may not use physical objects or costuming.
11. **GUIDELINES for Use of Internet-Enabled Devices in Extemporaneous Speaking**

These rules will be used at the State Tournament.

- a. Preparation: As soon as a question is chosen, the contestant will prepare a speech without consultation and without references to prepared notes. Students may consult published books, magazines, newspapers and journals or articles, including internet enabled devices either used in the draw or those materials published from internet sources, provided:
  1. They are originals or copies of whole pages.
  2. Provided those originals or copies are uncut.
  3. There is no written material on that original or copy other than citation information.
  4. Topical index without annotation may be present.
  5. Files stored either on a computer or electronic device hard drive or cloud storage system. All files in this format must meet the same guidelines as printed sources.
  6. Active research from the internet during the round that meets the established criteria found in the "Guidelines for Use of Internet Enabled Devices."
- b. No other material will be allowed in the Extemp prep room other than stated above. Extemp speeches, handbooks, briefs and outlines, including those stored on cloud storage systems or published on websites created for that purpose, are prohibited from the Extemp prep room. Students may not use the internet to gain help from coaches, other students, or any person, such that it would prevent the speech from being the original work of the competitor. Students are prohibited from accessing outlines and speeches that have been written prior to their draw time. Underlining or highlighting in Extemp will be allowed if done in only one color on each article or copy. Electronic device use must comply with the "Guidelines for Use of Internet-Enabled Devices in Debate Events." Printed copies of information from online computer services may be used. Electronically retrieved evidence used in any Association Extemp competition must conform to the citation standard of the Modern Language Association [consult the MLA Handbook for Writers of Research Papers (7th edition) or <http://owl.english.purdue.edu/owl/resource/747/05/>]

**Panel Discussion - 40-minute round with no time penalties**

1. **Topics:** A list of topics will be collected from coaches at the Fall ISATA Conference that will encompass the topics tournaments will use throughout the season. Additionally, five topics, to be used only at district and state tournaments, will be selected and voted on by the ISATA members prior to those tournaments.
2. **Event Procedure:** Panel members do not make formal speeches but remain seated and discuss the topic informally. Notes may be taken during the discussion. Emphasis is on problem solving through engaging presentation of ideas, civil discourse, and unique perspectives, not group consensus. Panelists should be familiar with the topic and be prepared to discuss facts and opinions. Contestants may bring a pen or pencil and research limited to one page, one sided (8.5 x 11) to the round. Introductions should be no more than one minute per competitor and should be limited to your name, entry code, and a thesis statement that represents your initial view on the topic. Conclusions should be limited to one minute per competitor and be a reminder of their name, entry code, and their final thought on the topic.
3. **Selection of Topics:** At the state tournament, each topic will be used once. A blind draw at the beginning of the tournament will determine which topics are used for all preliminary rounds as well as the semifinal and final rounds.

**Time:** This event has a 40-minute maximum. Time signals are provided. Students may time themselves for reference, but the judge is the official timekeeper of the round.

**Radio/Broadcast Journalism - 5:30-6:00 minutes, no "grace period." No time signals provided.**

1. **Materials:** All contestants use the same material provided by the tournament management. The contestant is allowed a 30-minute period to prepare a news broadcast from the material provided.
2. **Draw:** Draw event material prepared in draw room. Each round shall consist of 6-8 news articles, with a mixture of local (news pertaining to the State of Idaho), national, and international news. Prior to the tournament, the following year's host district will select 40 articles from vetted websites evaluating all for timeliness. A physical copy of the articles will be provided to the competitor during draw.
3. **Performance:** This speech must include a minimum of three pieces of news. The speech shall be a news broadcast with an original commercial of no fewer than 30 seconds and an editorial commentary about a news item covered in the provided material. The editorial commentary, which shall be an original extemporaneous editorial reflecting the opinion of the contestant on a news story used in the presentation shall consume between 1-2 minutes of the total speech and shall be presented in the last half of the broadcast. Manuscripts and notes, including the news clippings given before the round, are permitted. The presentation may not use physical objects or costuming.
4. **Procedure:** Students shall enter the room one at a time while other contestants wait outside. Contestants shall sit with their back toward the judge. Contestants must give the judge the news article that they use for their commentary after completing their speech.
5. **Expectations:** Emphasis should be placed on presentation of the news stories, commercial and editorial commentary. Note this is not an interpretation event.
6. **Time:** Contestants may time themselves but may not have another person assist with timing. This event has a 5:30 minimum-6:00 maximum with no grace period. After which

a timing violation will result in being dropped one rank by the judge. Time signals are not provided. Students may time themselves for reference, but the judge is the official timekeeper of the round.

