

DIFFERENTIATION IN WOVEN LITERATURE PERFORMANCES

A CLARIFICATION OF HOW & WHY IT'S "A THING"



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...WITH SPECIAL THANKS TO OUR PERFORMER FROM TJC!

CREATING A WOVEN PROGRAM:

MULTIPLE AND VARIED FORMS OF LITERATURE

CREATIVITY

SOMETHING FROM WHAT COULD'VE BEEN NOTHING INDIVIDUALLY

CHALLENGING

UNIQUE PIECES

**HERE IS AN EXAMPLE OF WHAT WE
HEAR A LOT WHEN COACHING &
JUDGING:
FIRST PERFORMANCE**

WHAT DID WE NOTICE?

SHARE OUT

WHAT DO WE SEE/HEAR A LOT IN GENERAL?

“BLENDING” VS “WEAVING”

- **NO INDICATION OF MULTIPLE SOURCES DUE TO COMBINING “SEAMLESSLY” IN PERFORMANCE STYLE VS SMOOTHLY INDICATING CHANGES**
- **POSSIBLE PROBLEMS IN VIOLATING AUTHOR’S/POET’S INTENT VS ADHERING TO INTENET**
- **NOT USING VOCAL AND/OR PHYSICAL TRANSITIONS VS INDICATING CHANGE PHYSICALLY OR VOCALLY**

“CHOPPY” PERFORMANCES

- **CHANGES FROM SELECTION TO SELECTION SEEM TOO JARRING OR TAKE US OUT OF THE PERFORMANCE**
- **AUTHOR’S INTENT RESPECTED BUT NOT WELL-HANDLED FROM SELECTION TO SELECTION**
- **TRANSITIONS ARE “CLUNKY,” MISPLACED, FORCED, OR INEFFECTIVE**

WHY ARE WE EVEN WORRYING ABOUT DIFFERENTIATION OF THE PIECES?

- IF THE PROGRAM IS WOVEN, THE CONTESTANT **SHALL** STATE IT IN THE INTRODUCTION AND THE DIFFERENT SELECTIONS **SHOULD BE** DISTINGUISHABLE THROUGH INTERPRETATION.
 - THIS IS FROM THE CATEGORY DESCRIPTORS FOR BOTH PROSE & POETRY
 - ANYTHING ON THE SITE OR PUBLISHED IN HARDCOPY FROM UIL IS CONSIDERED “CONSTITUTIONAL”
 - SHALL/SHOULD LANGUAGE

CONSTITUTIONAL LANGUAGE

● **SHALL**

- **IN OTHER WORDS, IF YOU DON'T COMPLY, YOU'VE PROVIDED GROUNDS FOR DISQUALIFICATION**

● **SHOULD**

- **IN OTHER WORDS, IF YOU DON'T COMPLY, YOU WON'T NECESSARILY BE DISQUALIFIED, BUT A JUDGE COULD OBJECTIVELY CHOOSE TO RANK YOU DOWN IF YOU DON'T**

**SO THIS IS ESSENTIALLY
“MOM & DAD” UII SAYING:**

**“WE’RE NOT GOING TO TELL YOU WHAT TO DO, *BUT*
WE’LL BE DISAPPOINTED IF YOU DON’T...”**

WHY IS IT A BIG DEAL, ANYWAY?

***ORIGINAL LITERATURE IS A PERSON'S INTELLECTUAL PROPERTY AND DESERVES TO BE RESPECTED**

***AUTHOR'S/POET'S INTENT SHOULDN'T BE CHANGED FOR OUR PERSONAL WHIMS**

***COLLEGE FORENSICS- POI- REQUIRES DIFFERENTIATION, SO WHY TRAIN THE KIDS IMPROPERLY?**

***A GOOD PERFORMER SHOULD BE ABLE TO PROVIDE A COHESIVE PERFORMANCE, EVEN WITH DIFFERENTIATION**

***A WELL-CONSTRUCTED WEAVE SHOULD BE ABLE TO PROVIDE A COHESIVE OPPORTUNITY**

**WHAT DO YOU THINK
ABOUT ALL OF THIS?**

SHARE OUT

SO HOW DO WE GET THERE?

