N Y C F L
GUIDE
TO
JUDGING SPEECH
CONTESTS

New York Catholic Forensic League

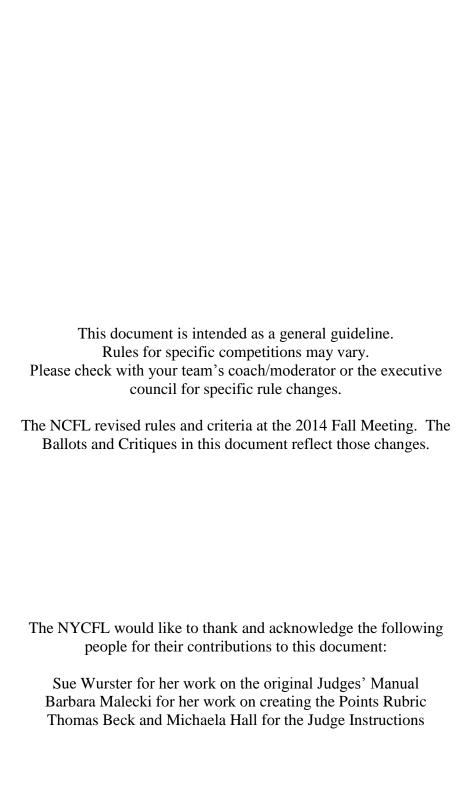2015 Edition
Rev 2.0

This document is intended as a general guideline.
Rules for specific competitions may vary.
Please check with your team's coach/moderator or the executive
council for specific rule changes.

The NCFL revised rules and criteria at the 2014 Fall Meeting. The
Ballots and Critiques in this document reflect those changes.

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Welcome

On behalf of the NYCFL, I would like to thank you for your willingness to give up a Saturday for our students. Our contests could not run without your support.

I believe you will find judging a rewarding experience. That is not to say that it will be completely without a little anxiety. Our students will do their best to make it difficult to decide which speaker gets ranked first and which speaker gets ranked last.

However, rest assured that no one is more qualified to make that decision than you are. I trust you to watch and listen to the various presentations and to make a thoughtful and intelligent decision about which speaker you honestly believe was the best in that round.

This manual is intended to be a guide to help you understand the rules and criteria for each category. I hope you find the information in here helpful.

If you have any questions, please do not hesitate to ask me or any of the coaches in our league.

Thanks

Charles J. Sloat

Introduction

This guide is designed to help you become an effective judge at New York Catholic Forensic League speech tournaments. We hope that it will answer many of your questions about:

1. The operation of NYCFL speech contests
2. The effective evaluation of speakers in contest rounds
3. The rules and practices in each speech event

Our students are serious about their work. They put a great deal of time, energy, and care into the preparation of their contest speeches. We want, of course, for them to have positive and successful experiences in forensics.

To this end, we hope that each of you will take the time to read this guide thoroughly before arriving at your first tournament as a judge or observer. It does not take special talent or expertise to become an effective judge. It does, however, take time, energy and care. It takes a positive and supportive outlook. It takes a willingness to "fine tune" your critical listening skills and apply them to the contest setting.

We hope that this information will help to make your judging experience a positive one – for you and for the speakers you hear as well. We know that you will enjoy hearing them. These talented and motivated students truly are the future leaders of our society, and we can help prepare them assume these leadership roles by helping them improve their communication skills. We are grateful to you for your time and hope to see a good deal of you in the contests to come.

Overview

For all speech tournaments, except for The Grand Tournament, the NYCFL provides three preliminary rounds of competition in as many as six different events. All events take place simultaneously and these rounds occur without a break. Most judges will be scheduled for at least two and often all three rounds and should expect to travel directly from one to the next. If you should happen to find yourself without a judging assignment for any one round, you should remain in the judges' lounge or in the general meeting area during that round so that it will be easy to locate you should it become necessary to change the schedule in any way. If you should have a round off, we ask that you not sit in on a preliminary. It may influence your judging at a later point in the tournament, if you see one of those speakers again. On the other hand, if you are not scheduled to judge a final round, you are more than welcome to watch our students perform.

Upon completion of the third round, the contestants and judges will have a lunch break. During this time, the tab room members will finish tabulating results. As soon as they have completed this task, announcements will be made, which will identify the speakers in each category who will advance to the final round of competition. There will be three judges assigned to each final.

TabRoom.Com Familiarity

TABROOM is the software system used to generate schematics and tabulate a tournament, therefore it would be useful for judges to be familiar with the software and how to access schematics. In addition, if a judge creates and links a TABROOM account to the school they are judging for, then they would have easy access to tournament announcements and schedule changes.

Arrival at the Contest

As soon as all members of any individual group (speakers, judges, coaches/moderators) are in attendance at a tournament, the school's coach/moderator (or his/her representative) should register the team with the executive committee who will be conducting the contest. All students and judges will receive "codes" by which they will be scheduled in each round of competition. These codes help to provide a school team with some anonymity so that an individual's school affiliation will not bias judges either positively or negatively in rounds of competition. See Appendix A for a sample schematic sheet.

The coach/moderator (or his/her representative) will give each student and judge a code and a schedule for the first three rounds of competition (or this schedule will be posted at the host school after an opening meeting). The schedule is referred to as a "schematic." Each event is generally printed on one sheet of paper and color coded.

- Extemp……………………..Yellow
- Original Oratory................... Blue
- Oral Interpretation……......... White
- Duo Performance.................. Purple
- Declamation.......................... Green
- Dramatic Performance.......... Pink

On the schematic, you will see that the speakers in each event are divided into groups of approximately six or seven and are assigned to separate classrooms for competition. One judge is assigned to each section. When looking at the schematic, each team, with its coach/moderator, should check it carefully to make sure that you are:

- Not scheduled to judge a speaker from the school for which you are judging.
- Not scheduled to be in more than one place at any one time
- Not judging any speaker with whom you might have a conflict of interest

Should a schematic problem occur, speak to your school's coach/moderator or come directly to the executive committee so that it can be remedied immediately. See **Appendix B** for a sample schematic.

Once you have determined which rounds and categories you are judging, you will need one evaluation form for each student you are judging. These evaluation forms are called 'ballots.' The colors of the ballots will closely match the color of the schematics. Each ballot has the criteria for each category on it. Be sure to take enough for each round you are scheduled to judge. There will also be a Master Ballot on which you will make your final rankings.

As soon as the last school arrives, a general meeting will be held with speakers and judges. Please be attentive at this meeting because last minute changes and instructions will be given out. Students will be dismissed to go to their assigned Round I classrooms while the judges remain for a brief orientation meeting. In addition, general reminders about tournament operation and the rules of each event are covered. We encourage judges to ask questions at these sessions.

Specific Judging Responsibilities During the Round

When the judges' meeting comes to a close, you will be directed to proceed to your individual classrooms for the first round of competition. In general, the students involved are nervous, concerned about making a good impression upon you, and anxious to perform at the best of their abilities. It tends to make them even more nervous to hear a judge say, "I've never done this before, so just bear with me." They are not, in general, experienced or mature enough to realize that this does not automatically mean that you are incapable of making sound decisions. It is not our aim to impose any additional "stress factors" upon our students. It is our aim to draw what is best from each speaker. To help you to be as supportive of their efforts as possible, here is a list of guide of guidelines for you to follow in conducting a round of competition. Certainly many of the points made here are rooted in simple common sense and courtesy, but a friendly reminder is never harmful.