**Retold Story - 6:00 minutes maximum, no "grace period." Time signals provided.**

1. **Materials:** Contestants will select a story from a group of three elementary level books provided by the tournament. The same book may be presented only once by a contestant.
2. **Draw:** Draw Event Stories selected/prepared in draw room in 30 minutes
3. **Performance:** Competitors shall retell the story as if they are presenting in front of an elementary-age audience. The story shall follow the basic storyline of the book being retold. The presentation may not use physical objects or costuming.
4. **Expectations:** The story shall be retold without notes but must not be memorized.
5. **Procedure:** Contestants will enter the round in staggered intervals and will hand the selected book to the judge before starting their presentation. The judge will return books to the tab room after each round but will not read each book while the contestant is retelling the story. At the conclusion of the presentation, judges shall review the selected book to ensure the competitor followed the basic storyline of the book.
6. **Time:** This event has a 6:00 minute maximum with no grace period. After which a timing violation will result in being dropped one rank by the judge. Time signals are provided. Students may time themselves for reference, but the judge is the official timekeeper of the round.

**Non-Draw Events**

**After Dinner Speaking - 7:00 minutes maximum with a 30-second "grace period." No time signals provided.**

1. **Performance:** Competitors are speaking as if they are a keynote speaker addressing a specific group. The group being addressed (real or fictional) should be identified in the speech introduction. Delivery must be memorized. The presentation may not use physical objects or costuming.
2. **Intent:** The intent of ADS is to develop a thesis, idea, or observation of some personal or societal importance through the appropriate use of satire, quips and humor. ADS is not intended to be an interpretive event with multiple characters.
3. **Material:** Material presented must be original. While humorous quips and jokes are appropriate, they must have purpose and fit the occasion.
4. **Time:** This event has a 7-minute maximum with a 30 second grace period. After which a timing violation will result in being dropped one rank by the judge. Time signals are not provided. Students may time themselves for reference, but the judge is the official timekeeper of the round. Timing penalties are not given in semi-finals and finals at State Speech.

**Communication Analysis - 10 minutes maximum with a 30-second "grace period." No time signals provided.**

1. **Performance:** An original speech by the student designed to offer an explanation and/or evaluation of a communication event such as a speech, speaker, movement, poem, poster,

film, campaign, etc., through the use of rhetorical principles. Manuscripts are permitted.

2. **Visual Aids:** Audio-visual aids may or may not be used to supplement and reinforce the message.
3. **Time:** This event has a 10 maximum with a 30 second grace period. After which a timing violation will result in being dropped one rank by the judge. Time signals are not provided. Students may time themselves for reference, but the judge is the official timekeeper of the round.

**Dramatic Interpretation - 10 minutes with a 30-second "grace period." No time signals provided.**

Individual (solo) performance of dramatic (serious) literature of either emotive appeal, with selections drawn from published, printed: novels, short stories, plays, poetry, or other printed, published works, PDFs, e-books, as well as limited online and recorded works as provided for in the rules below.

1. **Length:** The time limit in Dramatic Interpretation is ten minutes with a 30-second "grace period." If there are multiple judges in the round, all must agree that the student has gone beyond the grace period. Should a student go beyond the grace period, the student may not be ranked 1st. There is no other prescribed penalty for going over the grace period. The ranking is up to each individual judge's discretion. Judges who choose to time are to use accurate (stopwatch function) timing devices. No minimum time is mandated.
2. **Performance:** The presentation may not use physical objects or costuming. During the presentation, the contestant must name the author and the book or magazine from which the cutting was made. Additionally:
  - a. Dramatic Interpretation selections must be presented from memory.
  - b. Monologues, prose, and poetry selections are acceptable in Dramatic Interpretation.
  - c. The contestants should be evaluated on poise, quality and use of voice, physical expression and especially the ability to interpret characters correctly and consistently. This allows full body movement (bending, kneeling, turning).
2. **Focus:** In Dramatic Interpretation use of focal points and/or direct contact with the audience should be determined by the requirements of the literature being interpreted.