TEXTUAL TRANSITIONS

- *FIND DIFFERENT LINES FROM THE VARIOUS SELECTIONS THAT INDICATE A CHANGE
- *FIND A SINGLE SELECTION OF A DIFFERENT STYLE TO PROVIDE TRANSITIONS
- *REPEAT A SENTENCE OR PHRASE TO INDICATE TRANSITION
- *KEEP EACH SELECTION ON SEPARATE PAGINATION SO PAGE TURNS/PAUSES CREATE THEIR OWN TRANSITIONS

ORIGINAL TRANSITIONS

- *SHORT SENTENCES YOU OR YOUR STUDENTS WRITE
- *PROVOCATIVE QUESTIONS YOU OR YOUR STUDENTS WRITE
- *PHYSICAL CHANGES/POPS
- *VOCAL CHANGES/CLICKS
- *STRATEGIC SILENCES

CREATE A SITUATION

- *HAVE THE SELECTIONS TALK TO EACH OTHER IN SOME WAY:
 - GROUP THERAPY
 - FAMILY MEETING
 - TEAM MOTIVATION
 - POLICE INTERROGATION
 - Q & A
 - ETC
- (THIS CAN USE LIMITED ORIGINAL TRANSITIONS TO TIE IT TOGETHER)

EXAMPLES OF TRANSITION TYPES

TEXTUAL

FROM MISTY COPELAND'S MEMOIR, HOW TO BE BLACK (ESSAYS), & MIK'S DREAM SPEECH

"I HAVE A DREAM THIS AFTERNOON..."

"I WENT FROM BEING A PUDGY LITTLE GIRL, EATING SUGARY CEREAL AND POTATO CHIPS, LAZILY WATCHING TELEVISION TO DANCING, WORKING EACH DAY, AND BECOMING STRONGER, MORE POWERFUL, AND BETTER... TRULY BETTER. I LOVED IT LIKE I'D NEVER LOVED ANYTHING OR ANYONE BEFORE, AND I WANTED OTHERS TO LOVE IT AS MUCH... PARTICULARLY THE OTHERS WHO LOOKED LIKE ME RATHER THAN MOST OF THE REST OF THE FACES AT THE BARRE. ...SO I PUSHED MYSELF TO PUSH OTHERS... THIS IS FOR THE LITTLE ROUND BROWN GIRLS."

"WHAT PEOPLE WHO ARE NOT "OF COLOR" DO NOT SEEM TO UNDERSTAND ABOUT BLACK PEOPLE, WOMEN ESPECIALLY, THOUGH, IS THAT WE REALLY DON'T WANT YOU TO TOUCH OUR HAIR. EVER. EVEN IF YOU ASK FIRST. EVEN IF YOU OBVIOUSLY ADMIRE IT OR US OR WHAT IS SEEMS TO STAND FOR TO YOU... IT JUST FEELS LIKE A MICRO-SUBJUGATION OR EVEN AGGRESSION! HOWEVER, WE DO WANT YOU TO NOTICE AND TO RESPECT IT AND TO ADMIRE IT INFINITELY, AND IF IT HAPPENS TO ENHANCE WHATEVER WE ASPIRE TO DO AS WELL, THEN EVEN BETTER, BUT SERIOUSLY, DON'T TOUCH IT. EVER."

"THIS IS FOR THE LITTLE ROUND BROWN GIRLS"

"I HAVE A DREAM THAT ONE DAY ...CHILDREN WILL NOT BE JUDGED BY THE COLOR OF THEIR SKIN, BUT BY THE CONTENT OF THEIR CHARACTER."

"SO EVEN THOUGH WE ALL SHOULD NOT WORRY ABOUT WHAT OTHERS THINK OF US, A CERTAIN FEROCENESS OFTEN MUST ACCOMPANY OUR APPEARANCE TO HELP US DEAL WITH THE SEEMINGLY INSURMOUNTABLE OBSTACLES OF RACE, CREED, OR UPBRINGING..."

"I HAVE A DREAM..."

"SO AS I WALKED OUT ONTO THAT STAGE IN FULL FIREBIRD REGALIA, FEELING FERCE AND POWERFULLY GRACEFUL, WITH THE GREATEST HAIR-DO I EVER HAD TO THAT POINT OR SINCE, I UNDERSTOOD THE GRAVITY OF THE MOMENT: I WAS THE FIRST AFRICAN AMERICAN PRIMA BALLERINA TO DANCE THE FIREBIRD..."

"THIS IS FOR THE LITTLE ROUND BROWN GIRLS."

ORIGINAL

FROM THE SCHERNOFF DISCOVERIES (FICTION) & KUNAL NYAR'S MEMOIR

"IT'S NOT THAT HAROLD AND I WERE NOT POPULAR. IT'S THAT IF WE HADN'T HAD EACH OTHER, WE PROBABLY WOULDN'T HAVE HAD ANY HUMAN CONTACT... OF ANY KIND... EVER... SO WHEN HAROLD EXPRESSED HIS DESIRE TO ASK A GIRL... A REAL GIRL... OUT ON AN ACTUAL DATE, I HAVE TO ADMIT THAT I PANICKED. A LOT."