- **Greet the students:**
  Greet them in a friendly and confident manner. Again it is not your aim to intimidate. Rather, you should encourage the students to function at the very best of their respective abilities. Please keep all interactions professional. Remember that you are the responsible adult in the room.
- **Take "roll":**
  Just read through the list of codes on the schematic for the group so that you are certain that the right speakers are in the right place. If there is a question about a certain student, please bring it to the attention of the executive committee. Under no circumstances should you ever ask for the school affiliation of a student.

- **Choose a seat:**

    Although, this may, initially, seem a facetious remark, it is important to seat yourself in a comfortable and convenient place. It is often preferable to sit approximately ¾'s of the way back in the middle of the room where you will have an unobstructed view of the performance area and where the students can see you easily. By and large, the students have been instructed not to stand behind desks or podiums. Therefore, you and the students in your group may wish to do a little shifting of furniture to establish a space for speaking which will make clear sight lines possible for all.

- **Verify Speaker Order:**

    Unless otherwise instructed, speakers will speak in the order listed on the schematic.

    o If you are told that speakers must draw for speaker order, then you must supervise the draw for speaking order: There are many ways to accomplish this. The simplest way is as follows:

    > If there are six speakers in the room, write the numbers '1' through '6' on small pieces of paper, fold them up, and have each student choose one.

    o Regardless of the method chosen, make sure that the draw takes place under your supervision and do not let the students decide the order.

- **Ask the students to "sign in" on the board:**

    The speakers should write their speaker codes, selection, title(s) and author(s) on the board. In the case of Extemp, please verify the speaker's code and ask for his/her topic slip (See "Extemporaneous Speaking").

- **Prepare a ballot for each speaker:**
  Note the code, selection, title, and author on each. Never ask a student for their full name or school affiliation. You may wish to ask students for their first name and include that on the ballot. Under no circumstances are you to ask for a student's full name or for their school affiliation. Make sure your name, the school you are judging for, and your code is included on each ballot.

- **Begin the round:**
  Once your ballots are ready, ask the first speaker how he/she would like to be made aware of the passage of time. Try to do so in a relaxed, friendly, and comfortable way. Accurate time keeping is your responsibility. Even if the speaker does not wish to see time signals, you must keep track of the time of the presentation. If you do not keep careful track of the time or fail to provide time signals if the speaker requested them, you may not penalize the speaker.

- **Write your critical comments on the ballot:**
  Write comments while the speaker is performing. Although it is desirable for you to make eye contact with the speaker fairly frequently, it is not necessary for you to be "glued" to the speaker throughout the entire speech. Simply try to maintain a reasonable balance in your focal attention.

- **Thank the group for their efforts:**
  At the end of the last speaker's presentation, you may excuse the speakers to move onto their next rooms or to lunch after the third round. Never single out an individual speaker or performance.

- **Rank and rate each contestant in the round:**

  The speaker you feel performed the best should be ranked 1st; the next best should be ranked 2nd; and so on. No ties may be given in rank. You also need to give each speaker points on the scale indicated on the ballot (generally from 70 to 100.) Think of these points as a school grade, where 95 and higher is A, 90-94 is an A-, etc. Try to avoid overusing either end of the rating scale. These are hard decisions to make, but they need to be made quickly because speakers will be waiting for the room and the executive committee is waiting for the results of your decision.

- **Overtime penalty:**

  If a speaker exceeds the time limit for the category and the allowed 30 second grace period, then that speaker may not be ranked first. You do not need to penalize the speaker any farther. However, if you feel the excessive length of the presentation detracted from the performance, you may take that into account in your ranking. Please keep in mind that there is no required minimum time in any of the events.

- **Check everything:**

  - Did you rank the best person first?
  - Does everyone have a rank and points?
  - Do the ranks and points on the master ballot match those on the critique sheet?

- **Turn in your ballots:**

  Immediately turn in your ballots and go to the next round. This will to keep the tournament running smoothly.

General Comments and Suggestions

- **Help every speaker to finish their performance:**
  This may mean letting them sit for a while, get a copy of their manuscript, or take a deep breath. This should be reflected in the speaker's rank, but the student will have at least completed the round.

- **Quietly correct behavior that is inappropriate:**
  Remind students that it is as important to be good audience members as it is to be good speakers. Mention it on the student's ballot and bring it to the attention of the executive committee if you believe the behavior warrants it.

- **Do not give oral critiques:**
  The ballot is the place for your comments about the speaker's presentation. That performance is the result of much concentrated work on the part of both the student and the coach. A "helpful hint" (no matter how noble the intent) might actually do a student a disservice. If you feel that you want to clarify or further explain your comments or decisions, speak to the student's coach or moderator at some point.

- **Read the ballot:**
  The criteria for each category is given on the ballot. Rules about materials permitted, time limits, and evaluation criteria are detailed on the ballot. Read it thoroughly and become familiar with the requirements for the category that you are judging.

- **Personal biases have no place in your evaluation:**
  Speakers may take positions that are contrary to beliefs that you feel strongly about and may perform speeches with content that you feel is questionable. Allow the speaker as much freedom as possible and evaluate their performance rather than their beliefs. If material is questionable or in conflict with what you believe the league stands for, then rate the round based on performance and bring the objection to the executive committee.

- **Judge the performance as a whole:**
  Do not take the easy way out and rank a person or team last simply because they were too loud or too fast. Evaluate their performance against the performances of the other speakers in the round.

- **Make your comments supportive and helpful**:
  This does not mean that all of your comments should be glowing, but neither does it mean that all should be negative. Provide speakers with an indication of why you ranked them as you did. It is important for you to remember that you are the adult and that your comments should be written as if the speaker were your student, or son/daughter.

- **Look interested in each speaker's presentation:**
  It should not be necessary to ask that you do not read the newspaper, search through a briefcase, or wander about opening and closing windows, etc. All cell phones, your own and the students', should be turned off. When possible doors should be closed. These are basic courtesies, but strange things have been known to occur during rounds of competition.

Appendix A – Category Descriptions and Ballots

Extemporaneous Speaking
(Extemp)

Overview
Speakers have 30 minutes to prepare a speech to answer a prescribed current events question

Time Limit
7 minutes plus a 30 second grace period

Judge Notes
- Must make students aware of the passage of time
- Content is at least as important as delivery
- Speaker should be held strictly accountable for answering the question
- The student is allowed their opinion, but it must be backed up by credible sources
- Speech has no prescribed format and while some speakers may use points of analysis, some may not
- Speaker should not be penalized if they use a note card effectively
- Speaker should not be penalized if their opinion or answer differs from your own

Bottom Line Criteria
Which speaker best answered the question using credible sources and information

***
PLEASE NOTE
THE BALLOT STATES THAT
NOTE CARDS ARE NOT ALLOWED
THIS WILL BE TRUE AT THE GRAND TOURNAMENT
AT ALL OTHER LOCAL NYCFL TOURNAMENSTS
NOTECARDS ARE PERMITTED IN JUNIOR VARSITY EXTEMP
***

NATIONAL CATHOLIC FORENSIC LEAGUE
Extemporaneous Speaking Master Ballot

Judge Code: _____

Judge Name: _____

Judge Cell Phone Number: _____

Round: _____ Room: _____

Time Limit:
- Time limits: Maximum - 7 minutes.
- If the speaker goes over a 30 second grace period, that contestant must not be awarded first place.
- No minimum time.