**Duo Interpretation - 10 minutes with a 30-second "grace period." No time signals provided.**

Duo performance of either emotive appeal, with selections drawn from published, printed: novels, short stories, plays, poetry, or other printed, published works, PDFs, e-books, as well as limited online and recorded works as provided for in the rules below.

1. **Length:** The time limit in Duo Interpretation is ten minutes with a 30-second "grace period." If there are multiple judges in the round, all must agree that the student has gone beyond the grace period. Should a student go beyond the grace period, the student may not be ranked 1st. There is no other prescribed penalty for going over the grace period. The ranking is up to each individual judge's discretion. Judges who choose to time are to use accurate (stopwatch function) timing devices. No minimum time is mandated.
2. **Performance:** The presentation may not use physical objects or costuming. During the presentation, the contestant/team must name the author and the book or magazine from which the cutting was made. Additionally:

- a. Duo Interpretation selections must be presented from memory.
  - b. In Duo Interpretation, each of the two performers may play one or more characters so long as performance responsibility in the cutting remains as balanced as possible.
  - c. In Duo Interpretation, if the selection is prose or poetry and contains narration, either or both of the performers may present the narration.
3. **Focus:** In Duo Interpretation, focus may be direct during the introduction [the performers may look at each other] but must be indirect [off-stage] during the performance itself.

**Humorous Interpretation - 10 minutes with a 30-second “grace period.” No time signals provided.**

Individual (solo) performance of humorous literature of either emotive appeal, with selections drawn from published, printed: novels, short stories, plays, poetry, or other printed, published works, PDFs, e-books, as well as limited online and recorded works as provided for in the rules below.

1. **Length:** The time limit in Humorous Interpretation is ten minutes with a 30-second “grace period.” If there are multiple judges in the round, all must agree that the student has gone beyond the grace period. Should a student go beyond the grace period, the student may not be ranked 1st. There is no other prescribed penalty for going over the grace period. The ranking is up to each individual judge’s discretion. Judges who choose to time are to use accurate (stopwatch function) timing devices. No minimum time is mandated.
2. **Performance:** The presentation may not use physical objects or costuming. During the presentation, the contestant must name the author and the book or magazine from which the cutting was made. Additionally:
  - a. Humorous Interpretation selections must be presented from memory.
  - b. Monologues, prose, and poetry selections are acceptable in Humorous Interpretation.
  - c. The contestants should be evaluated on poise, quality and use of voice, physical expression and especially the ability to interpret characters correctly and consistently. This allows full body movement (bending, kneeling, turning).
3. **Focus:** In Humorous Interpretation use of focal points and/or direct contact with the audience should be determined by the requirements of the literature being interpreted.

**Impromptu Speaking - 7 minutes (including prep) maximum, no “grace period.” Time signals provided.**

1. **Purpose:** Impromptu tests a student’s ability to analyze a prompt, process their thoughts, organize the points of the speech, and deliver them in a clear, coherent manner. Students’ logic is extremely important. They must be able to take a provided prompt and put together a speech that has a thesis and supporting information.
2. **Procedure:** Each speaker will be designated three topics from which to choose and may use a total of 7 minutes between preparation and speaking. The contestant may take notes during the preparation time but may not refer to the notes during the presentation. Speakers may not use or reference any prepared notes during their speaking prep time. Electronics can only be used as a timer; notes cannot be taken electronically.

3. **Draw:** Draw Event Topics are drawn and prepared in contest room.
4. **Topics:** Topics will be news items for one round, abstract words for one round, and quotations for one round. In semi and final rounds, the contestant will receive one news item, one quotation, and one abstract word.
5. **Time:** This event has a 7-minute maximum including prep time with no grace period. After which a timing violation will result in being dropped one rank by the judge. Time signals are provided. Students may time themselves for reference, but the judge is the official timekeeper of the round.
6. **Performance:** The presentation may not use physical objects or costuming.