Rules of Procedure:
- The speech must be an original synthesis by the contestant of the current fact and opinion on the designated topic as presented by numerous sources. Source materials must be represented with relative accuracy in the speech. The speaker is responsible for the ethical use of source information.
- The speech must be extemporaneous and delivered without notes. If the speaker refers to prepared notes of any kind or a script during the presentation, the speaker will be disqualified.
- During the competition round, students must not access any research materials, oral, written, or electronic, outside of the preparation room.
- Speakers must not be penalized for expressing views with which the judge happens to disagree.

Any questions regarding rules infringement should be brought to the attention of the Tabulation Room Staff immediately after the round and not to the student.

Please list competitors in speaking order (not rank order).

Speaker Order	Code #	Student Name	Question	Rank	Points
1)	_____	_____	_____	_____	_____
2)	_____	_____	_____	_____	_____
3)	_____	_____	_____	_____	_____
4)	_____	_____	_____	_____	_____
5)	_____	_____	_____	_____	_____
6)	_____	_____	_____	_____	_____
7)	_____	_____	_____	_____	_____
8)	_____	_____	_____	_____	_____

Revised 01/2015

Judges – Note Elapsed Time
Time: _____
7 min. w/ 30 sec. grace period

NATIONALCATHOLIC
FORENSIC LEAGUE
Extemporaneous Speaking Critique Sheet

Do Not Write in this Space

Judge Code: _____

Judge Name: _____

Judge School/Diocese: _____

Round: _____ Room: _____

Speaker Code: _____ Rank: _____ Points: _____

Speaker Name: _____

Question:_____

_____

Time Limit
- Time limits: Maximum - 7 minutes. If the speaker goes over a 30 second grace period, that contestant must not be awarded first place. No minimum time.

Judging Criteria
- <u>Topicality</u>: The speaker should state and answer the question accurately. The speech should be organized so that all content contained therein is relevant to the question's answer. The speaker should be held accountable to the strict adherence to the precise statement of the topic selected and should be penalized for any obvious shifting to a different topic. The speaker is permitted a personal opinion or interpretation of the subject.
- <u>Structure</u>: The introduction should gain attention, lead to the question, provide an answer to the question and/or justify the importance of the topic, and give some direction as to how the speech will unfold or develop. The body should be organized to best answer the question. Transitional words/devices should help to move the speech from point to point. The conclusion should restate the question and answer, succinctly summarize the speech's main points highlighting how they led to the question's answer, and end interestingly.
- <u>Content</u>: This presentation should be an original speech developing the issue(s) raised by the selected topic. It should be a synthesis of current facts and opinions on the subject, not a mere listing of current data. The information presented in the speech should be accurate and timely. Sources consulted by the speaker during the preparation time should be cited effectively in the speech. These sources should be varied and credible. The speaker should make clear and reasonable use of the research and provide explanation of the issues that is easy to follow.
- <u>Language</u>: The word choice should be clear and precise, interesting and easy to understand. If employed, creative devices, analogies, metaphors, alliteration, word plays, and the like should be effectively used and advance the purpose of the speech.
- <u>Vocal Delivery</u>: The speaker should be audible, articulate, and fluent. The speaker should make use of contrast, making use of the elements of vocal variety: pitch, volume, rate, pausing, phrasing, stress, and tone. The speaker should stress words to enhance meaning. The speaker should be conversational and concerned, passionate and pleasing. The speaker should be in control of the words and the emotions. The speaker should sound confident throughout the presentation.
- <u>Physical Delivery</u>: The speaker should vary facial expression to accentuate the natural flow of thoughts and feelings. The speaker should make eye contact with the audience. The speaker's stance should be erect and controlled, without distracting movements. Movement, if used, should be motivated by transitions in thought or mood. Gestures should be visible, effectively used for emphasis, and varied.

Additional Judging Criteria (from the Bylaws)
- Information presented should be well-chosen, pertinent, and sufficient to support the central thought of the topic.
- Material should be organized according to some logical plan to produce a complete speech within the time allowed.

PLEASE USE THE REVERSE TO COMMENT ON POSITIVE ASPECTS OF THE PERFORMANCE AND TO PROVIDE SUGGESTIONS FOR IMPROVEMENT. BE CERTAIN TO INCLUDE JUSTIFICATION FOR YOUR RANKING.

Revised 01/2015

Original Oratory
(OO)

Overview
Speakers are delivering speeches that they have written themselves

Time Limit
10 minutes plus a 30 second grace period

Judge Notes
- The presentation must be memorized
- The speech may either persuade, inform, or entertain
- The speaker should clearly establish a central theme
- Content is at least as important as delivery
- The student is allowed their opinion, but it must be backed up by credible sources
- The speaker may be passionate or dramatic in their delivery, but they should be themselves and not a 'character'
- The speaker should not be penalized if their opinion or position differs from your own

Bottom Line Criteria
Which speaker best conveyed their intended message both through the text of their speech and the manner in which they delivered it

NATIONAL CATHOLIC FORENSIC LEAGUE
Original Oratory Master Ballot

Judge Code: _____

Judge Name: _____

Judge Cell Phone Number: _____

Round: _____ Room: _____

Time Limit:
- Maximum - 10 minutes, including at most a 60 second introduction to the selection.
- If the speaker goes over a 30 second grace period, that contestant may not be awarded first place.
- No minimum time.

Rules of Procedure:
- The speaker should be expected to discuss with a degree of originality, and in an interesting manner, the topic chosen.
- The speakers should be given wide latitude in the ideas they express, but they should be held closely accountable for the manner in which they are expressed.
- Speakers must not be penalized for expressing views with which the judge happens to disagree.
- It is suggested, but not obligatory, that the topic be a subject of contemporary significance.
- The speech must be one that has been composed by the student delivering it.
- The speech must be memorized. If the speaker refers to prepared notes of any kind or a script during the presentation, the speaker will be disqualified.
- The number of words quoted from authors other than the contestant must not exceed 150. Extensive paraphrasing of other sources is prohibited and constitutes grounds for disqualification.
- Visual and audio-visual aids are not permitted. No properties or costumes of any kind may be used. Using "properties" means manipulating articles of clothing or objects to enhance the performance. Speakers using properties and/or wearing costumes will be disqualified.

Any questions regarding rules infringement should be brought to the attention of the Tabulation Room Staff immediately after the round and not to the student.

Please list competitors in speaking order (not rank order).

Speaker Order	Code #	Student Name	Title	Rank	Points
1)	_____	_____	_____	_____	_____
2)	_____	_____	_____	_____	_____
3)	_____	_____	_____	_____	_____
4)	_____	_____	_____	_____	_____
5)	_____	_____	_____	_____	_____
6)	_____	_____	_____	_____	_____
7)	_____	_____	_____	_____	_____
8)	_____	_____	_____	_____	_____

Revised 01/2015

Judges – Note Elapsed Time

Time: _____

10 min. w/ 30 sec. grace period

NATIONALCATHOLIC
FORENSIC LEAGUE
Original Oratory Critique Sheet

Do Not Write in this Space

Judge Code: _____   Speaker Code: _____ Rank: _____ Points: _____

Judge Name: _____   Speaker Name: _____

Judge School/Diocese: _____   Title:_____

Round: _____ Room: _____   _____

Time Limit
- Time limits: Maximum - 10 minutes, including at most a 60 second introduction to the selection. If the speaker goes over a 30 second grace period, that contestant may not be awarded first place. No minimum time.

Judging Criteria
- <u>Topic</u>: The topic should be interesting, stimulating, and of some importance. The purpose of the oration may be to inspire, to persuade, to eulogize, or to inform. These purposes may overlap in the same oration.
- <u>Structure</u>: The introduction should gain attention, specify a clear thesis, and give some direction as to how the speech will unfold or develop. The body should be organized for easy understanding. Transitional words/devices should help to move the speech from point to point. The conclusion should recap, make you want to think more about the topic, and end interestingly.
- <u>Development</u>: The speaker should be held accountable for substantiating and supporting main positions. There should be a variety of effective supporting material from qualified sources. There should be clear explanation that helps the listener follow the speech's flow and appreciate the use of supporting material.
- <u>Language</u>: The word choice should be clear and potent. Figures of speech and rhetorical devices should be used effectively.
- <u>Vocal Delivery</u>: The speaker should be articulate and fluent. The speaker should make use of contrast, and make use of the elements of vocal variety: pitch, volume, rate, pausing, phrasing, stress, and tone. The speaker should stress words to enhance meaning. The speaker should be conversational and concerned, passionate and pleasing. The speaker should be in control of the words and the emotions.
- <u>Physical Delivery</u>: The speaker should vary facial expression to accentuate the natural flow of thoughts and feelings. The speaker should make eye contact with the audience. The speaker's stance should be erect and controlled, without distracting movements. Movement, if used, should be motivated by transitions in thought or mood. Gestures should be visible, effectively used for emphasis, and varied.
- Delivery and content should be evaluated equally.

Additional Judging Criteria (from the Bylaws)
- Original orations should be composed from the standpoint of the present speaker. However, the use of a persona for a maximum length of 1 minute shall be permitted.
- While singing is permitted, it should not be excessive or dominate the performance. Judges' ranks may reflect if singing has dominated the performance.

PLEASE USE THE REVERSE TO COMMENT ON POSITIVE ASPECTS OF THE PERFORMANCE AND TO PROVIDE SUGGESTIONS FOR IMPROVEMENT. BE CERTAIN TO INCLUDE JUSTIFICATION FOR YOUR RANKING.

Revised 01/2015

Oral Interpretation of Literature
(OI)

Overview
Speakers perform a selection or selections from literature (not from a play) of either prose or poetry in alternating rounds

Time Limit
10 minutes plus a 30 second grace period

Judge Notes
- The speech must have an introduction which states title/author. It does not have to come right at the beginning
- Each round will be either prose or poetry as determined at the beginning of the contest, so please make sure that each speaker is performing the proper selection
- Poetry does not have to rhyme
- Use of a manuscript is required
- Gestures should be suggested rather than 'mimed' and movement should be kept to a minimum
- Speakers should make eye-contact with the audience during narration, but when creating a character, they may choose to use specific 'focal points'
- The selection presented may be a narrative, a dialogue, a monologue, or may present multiple characters

Bottom Line Criteria
Which performer best used their delivery to transport you to the time and place required by the literature

NATIONAL CATHOLIC FORENSIC LEAGUE
Oral Interpretation of Literature Master Ballot

Judge Code: _____

Judge Name: _____

Judge Cell Phone Number: _____

Round: _____ Room: _____

Time Limit:
- Time limits: Maximum - 10 minutes. This includes at most 1 minute of introductory and transition material other than the author's words.
- If the speaker goes over a 30 second grace period, that contestant must not be awarded first place.
- No minimum time.

Rules of Procedure:
- The speaker shall prepare two programs of manuscript-based literature substantially different in content, author, and/or original source. Each program shall consist of a single piece, a cutting, or a series of short pieces united by author or theme. One program shall be published prose; the other, published poetry. If using a series of pieces, all titles and authors must be cited. It is the affirmative obligation of all NCFL coaches to ensure that all materials presented in interpretation events must be available and readily accessible to all members of the league.
- Each program must contain an introduction for purposes of explication, setting, or selection transitions.
- Lines attributed to one character in the published source must not be attributed to another character in the performance. The author's words as published in the literature must not be altered for the presentation with the exception that cutting is permitted.
- The literature chosen may include any form of prose or poetry, fiction or non-fiction. Drama, including theatrical monologues, is prohibited. Speeches written to be delivered in real-life are prohibited.
- Speakers may use a persona and/or character voices, but it is not necessary.
- No properties or costumes of any kind may be used. A manuscript must not be used as a prop. Using "properties" means manipulating articles of clothing or objects to enhance the performance. Speakers using properties and/or wearing costumes will be disqualified.

Any questions regarding rules infringement should be brought to the attention of the Tabulation Room Staff immediately after the round and not to the student.

Please list competitors in speaking order (not rank order).

Speaker Order	Code #	Student Name	Title	Rank	Points
1)	_____	_____	_____	_____	_____
2)	_____	_____	_____	_____	_____
3)	_____	_____	_____	_____	_____
4)	_____	_____	_____	_____	_____
5)	_____	_____	_____	_____	_____
6)	_____	_____	_____	_____	_____
7)	_____	_____	_____	_____	_____
8)	_____	_____	_____	_____	_____

Revised 01/2015

Judges – Note Elapsed Time
Time: _____
10 min. w/ 30 sec. grace period

NATIONALCATHOLIC
FORENSIC LEAGUE
Oral Interpretation of Literature Critique Sheet

Do Not Write in this Space

Judge Code: _____

Judge Name: _____

Judge School/Diocese: _____

Round: _____ Room: _____

Speaker Code: _____ Rank: _____ Points: _____

Speaker Name: _____

Title: _____

Author: _____

Time Limit
- Time limits: Maximum - 10 minutes. This includes at most 1 minute of introductory and transition material other than the author's words. If the speaker goes over a 30 second grace period, that contestant must not be awarded first place. No minimum time.