**Informative Speaking - 10 minutes with a 30-second “grace period.” No time signals provided.**

1. **Purpose:** An informative speech is an original speech designed to explain, define, describe, or illustrate a particular subject. The general purpose of the speech is for the audience to gain understanding and/or knowledge of a topic. Any other purpose such as to entertain or to convince shall be secondary. The use of audio/visual aids is optional. (See # 4 on Aids.)
2. **Contest:** This contest comprises only memorized speeches composed by the contestants and not used by them during a previous contest season.
3. **Subject:** Effective speeches provide new information or perspectives on a topic, including those that are widely known. The responsibility for choosing a worthwhile topic rests with the contestant. A fabricated topic may not be used. Any non-factual reference, including a personal reference, must be so identified.
4. **Aids:** Audio/visual aids may or may not be used to supplement and reinforce the message. If used, the audio/visual aids should enhance or support the message rather than distract from the overall effectiveness of the presentation. During the presentation, electronic equipment is only permitted for audio sounds. Electronic equipment is defined as any object requiring an electrical cord, battery, or solar power to operate it (projectors, cell phones, radios, iPads, computers, etc.). The use of live animals, any additional people as visual aids, or costumes is not allowed during the speech. Visual aids may not violate policies as dictated by local and state law (weapons, drugs, etc.) Contestants may not distribute items to the judges or audience before, during, or after the round. This includes but is not limited to food, objects, handouts, flyers, and promotional merchandise. The host school is not responsible for providing any facilities, equipment, including tables, chairs, or easels, or assistance in a contestant’s use of visual aids. In order to facilitate the video recording of the final round at the State Tournament, one table will be provided for use by the contestants. This provision is only for the final round. Expedient set up and take down of aids is expected. If a visual aid displays published pictorial material, the source must be included in the work-cited page but does not need to be cited orally.
5. **Length:** The time limit is 10 minutes with a 30-second “grace period.” If there are multiple judges in the round, all must agree that the student has gone beyond the grace period. Should a student go beyond the grace period, the student may not be ranked 1st. There is no other prescribed penalty for going over the grace period. The ranking is up to each individual judge’s discretion. Judges who choose to time are



to use accurate (stopwatch function) timing devices. No minimum time is mandated.

6. **Quotation:** Not more than 150 words of the speech may be direct quotation and such quotations must be identified orally and in a submitted copy of the speech supplied prior to registration.
7. **Script:** Manuscripts must be available at all district tournament contests in the event of a protest. However, it shall be the choice of each individual District Committee whether or not to require these materials be submitted prior to the district contest. The script must identify the quoted materials, state the number of quoted words, include a work-cited page in APA or MLA format, and both the speaker and the coach must attest by signature that the speech is the original work of the contestant. At the State Tournament, all coaches with competitors in OO are required to submit a copy of their manuscript, including a works cited page, to the commissioner.
8. **Re-Use:** A student may not use an informative speech the student used in district, state or national competition in any previous contest year

**Original Oratory - 10 minutes with a 30-second "grace period."**  
**No time signals provided.**

1. **Purpose:** The general purpose of the speech is to persuade in order to accomplish a response of feeling, belief, or action. Any other purpose such as to inform or entertain shall be secondary.
2. **Contest:** This contest comprises only memorized orations actually composed by the contestants and not used by them during a previous contest season. No visual aids are permitted.
3. **Subject:** Any appropriate subject may be used, but the orator must be truthful. Any non-factual reference, especially a personal one, must be so identified.
4. **Length:** The time limit in Original Oratory is ten minutes with a 30-second "grace period." If there are multiple judges in the round, all must agree that the student has gone beyond the grace period. Should a student go beyond the grace period, the student may not be ranked 1st. There is no other prescribed penalty for going over the grace period. The ranking is up to each individual judge's discretion. Judges who choose to time are to use accurate (stopwatch function) timing devices. No minimum time is mandated.
5. **Quotation:** Not more than 150 words of the oration may be direct quotation from any other speech or writing and such quotations must be identified in a submitted copy of the oration supplied prior to registration. Extensive paraphrasing from other sources is prohibited.
6. **Script:** The orator's script must identify the quoted materials, state the number of quoted words and include a work cited page in APA or MLA format. It is the responsibility of the contestant to have a script ready upon request should the speech be challenged. At the State Tournament, all coaches with competitors in OO are required to turn in a submitted, typed copy of their manuscript, including a works cited page, to the commissioner.
7. **Re-Use:** A student may not use an oration the student used in district, state or national competition in any previous contest year.
8. **Performance:** The presentation may not use physical objects or costuming.