Judging Criteria
- Introduction: The introduction should name the work and author, provide necessary background information, and establish the mood. If using a teaser or if lines from the selection are used in the introduction, the speakers must adhere to the rules of the event.
- Projection of Literature: The interpreter should demonstrate a clear understanding of the literature and project its meaning, message, and tone. The speaker should capture and convey the plot and/or development. Imagery should be carefully colored so as to promote audience understanding and appreciation. In a presentation of a collection, there should be a unity to the program as a whole, made clear by the introduction and transitional material. Consideration should be given to the literary merit of the selection(s).
- Narrator/Character Creation: The narrator should be believable and conversational. The narrator should be able to lead the audience through the details of the literature, keeping a consistent and clear attitude toward people, objects, and events within the literature. In collections, the interpreter should develop and maintain unique and distinct narrative voices for each selection within the program. If they are utilized, character voices should be distinctive, consistent, and appropriate to the character. The interpreter should be able to demonstrate the characters' feelings and thoughts through the use of vocal inflections, facial expressions including visualization, and appropriate intensity.
- Visualization: The interpreter should help the audience to see the particular world of the narrator. The interpreter should establish a strong sense of environment. The interpreter should be able to see and replay the events described or recalled in the literature.
- Vocal Variety: The interpreter should appropriately vary pitch, volume, rate, and intensity to convey the various moods and messages in the literature. Appropriate words should be stressed for clarity and understanding. The interpreter should appropriately play with sound devices such as alliteration and attend to the sound and meaning of every word. For poetry, the interpreter should capture and effectively vary existing poetic rhythm, making use of rhyme when necessary and avoiding it when not.
- Audience and Script Contact: The interpreter should invite the audience into the presentation, directing eye contact and expressing his or her feelings to individual audience members when appropriate and necessary and consulting the script when it is not. The interpreter should focus away from the audience and the script effectively during moments of internal and private thoughts. There should be a natural balance between the audience and script where one does not take precedence over the other. The interpreter should stay in the moment, with facial expression and emotional consistency when making contact with the manuscript.
- Overall Effect: The overall performance should build to various moments and have a climax. The performance should be easy to follow and complete. The performance should display another world outside of the performance space.

Additional Judging Criteria (from the Bylaws)
- The performer has the burden to be clear at all times which piece is being used.
- Speakers should keep eye contact between audience and manuscript in reasonable balance. Speakers who fail to maintain the illusion of reading from the manuscript must not be ranked first.
- Speakers should keep gesture and bodily movement to a minimum. The selection should be delivered from center stage. Movement and gestures, if used, should be appropriate to the selection. Speakers should not walk during performances. They should emphasize vocal variety and facial expression to enhance the literary interpretation.
- While singing is permitted, it should not be excessive or dominate the performance. Judges' ranks may reflect if singing has dominated the performance.

PLEASE USE THE REVERSE TO COMMENT ON POSITIVE ASPECTS OF THE PERFORMANCE AND TO PROVIDE SUGGESTIONS FOR IMPROVEMENT. BE CERTAIN TO INCLUDE JUSTIFICATION FOR YOUR RANKING.

Revised 01/2015

Duo Interpretation of Literature
(Duo)

Overview
Two speakers perform a selection with each portraying a single or multiple characters without touching or making direct eye contact with each other

Time Limit
10 minutes plus a 30 second grace period

Judge Notes
- Unless otherwise indicated, the presentation must be memorized
- The speech must have an introduction which states title/author and it does not have to come right at the beginning
- Each student may portray a single or multiple characters
- Movement is allowed, but the presentation must be delivered from 'center stage'
- Speakers are only allowed to touch and make eye-contact with each other during the introduction
- Speakers may elect to use focal points to suggest when the characters are speaking to one another
- Presentation should be balanced and each speaker should contribute to the overall performance
- Each person may portray a single or multiple characters

Bottom Line Criteria
Which team best portrayed their individual characters and showed the physical and emotional interactions between their characters

NATIONAL CATHOLIC FORENSIC LEAGUE
Duo Interpretation of Literature Master Ballot

Judge Code: _____

Judge Name: _____

Judge Cell Phone Number: _____

Round: _____ Room: _____

Time Limit:
- Maximum - 10 minutes, including introductory and transitional material other than the author's words. Material thus used should be limited to one minute.
- If the speakers go over a 30 second grace period, those contestants may not be awarded first place.
- No minimum time.

Rules of Procedure:
- The selection, delivered by two students each representing the same member school, must be from a single play, fictional, or nonfictional work. A series of poems is permitted. The poetry may be taken from a variety of published sources united by a single poet. It is the affirmative obligation of all NCFL coaches to ensure that all materials presented in interpretation events must be available and readily accessible to all members of the league. Lines which are attributed to one character in the published material must not be attributed to another character in the performance. The author's words as published in the literature must not be altered for the presentation with the exception that cutting is permitted.
- Any part of the literature that a student uses in a Duo Interpretation presentation must follow the rules of Duo Interpretation or the students shall be subject to disqualification.
- The selection must be memorized. If the speaker refers to prepared notes of any kind or a script during the presentation, the speaker will be disqualified.
- No properties or costumes of any kind may be used. Using "properties" means manipulating articles of clothing or objects to enhance the performance. Speakers using properties and/or wearing costumes will be disqualified.
- Performers are not allowed to make deliberate physical contact with each other during the performance, except during the introduction. Physical movement is restricted to performers moving around one another, switching position, pivoting from side to side, or turning around completely. Only the performers' feet may touch the ground. Should the performers make deliberate physical contact with each other during the performance, except during the introduction, or make deliberate physical movements other than those permitted herein, the performers will be disqualified.
- Speakers must remain standing.

Any questions regarding rules infringement should be brought to the attention of the Tabulation Room Staff immediately after the round and not to the student.

Please list competitors in speaking order (not rank order).

Speaker Order	Code #	Student Name	Title	Rank	Points
1)	_____	_____	_____	_____	_____
2)	_____	_____	_____	_____	_____
3)	_____	_____	_____	_____	_____
4)	_____	_____	_____	_____	_____
5)	_____	_____	_____	_____	_____
6)	_____	_____	_____	_____	_____
7)	_____	_____	_____	_____	_____
8)	_____	_____	_____	_____	_____

Revised 01/2015

Judges – Note Elapsed Time
Time: _____
10 min. w/ 30 sec. grace period

NATIONALCATHOLIC
FORENSIC LEAGUE
Duo Interpretation of Literature Critique Sheet

Do Not Write in this Space

Judge Code: _____

Judge Name: _____

Judge School/Diocese: _____

Round: _____ Room: _____

Team Code: _____ Rank: _____ Points: _____

Team Name: _____

Title: _____

Author: _____

Time Limit
- Maximum - 10 minutes, including introductory and transitional material other than the author's words. Material thus used should be limited to one minute. If the speakers go over a 30 second grace period, those contestants may not be awarded first place. No minimum time.

Judging Criteria
- Introduction: The introduction should name the work and author, provide necessary background information, and establish the mood. If using a teaser or if lines from the selection are used in the introduction, the speakers must adhere to the rules of the event.
- Material: The material being presented should allow for interesting character choices and reasonable plot structure. The material should be appropriate for the students. Consideration should be given to the literary merit of the selection.
- Interaction and Environment: The performers should convince you that they truly see the other character(s). Each character should listen and react with face and body especially as the other is talking. What one character says or does should provoke a fitting vocal, physical and emotional response from the other character. The characters should see and respond to what is around them. They should take the audience into the physical world of their story. The interpreters will vocally and physically respond to each other's verbal and non-verbal cues while maintaining an off-stage focus.
- Characterization: Each character should convey a distinct, consistent personality, stance, and manner of gesturing. Each character should be sufficiently developed and should interact meaningfully with the other characters.
- Physicality: The physical movement and portrayal should contribute to the overall aesthetics of the presentation. A realistic environment should be established by the performers. Pantomime, if used, should be accurate and realistic.
- Vocal Quality: The interpreters, within character, should appropriately vary pitch, volume, rate, emphasis, quality, phrasing, and intensity to convey the various moods and messages in the story.
- Overall Effect: The overall performance should build to various moments and have a climax. The performance should be complete and easy to follow. The performance should display another world outside of the performance space.

Additional Judging Criteria (from the Bylaws)
- The material may be humorous or dramatic, or may combine both tones, depending on the work selected.
- Except during introduction and transition, eye contact is aimed only in the audience's direction; focal points are to be employed during dialogue; eye contact with specific audience members during narration is permitted.
- The selection should begin from the center stage area.
- The two interpreters should effectively utilize pitch, volume, phrasing, vocal quality, tone, articulation, enunciation, and fluency to create the characterizations desired. The dialogue between characters should reflect a genuine sense of interaction, not a mechanical exchange of lines.
- While singing is permitted, it should not be excessive or dominate the performance. Judges' ranks may reflect if singing has dominated the performance.

PLEASE USE THE REVERSE TO COMMENT ON POSITIVE ASPECTS OF THE PERFORMANCE AND TO PROVIDE SUGGESTIONS FOR IMPROVEMENT. BE CERTAIN TO INCLUDE JUSTIFICATION FOR YOUR RANKING.

Revised 01/2015

Declamation
(Dec)

Overview
Speakers are delivering speeches that were written and delivered by another person

Time Limit
10 minutes plus a 30 second grace period

Judge Notes
- The selection must be memorized
- The introduction should come at the beginning and must give the author, date, and circumstance of the original delivery
- The speech may either persuade, inform, or entertain
- The quality of the delivery is what is important
- The speaker is not responsible for the content or quality of their speech
- The speaker may be passionate or persuasive in their delivery, but they should be themselves and not a "character"

Bottom Line Criteria
Which speaker best demonstrated an understanding of the author's message and delivered that message in a poised and engaging manner

NATIONAL CATHOLIC FORENSIC LEAGUE
Oratorical Declamation Master Ballot

Judge Code: _____

Judge Name: _____

Judge Cell Phone Number: _____

Round: _____ Room: _____

Time Limit:
- Maximum - 10 minutes, including at most a 60 second introduction to the selection.
- If the speaker goes over a 30 second grace period, that contestant may not be awarded first place.
- No minimum time.

Rules of Procedure:
- A selection used in Oratorical Declamation must have been originally delivered in the form a speech by its author, a person other than the present speaker. The speaker should have an introduction which is at most one minute and names the work, author, and describes the circumstances under which the speech was originally presented. The original speaker's words must not be altered for the presentation with the exception that cutting is permitted. Selections may include professional speeches, public orations, eulogies, and sermons.
- The selection must be memorized. If the speaker refers to prepared notes of any kind or a script during the presentation, the speaker will be disqualified.
- No particular style should be demanded of the speaker; rather, the contestant should be free to select and to develop a personal style and be judged according to the degree of perfection attained and the effectiveness in influencing the listeners. While the specifics of the speech and any style of delivery which the speaker adopts should be judged in light of the purpose of the speech, artificiality is to be discredited. This event is an interpretation, not an impersonation.
- This event is limited to freshman and sophomore students.
- No properties or costumes of any kind may be used. Using "properties" means manipulating articles of clothing or objects to enhance the performance. Speakers using properties and/or wearing costumes will be disqualified.

Any questions regarding rules infringement should be brought to the attention of the Tabulation Room Staff immediately after the round and not to the student.

Please list competitors in speaking order (not rank order).

Speaker Order	Code #	Student Name	Title	Rank	Points
1)	_____	_____	_____	____	____
2)	_____	_____	_____	____	____
3)	_____	_____	_____	____	____
4)	_____	_____	_____	____	____
5)	_____	_____	_____	____	____
6)	_____	_____	_____	____	____
7)	_____	_____	_____	____	____
8)	_____	_____	_____	____	____

Revised 01/2015

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Judges – Note Elapsed Time

Time: _____

10 min. w/ 30 sec. grace period

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NATIONALCATHOLIC FORENSIC LEAGUE

Oratorical Declamation Critique Sheet

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Judge Code: _____   Speaker Code: _____ Rank: _____ Points: _____

Judge Name: _____   Speaker Name: _____

Judge School/Diocese: _____   Title: _____

Round: _____ Room: _____   Author: _____

Time Limit

- Maximum - 10 minutes, including at most a 60 second introduction to the selection. If the speaker goes over a 30 second grace period, that contestant may not be awarded first place. No minimum time.

Judging Criteria

- <u>Introduction</u>: The introduction should name the work and author, provide necessary background information and establish the mood. If using a teaser or if lines from the selection are used in the introduction, the speaker must adhere to the rules of the event.
- <u>Presentation Style</u>: The speaker should convey the message in a sincere, honest, and realistic attempt to recreate the spirit of the original presentation. Although the style of delivery chosen by the speaker should be judged in light of the purpose of the speech, artificiality is to be discredited. The message should be conveyed credibly and convincingly as if the words were the speaker's own. This event is an interpretation, not an impersonation.
- <u>Vocal Delivery</u>: The speaker should be articulate and fluent. The speaker should make use of contrast, making use of the elements of vocal variety: pitch, volume, rate, pausing, phrasing, stress, and tone. The speaker should be conversational and concerned, passionate and pleasing. The speaker should be in control of the words and the emotions. The speaker should sound confident and self-assured, and seem eager to enlighten the audience. The speaker should convey the message in a sincere, honest, and realistic style in an attempt to recreate the spirit of the original presentation.
- <u>Physical Delivery</u>: The speaker should be physically open to the audience and use body language that invites the audience into the world of the declaimer. The speaker should vary facial expression to accentuate the natural flow of thoughts and feelings. The speaker should make eye contact with the audience. The speaker's stance should be erect and controlled without distracting movements. Movement, if used, should be motivated by transitions in thought or mood. Gestures should be visible, effectively used for emphasis, and varied.
- <u>Overall Effect</u>: The speaker should project an understanding of the speech's message. The speaker should instill in the audience a concern for the speech's content. The original speaker's message should not be overshadowed by the delivery. Consideration should be given to the oratorical merit of the selection.

Additional Judging Criteria (from the Bylaws)

- Any non-speaking expressions such as singing or dancing should not be excessive or dominate the performance. Judges ranks may reflect if non-speaking expressions have dominated the performance.
- The speaker should develop the ability to convey the message in a sincere, honest, and realistic style. The mechanics of speech should be observed faithfully: poise, quality of voice, effectiveness and ease of gesture, emphasis, variety, and enunciation. In addition, the speaker should be able to interpret the meaning of the speech and be able to carry the interpretation over to the minds of the listeners. The speaker should be able to interest the listeners and to hold their attention.

PLEASE USE THE REVERSE TO COMMENT ON POSITIVE ASPECTS OF THE PERFORMANCE AND TO PROVIDE SUGGESTIONS FOR IMPROVEMENT. BE CERTAIN TO INCLUDE JUSTIFICATION FOR YOUR RANKING.