**Program Oral Interpretation - 10 minutes with a 30-second "grace period." No time signals provided.**

1. **Purpose:** POI is a program of oral interpretation of thematically-linked selections chosen from two or three genres: prose, poetry, drama (plays). At least two pieces of literature that represent at least two separate genres must be used. Unlike the other interpretation events, Program Oral Interpretation may use multiple sources for the program. The title or author of all selections must be verbally identified in either the introduction and/or transitional phrases. The title may identify the primary source (e.g., book, anthology, journal, magazine, newspaper, approved website, etc.) or the specific title within the primary source (e.g., a poem, a play, a short story, a journal/magazine article, a newspaper article, etc.). If more than one author is attributed to the source, at a minimum, the primary author should be verbally cited. A Works Cited of all sources must be available to tournament officials upon request. Competitors are encouraged to devote approximately equal times to each of the genres used in the program. This distinction pertains to these two or three genres as a whole, not types of literature within a genre (such as fiction/nonfiction). Prose expresses thought through language recorded in sentences and paragraphs: fiction (short stories, novels) and non-fiction (articles, essays, journals, biographies). Poetry is writing which expresses ideas, experience, or emotion through the creative arrangement of words according to their sound, their rhythm, their meaning. Poetry may rely on verse and stanza form.
2. **Contest:** The use of a manuscript during the performance is required. Common practices include the use of a binder or folder. Reading from a book or magazine is not permitted. The intact manuscript may be used by the contestant as a prop, so long as it is in the contestant's control by remaining in contact with the body at all times. No costumes or props other than the manuscript are permitted. Pictures, graphics, and/or illustrations are considered a visual aid, even if included in the original manuscript, and may not be displayed. The contestant must address the script; however, introduction and transitional material may be memorized.
3. **Length:** The time limit is 10 minutes with a 30-second "grace period." If there are multiple judges in the round, all must agree that the student has gone beyond the grace period. Should a student go beyond the grace period, the student may not be ranked 1st. There is no other prescribed penalty for going over the grace period. The ranking is up to each individual judge's discretion. Judges who choose to time are to use accurate (stopwatch function) timing devices. No minimum time is mandated.
4. **Publication Rules:** All literature performed must meet the publication rules of the Idaho Speech Code.
5. **Adaptations** to material may only be used for the purpose of transition. Any word changes (to eliminate profane language) and/or additions (for transition) must be indicated clearly in ink. Failure to clearly indicate the addition of words will be subject to disqualification. Changes to the script may only be used for the purpose of transition or to eliminate profane language. The voice of a script may not be changed. For example, changing "She moved to California when she was 13" to "I moved to California when I was 13" is not permitted. Combining small fractions of sentences or singular words to create humorous or dramatic dialogue, scenes, moments, and/or plot lines not intended in the original literature is prohibited. For example, it is not permitted to take one word from page 13 (e.g. home), a

phrase from page 211 (e.g. ran away from), and a name, (e.g. Tyler) from page 59 to create dialogue between characters or events that do not exist in the script. Example: adding “Tyler ran away from home.” when this did not occur and was not said in the script is not permitted. Transitions only may be used to clarify the logical sequence of ideas. They are not to be used for the purpose of embellishing the humorous or dramatic effect of the literature.

**Sales Speaking - 7:00 minutes maximum with a 30-second “grace period,” plus questioning by the judge. No time signals provided.**

1. **Purpose:** The purpose of this event is to sell a singular, legitimate product and may include variations of that product. “Services” are not considered legitimate products.
2. **Performance:** Contestants must identify brand. The actual product (not a model) must be displayed and/or demonstrated. Presentation may be memorized.
3. **Visual Aids:** Video /audio aids are optional. In order to demonstrate the function of a product, that product may be put on as the demonstration begins and then removed following the demonstration. The contestant may not wear the product into the room, nor leave it on once the demonstration of that product is concluded. Additional items of clothing that might serve to enhance the visual effect of the product are considered costuming and are prohibited. Products or samples may not be gifted to the judge or audience. There should be no physical interaction or participation with anyone but the judge(s) of the round.
4. **Time:** This event has a 7-minute maximum with a 30 second grace period. After which a timing violation will result in being dropped one rank by the judge. Time signals are not provided. Students may time themselves for reference, but the judge is the official timekeeper of the round. Following the presentation, the judge should ask the competitor 3-5 questions about the product and/or presentation.

# Speech Event Judging Criteria

*Judges should consider the five listed questions when writing rankings, ratings, and ballot comments for each designated speech event.*

## Extemporaneous Speaking

- a. Answering the Question- Does the speaker pose their question verbatim, provide context for understanding it, give a direct answer, and deliver main points that serve as supporting arguments for that answer?
- b. Sources of Support- Does the speaker effectively incorporate evidence, sources, examples, and variety of emotion to support their answer to the question in the allotted time?
- c. Vocal Delivery- Does the speaker exhibit smooth and clear and effective vocal communication skills through their Rate, Pauses, Projection, and Vocal Variation?
- d. Physical Delivery- Does the speaker exhibit clear and effective physical communication skills through their Body Language, Eye Contact, Movement, Facial Expressions, and Gestures?
- e. Structure & Organization Feedback- Does the speaker deliver a smooth presentation that is well-organized and constructed with a compelling introduction, effective transitions, and a satisfying conclusion?

## Panel Discussion

- a. Preparation & Expertise- Does the panelist demonstrate thorough knowledge of the topic by sharing accurate, relevant, and detailed information supported by credible sources and logical examples that add value to the discussion?
- b. Active Listening & Collaboration- Does the panelist listen attentively to others, communicate their own ideas clearly, and engage in constructive dialogue by building on the ideas of others, asking relevant questions, and contributing unique perspectives to the discussion?
- c. Vocal & Physical Delivery- Does the panelist exhibit strong vocal and physical communication skills through their rate, pauses, appropriate projection, vocal variation, body language, eye contact, facial expressions, and gestures?
- d. Leadership- Does the panelist help guide the discussion productively by probing for more information, encouraging participation from others, keeping the group focused, promoting compromise and consensus, and ensuring the conversation stays on track?
- e. Professionalism & Courtesy- Does the panelist conduct themselves with dignity, using appropriate language and behavior, avoiding abrupt interruptions, disagreeing respectfully, and fostering a positive environment?

## Radio/Broadcast Journalism

- a. Theming- Does the broadcast have a cohesive and original/innovative theme with a clear purpose and

target audience, and social significance and/or entertainment value, that is appropriate for competition?

- b. Vocal Delivery- Does the speaker exhibit smooth and clear and effective vocal communication skills through their Rate, Pauses, Projection, and Vocal Variation?
- c. Commercial- Does the speech include an original, appropriately timed commercial that relates to the broadcast's theme and/or target audience, persuades and/or entertains the audience, and gives enough information about the product, service, or event being advertised?
- d. Commentary- Does the speech include the contestant's editorial opinion on one of the covered articles that meets time requirements, provides insightful and/or entertaining analysis, and meshes well with the rest of the broadcast?
- e. Structure & Organization- Does the broadcaster give a well-organized performance, structured with a compelling intro & outro, proper article coverage & commentary placement, and effective transitions that meets time requirements?

## Retold Story

- a. Elementary Appeal- Does the performance appeal to an elementary-aged audience through high energy, dynamism, humor, and emotion in an appropriate way?
- b. Introduction- Does the storyteller's introduction give the author literary credit, set the stage for their performance, and develop the audience's understanding of the piece?
- c. Storytelling- Does the student creatively retell the story of their book through transitions, pauses, and effective use of time?
- d. Characterization- Does the performer consistently, clearly, and convincingly bring the literature's characters to life through their physical, emotional, and vocal portrayals?
- e. Blocking & Movement- Does the storyteller effectively utilize physical movement to convey meaning, action, transition, and emotion in their performance to bring their story to life?