Revised 01/2015

Dramatic Performance
(DP)

Overview
Speakers perform selections from published literature or published plays and portray all characters without the use of props or costumes

Time Limit
10 minutes plus a 30 second grace period

Judge Notes
- The selection must be memorized
- The speech must have an introduction which states title/author and it does not have to come right at the beginning
- The selection presented may be a narrative, a dialogue, a monologue, or may present multiple characters
- The performer should become the character or characters they are portraying
- The performer may make eye-contact with the audience during narration, but when creating a character, he/she may choose to use specific 'focal points'

Bottom Line Criteria
Which performer best captured the essence, characteristics, and emotions of the character or characters that they were portraying

NATIONAL CATHOLIC FORENSIC LEAGUE

Dramatic Performance Master Ballot

Judge Code: _____

Judge Name: _____

Judge Cell Phone Number: _____

Round: _____ Room: _____

Time Limit:
- Maximum - 10 minutes, including introductory and transitional material other than the author's words. Material thus used should be limited to one minute.
- If the speaker goes over a 30 second grace period, that contestant may not be awarded first place.
- No minimum time.

Rules of Procedure:
- The speaker must offer a memorized dramatic presentation. If the speaker refers to prepared notes of any kind or a script during the presentation, the speaker will be disqualified.
- The presentation must be from a single published play, single published script, or single fictional or non-fictional work (not poetry). It is the affirmative obligation of all NCFL coaches to ensure that all materials presented in interpretation events must be available and readily accessible to all members of the league. Lines which are attributed to one character in a published play or script must not be attributed to another character in the performance. The author's words as published in the literature must not be altered for the presentation with the exception that cutting is permitted.
- No properties or costumes of any kind may be used. Using "properties" means manipulating articles of clothing or objects to enhance the performance. Speakers using properties and/or wearing costumes will be disqualified.

Any questions regarding rules infringement should be brought to the attention of the Tabulation Room Staff immediately after the round and not to the student.

Please list competitors in speaking order (not rank order).

Speaker Order	Code #	Student Name	Title	Rank	Points
1)	_____	_____	_____	_____	_____
2)	_____	_____	_____	_____	_____
3)	_____	_____	_____	_____	_____
4)	_____	_____	_____	_____	_____
5)	_____	_____	_____	_____	_____
6)	_____	_____	_____	_____	_____
7)	_____	_____	_____	_____	_____
8)	_____	_____	_____	_____	_____

Revised 01/2015

NATIONALCATHOLIC FORENSIC LEAGUE
Dramatic Performance Critique Sheet

Do Not Write in this Space

Judge Code: _____

Judge Name: _____

Judge School/Diocese: _____

Round: _____ Room: _____

Speaker Code: _____ Rank: _____ Points: _____

Speaker Name: _____

Title: _____

Author: _____

Time Limit

- Maximum - 10 minutes, including introductory and transitional material other than the author's words. Material thus used should be limited to one minute. If the speaker goes over a 30 second grace period, that contestant may not be awarded first place. No minimum time.

Judging Criteria

- Introduction: The introduction should name the work and author, provide necessary background information, and establish the mood. If using a teaser or if lines from the selection are used in the introduction, the speaker must adhere to the rules of the event.
- Material: Single or multiple character cuttings should be considered equally. The student should be able to capture and convey the emotional and intellectual depths of the characters, as well as the development of both the characterization and plot. Consideration should be given to the literary merit of the selection.
- Characterization: Each character should be interesting, engaging, and lifelike. The performer should create a physical, vocal, and temperamental existence suited for each character. The performer should keep these choices consistent. The performer should use his or her face, eyes, and body to create the characters effectively. Each character should show the intent of what he/she is wanting, thinking, feeling, and remembering when speaking and reacting. Characters should appropriately develop and/or deepen as the plot or story line progresses.
- Multiple Characterizations (if used): The transitions when moving from one character to another should be clean and crisp. The pacing of transition should reflect the tempo of the interaction.
- Environment: Each character should create a world around him or her. Movement should be used to create a three-dimensional environment in which the characters exist. Pantomime, if used, should be accurate and realistic. Gestures should be fully realized, creating in just the right way what the performer intends the audience to see. When doing a multiple character selection, the performer should create effective interaction between the characters.
- Overall Effect: The overall performance should build to various moments and have a climax. The story should be complete and easy to follow. The performance should display another world outside of the performance space.

Additional Judging Criteria (from the Bylaws)

- The presentation may be either serious or humorous and should have some literary merit. Important consideration should be given to the quality of the selection.
- While singing is permitted, it should not be excessive or dominate the performance. Judges' ranks may reflect if singing has dominated the performance.
- Single or multiple character cuttings will be allowed. When doing a multiple-characterization the performer should create effective interaction between the characters.
- Although this is primarily a display of vocal ability, body language will play a part in the overall performance, and since it is a drama, more vocal and physical suggestion may be required in order to portray characters, conflict, and story. However, no physical action should be performed that will distract the listeners' attention from the drama being presented. The performance should display another world outside the performance setting.

PLEASE USE THE REVERSE TO COMMENT ON POSITIVE ASPECTS OF THE PERFORMANCE AND TO PROVIDE SUGGESTIONS FOR IMPROVEMENT. BE CERTAIN TO INCLUDE JUSTIFICATION FOR YOUR RANKING.

Revised 01/2015

Appendix B -Sample Schematic

Round 1   Start: 10:00 AM   Declamation

S	Judge(s)	Room	Entries				
1	31 Hoopes	211	AQ 763	AR 717	AL 712	AD 703	AQ 759
			AI 741				
2	24 Fortunato	217	AQ 749	AL 707	AA 720	AD 704	AI 745
			AQ 752				
3	27 Gray	225	AD 705	AK 729	AQ 751	AQ 762	AI 742
			AK 734				
4	36 Squitieri	227	AM 722	AK 732	AQ 766	AJ 723	AL 711
			AK 737				
5	25 Fortunato	232	AL 713	AQ 748	AI 744	AQ 750	AD 701
6	70 Zaborskis	233	AQ 764	AR 716	AQ 754	AK 728	AM 721
			AK 727				
7	15 Davis	234	AK 738	AR 715	AQ 758	AD 700	AK 725
			AQ 760				
8	37 Kornfeld	241	AR 714	AK 736	AI 743	AQ 755	AL 706
			AK 730				
9	52 Odessky	242	AK 724	AQ 747	AL 709	AH 768	AQ 765
			AK 726				
10	39 Lassen	212	BJ 740	AQ 757	AH 767	AQ 746	AD 702
			AL 708				
11	8 Blum-Reisman	216	AK 733	AL 710	AA 718	AQ 753	AK 739

Appendix C – Judge Instructions

THANK YOU FOR JUDGING TODAY

PLEASE MAKE SURE THAT YOU AND ALL STUDENTS RESPECT SCHOOL PROPERTY.
DO NOT MOVE OR TAKE ITEMS IN CLASSROOMS OR OFFICES.
DO NOT EAT IN CLASSROOMS AND LEAVE ALL ROOMS AS YOU FOUND THEM