## After Dinner Speaking

- a. Topic Development- Does the speaker clearly identify their keynote speaking occasion and the group being addressed, present a supported, overarching thesis with societal or personal importance, and take a unique or innovative topic approach?
- b. Content & Organization- Does the speech's content encompass a memorized, organized, and compelling introduction, set of main points, and conclusion that makes full use of their allotted time?
- c. Vocal Delivery- Does the speaker exhibit clear and effective vocal communication skills through their Rate, Pauses, Projection, and Vocal Variation?

- d. Physical Delivery- Does the speaker exhibit clear and effective physical communication skills through their Body Language, Eye Contact, Movement, Facial Expressions, and Gestures?
- e. Comedy- Does the speaker effectively incorporate satire, quips, and humor into the speech, considering factors such as comedic timing, topic relevance, avoidance of offensiveness, appropriateness for a high school audience, and comedic variety?

### Communication Analysis

- a. Artifact & Theory Development- Does the speaker analyze a significant artifact through the rhetorical principles of an appropriately justified and explained communication theory/method that provides thought-provoking implications for the real world?
- b. Structure & Organization- Does the speaker deliver a presentation that is well-organized and constructed with a compelling introduction, effective transitions, and a satisfying conclusion?
- c. Vocal Delivery- Does the speaker exhibit clear and effective vocal communication skills through their Rate, Pauses, Projection, and Vocal Variation?
- d. Physical Delivery- Does the speaker exhibit clear and effective physical communication skills through their Body Language, Eye Contact, Movement, Facial Expressions, and Gestures?
- e. Sources of Support- Does the speaker effectively incorporate evidence, examples, emotional variety, and (optional) visual aids to support their speech in the allotted time?

### Dramatic Interpretation

- a. Feeling & Emotion- Does the interpreter effectively connect with the audience through emotion and feeling, considering factors such as variety, complexity, depth, intensity, tension, and release?
- b. Characterization- Does the performer consistently, clearly, and convincingly bring the literature's characters to life through their physical, emotional, and vocal portrayals?
- c. Blocking & Movement- Does the interpreter effectively utilize physical movement to convey meaning, action, transition, and emotion in their performance to bring their literature's words to life?
- d. Introduction & Structure- Does the interpreter's introduction and structure give the author literary credit, set the stage for their performance, develop the audience's understanding of the piece, aid in the speech's flow, and demonstrate the student's understanding of their selection?
- e. Piece Quality- Does the student's selection and cutting of literature possess literary merit, appropriateness for competition, space for intentional pauses, and proper development in the allotted time?

### Duo Interpretation

- a. Partnership Dynamism- Do the interpreters effectively connect with the audience through partnership dynamics, considering factors such as reaction, unity, balance, and management of indirect focus & physical space?
- b. Characterization- Do the performers consistently, clearly, and convincingly bring the literature's characters to life through their physical, emotional, and vocal portrayals?
- c. Blocking & Movement- Do the interpreters effectively utilize physical movement to convey meaning, action, transition, and emotion in their performance to bring their literature's words to life?
- d. Introduction & Structure- Does the interpreters' introduction and structure give the author literary credit, set the stage for their performance, develop the audience's understanding of the piece, aid in the speech's flow, and demonstrate the students' understanding of their selection?
- e. Piece Quality- Does the students' selection and cutting of literature possess literary merit, appropriateness for competition, space for intentional pauses, and proper development in the allotted time?

### Humorous Interpretation

- a. Humor & Comedy- Does the interpreter effectively connect with the audience through humor and comedy, considering factors such as comedic timing, storytelling, avoidance of offensiveness, appropriateness for a high school audience, and a diverse range of humor types?
- b. Characterization- Does the performer consistently, clearly, and convincingly bring the literature's characters to life through their physical, emotional, and vocal portrayals?
- c. Blocking & Movement- Does the interpreter effectively utilize physical movement to convey meaning, action, transition, and emotion in their performance to bring their literature's words to life?
- d. Introduction & Structure- Does the interpreter's introduction and structure give the author literary credit, set the stage for their performance, develop the audience's understanding of the piece, aid in the speech's flow, and demonstrate the student's understanding of their selection?
- e. Piece Quality- Does the student's selection and cutting of literature possess literary merit, appropriateness for competition, space for intentional pauses, and proper development in the allotted time?

### Impromptu Speaking

- a. Topic Development- Does the speaker derive a clear thesis from their topic, establish their topic's

significance, deliver main points that support their thesis, and stay on topic throughout the presentation?

- b. Support- Does the speaker effectively incorporate well-developed examples, sound logic, and emotional variety to sufficiently support their thesis in the allotted time?
- c. Vocal Delivery- Does the speaker exhibit clear and effective vocal communication skills through their Rate, Pauses, Projection, and Vocal Variation?
- d. Physical Delivery- Does the speaker exhibit clear and effective physical communication skills through their Body Language, Eye Contact, Movement, Facial Expressions, and Gestures?
- e. Structure & Organization- Does the speaker deliver a smooth presentation that is well-organized and constructed with a compelling introduction, effective transitions, and a satisfying conclusion?

### Informative Speaking

- a. Sources of Support- Does the speaker effectively incorporate evidence, examples, variety of emotion, and (optional) visual aids to support their speech?
- b. Content & Organization- Does the speaker's content encompass a memorized, organized, and compelling introduction, set of main points, and conclusion?
- c. Vocal Delivery- Does the speaker exhibit clear and effective vocal communication skills through their Rate, Pauses, Projection, and Vocal Variation?
- d. Physical Delivery- Does the speaker exhibit clear and effective physical communication skills through their Body Language, Eye Contact, Movement, Facial Expressions, and Gestures?
- e. Topic Development- Does the speaker take a relevant, relatable, and innovative approach to topic selection while demonstrating societal significance for their subject matter in a manner that makes full use of their allotted time?

### Original Oratory

- a. Persuasion Feedback- Does the speaker convince and call the audience to action using a variety of persuasive techniques including the establishment of credibility, evocation of emotion, and use of logic?
- b. Content & Organization- Does the speaker's content encompass a memorized, organized, and compelling introduction, set of main points, and conclusion?
- c. Vocal Delivery- Does the speaker exhibit clear and effective vocal communication skills through their Rate, Pauses, Projection, and Vocal Variation?
- d. Physical Delivery- Does the speaker exhibit clear and effective physical communication skills through their Body Language, Eye Contact, Movement, Facial Expressions, and Gestures?
- e. Topic Development- Does the speaker make a unique topic selection and/or take an innovative approach to a common subject, while demonstrating societal significance, personal importance, and a focused angle

on their subject matter that makes full use of their allotted time?

### Program Oral Interpretation

- a. Programming- Does the interpreter blend multiple pieces of different genres of literature in a cohesive program to advance an argument through balance, differentiation, cohesion, plot development, and transitions?
- b. Piece Quality- Do the student's selections and cuttings of literature possess literary merit, appropriateness for competition, space for intentional pauses, and proper development in the allotted time?
- c. Introduction- Does the interpreter's introduction set the stage for their performance, develop the audience's understanding of the piece, establish the title, argument, & purpose of their program, and give the authors literary credit?
- d. Characterization- Does the interpreter faithfully, consistently, and beautifully bring the pieces of literature's characters to life through their physical, emotional, and vocal portrayals?
- e. Blocking, Movement, & Manuscript Usage- Does the interpreter effectively utilize body blocking, physical movements, and manuscript/binder manipulation to convey meaning, actions, transitions, and emotions in their performance to bring their literature's words to life?

### Sales Speaking

- a. Product Promotion- Does the speaker promote their product through a passionate, educated, and entertaining explanation of its historical, useful, and financial information while effectively answering your questions?
- b. Vocal Delivery- Does the speaker exhibit clear and effective vocal communication skills through their Rate, Pauses, Projection, and Vocal Variation?
- c. Physical Delivery- Does the speaker exhibit clear and effective physical communication skills through their Body Language, Eye Contact, Movement, Facial Expressions, and Gestures?
- d. Sources of Support- Does the speaker effectively incorporate evidence, examples, variety of emotion, and (optional) visual aids to support their speech?
- e. Structure & Organization- Does the speaker deliver a presentation that is memorized, well-organized and constructed with a compelling introduction, effective transitions, and a satisfying conclusion in the allotted time?