- **Cell Phones:** Please make sure that cell phones, pagers, beepers, etc. are off. We do not want ringing or vibrating phones in rounds. If you are using your smartphone as a stopwatch, please use AIRPLANE mode.
- **Ballot Packs:** At the general assembly in the morning take a Ballot Pack for **each** round you are judging.
- **Rules:** Read the master ballot and critique sheets for each event carefully. They contain the specific rules and procedures for each event.
- **Disqualification:** Your job is to rank the contestant's performance. Never take it upon yourself to disqualify a student or to give an AUTOMATIC last place to a student. Consult the tab room if you believe any irregularities/rule violations occur.
- **Attendance:** When you get to your room, make sure the students in the room match the students on your master ballot (top sheet). If you are missing a student or if a student is in the wrong place, please send a student to the tab room with a note and begin the round.
- **Judge Information:** Be sure to fill out the top of the critique sheet with proper information. In the space labeled school, please provide the name of the school you are affiliated with. **Do not** ask the students for their school affiliations.
- **Speaker Order:** In all events, students should speak in the order listed.
- **Passage of Time:** Before the student begins, ask how he/she would like to see the passage of time. Please be sure both you and the student are in agreement as to how time signals will be given. Some students may ask you not to show them time signals. Time them anyway, but do not show them the passage of time. Be sure to record the time of all speeches on the critique sheet.
- **Time Limits:**

Time limit in *Extemporaneous Speaking* is 7 minutes.
Time limit in all other categories in 10 minutes.

All events have a 30 second grace period.
*Going beyond this grace period means the speaker may **not** be ranked first.*
*There is **no** other mandatory penalty.*

- **Speaker Critiques:** Use the critique sheet (individual ballot) to make all comments to the speakers
  DO NOT GIVE ORAL CRITIQUES.
  - Write as you are watching the students perform.
  - Write comments that:
    - **Encourage** the students by telling them what they do well
    - **Explain** to the students how they might improve the performance
    - **Justify** your rank and percentage points for the speakers
- **Placement:** After all the contestants are finished, complete the ballot pack. Please rank the contestants, giving the best contestant a "1", the second best a "2", and so on. *There can be no ties in rank.* If you have not done so already, assign a percentage to each contestant. The best contestant should receive the highest percentage. The lowest percentage you may give is 75% and the highest you may give is 100%. Please avoid both extremes! You may tie their percentage points if you feel you must. Be sure to transfer these scores accurately onto the student's critique sheet after you have completed the master ballot.
- **Return Ballots:** Make your decisions quickly, fill out the ballots completely and accurately, and return them to the Tab Room after EACH round. To make tabulation and ballot check in as quick as possible, put the critique sheets in the same order as the students are listed on the master ballot (top sheet).
- **Next Round:** After turning in your ballots, proceed directly to your next round. If the students are not there, please wait for them in the room. Ignore any start times listed on the master ballot. Rounds are back-to-back. Lunch is provided **AFTER** round three.

Thank you for doing everything you can to make this tournament a positive experience for all of our students!

Appendix D – Quick Reference

Speech Categories

Category	Description	Time Limit	Memorized vs. Manuscript	Content vs. Delivery	Introduction	Comments
Extemp Speaking	Speakers have 30 minutes to prepare a speech to answer a prescribed current events question	7 minutes + 30 second grace period	50 Word Note Card is allowed, but not required	Both	No	The speakers are entitled to their opinions, but it must be supported by facts and sources
Original Oratory	Speakers are delivering speeches that they have written themselves	10 minutes + 30 second grace period	Memorized	Both	No	The speech may persuade, inform, or entertain
Oral Interpretation	Speakers perform a selection or selections from literature (not from a play) of either prose or poetry in alternating rounds	10 minutes + 30 second grace period	Manuscript	Delivery	Does not have to come at the beginning: Must give title and author	Poetry does not always rhyme
Duo Performance	Two speakers perform a selection with each portraying a single character without touching or making direct eye contact with each other	10 minutes + 30 second grace period	Memorized	Delivery	Does not have to come at the beginning: Must give title and author	Some contests may allow manuscripts, read the ballot carefully
Declamation	Speakers are delivering speeches that were written and delivered by another person	10 minutes + 30 second grace period	Memorized	Delivery	Should come at the beginning: Must give author, date and original circumstance for the speech	The speaker may be dramatic, but may not take on a different persona
Dramatic Performance	Speakers perform selections from published literature or published plays and portray all characters without the use of props or costumes	10 minutes + 30 second grace period	Memorized	Delivery	Does not have to come at the beginning: Must give title and author	The speech may be humorous or serious and may be a monologue or multi-character

Points Rubric Guidelines

Point Value	Criteria
100 (A++)	Flawless performance that moved you to incredible depth of thought and/or emotion.
	IMPLIES TO COACH: This student cannot possibly improve his/her performance.
98-99 (A+)	Flawless performance that lacked that extra depth of thought or emotion.
	Perfect in all scored areas:
	EXTEMP: Topicality, Structure, Content, Language, Vocal and Physical Delivery
	OO: Topic, Structure, Development, Language, Vocal and Physical Delivery
	OI: Intro, Projection of Literature, Narrator/Character Creation, Visualization, Vocal Variety, Audience and Script Interaction, Overall Effect
	DUO: Intro, Material, Interaction and Environment, Characterization, Physicality, Vocal Quality, Overall Effect
	DEC: Intro, Presentation Style, Vocal and Physical Delivery, Overall Effect
	DP: Intro, Material, Characterization, Multiple Characterization Transitions (if used), Environment, Overall Effect
	IMPLIES TO COACH: This student has very minor adjustments to make to obtain perfection.
94-97 (A)	Excellent performance, but with one or more of the above areas in need of more practice. Examples might include small stumbles, the need for more source material, more physicality for each character, cleaner transitions, or slightly more volume.
	IMPLIES TO COACH: This student still has a few areas requiring minor adjustments in order to approach perfection.
90-93 (A-)	Good performance, but needs minor improvement in most of the above areas. Examples might include transitions in need of work, more variety in pitch and volume, more interaction with the audience, better fluidity, and more overall confidence.
	IMPLIES TO COACH: This student has a solid performance, but has multiple areas to improve in order to excel in the category.
85-89 (B to B+)	Performance is adequate, but only with minimal effort in the above areas. Examples might include diminished volume, use of monotone, slightly unorganized speech, lack of sources, minimal use of body language, lack of enthusiasm, and nominal acknowledgement of environment.
	IMPLIES TO COACH: This student's performance has moments of weakness, and he/she still needs to put in a fair amount of effort in order to achieve excellence.
80-84 (B-)	Performance is lacking in many of the above areas. Examples might include vast amounts of stumbling, lack of eye contact, lack of structure, insecure body language, small blanks in memorization, and serious lack of sources. However, the student does finish the entire speech/piece.
	IMPLIES TO COACH: This student's performance leaves a lot of room for improvement.
75-79 (C)	Performance is not (yet) satisfactory. Serious problems exist in memorization, fluidity, character creation, structure, volume, body language, or complete lack of sources. Student may not have finished the entire speech/piece.
	IMPLIES TO COACH: This student needs to more seriously commit to this category and improve in most, if not all, areas.
Below 75 (F)	The student has intentionally offended the judge and/or audience with his/her performance in some way.