AMUSINGLY, NOT JUST THE FICTIONAL CHARACTER OF HAROLD SCHERNOFF SUFFERS FROM LACK OF ABILITY TO ASSESS HIS OWN SITUATION. EVEN EVENTUALLY FAMOUS PEOPLE HAVE GONE THROUGH "AWKWARD PHASES."

"GROWING UP IN INDIA, IT'S AMAZING I AVOIDED BEING PERMANENTLY DISFIGURED. WE ATTENDED PRIVATE SCHOOLS WHERE BOYS WERE SEPARATED FROM GIRLS COMPLETELY, SO WE SPENT MOST OF OUR RECESS TIME HURLING ROCKS AT EACH OTHER, FIST FIGHTING OVER NOTHING, AND SCRATCHING OUR TWIGS AND BERRIES INCESSANTLY... WE HAD LESS THAT ZERO IDEA HOW TO EVEN TALK TO GIRLS, MUCH LESS CHAT THEM UP AND DATE THEM! IT'S AMAZING, THEN, THAT WHEN MY FRIEND INTRODUCED ME TO THE FORMER MISS INDIA, I FELT, INEXPLICABLY, THAT I HAD A CHANCE WITH THIS GODDESS OF A WOMAN, OR THAT SHE, SOMEHOW WOULD ACCEPT MY REQUEST FOR A DATE AT ALL."

MOST OF US LEARN, EVENTUALLY, THAT THERE ARE AVENUES FOR LEARNING DATING AND SOCIAL RULES AND PRACTICES.

"I'VE DONE MY RESEARCH!"

"WHAT DO YOU MEAN, 'YOUR RESEARCH?'"

"I MEAN, I CHECKED OUT EVERY BOOK AT THE LIBRARY ON SOCIAL PRACICES, DATING, AND ROMANCE AND READ THEM COVER TO COVER. I THINK I'M READY!"

CREATE A SITUATION

FROM THE MEMOIR THE GLASS CASTLE & THE TELEVISION SHOW UNBREAKABLE KIMMY SCHMIDT

HELLO, LADIES. IT'S MY GOAL TO CREATE A SAFE SPACE FOR YOU. SO. TELL ME A LITTLE BIT ABOUT YOURSELVES. LET'S START WITH YOUR EARLIEST OR MOST VIVID MEMORIES.

"HI... MY NAME IS KIMMY SCHMIDT, AND I'M A MOLE WOMAN... BUT I'D RATHER NOT BE CALLED THAT. IN FACT, I DON'T WANT ANYBODY TO KNOW. THAT BUNKER DOES NOT DEFINE ME. SO. MY MOST VIVID MEMORY IS THE CRANK. CRACKING THE CRACKING CRANK. BUT I LEARNED A LONG TIME AGO THAT A PERSON CAN STAND JUST ABOUT ANYTHING FOR 10 SECONDS. SO I'D CRANK FOR 10 SECONDS AND THEN CRANK FOR ANOTHER 10 SECONDS, AND SO ON... ALL YOU'VE GOT TO DO IS TAKE IT 10 SECONDS AT A TIME."

AND YOU, JEANETTE?

"HMMM... WELL, I WAS ON FIRE. IT WAS MY EARLIEST MEMORY. I WAS THREE, AND I WAS TRYING TO COOK MYSELF A HOTDOG FOR LUNCH. MY MOTHER AND FATHER WERE NO WHERE TO BE FOUND, AND I WAS HUNGRY. SUDDENLY, MY FAVORITE WHITE GOWN WITH THE PRETTY PINK ROSES WAS ENGULFED WITH FLAMES. I REMEMBER THAT IT DIDN'T HURT AT FIRST. IN FACT, I WAS FASCINATED BY THE CURLING OF THE FLAMES AND THE SMELL..."

AND YOU BOTH SURVIVED.

"WELL, WHEN I USED TO GET REALLY SAD IN THE PLACE I USED T LIVE, I WOULD SMILE AND JUMP UP AND DOWN AND SAY, 'I'M NOT REALLY HERE. I'M NOT REALLY HERE. I'M NOT REALLY HERE!'"

"THE DREAM OF WHAT MY FATHER CALLED THE GLASS CASTLE GOT ME THROUGH SO MANY DARK TIMES."

**WHAT DO YOU THINK? WHAT
IDEAS/THOUGHTS/STRATEGI
ES DO YOU HAVE?**

SHARE OUT

**HERE IS AN EXAMPLE OF HOW
IS SHOULD (NOT SHALL) BE
DONE:**

FINAL EXAMPLE PERFORMANCE

**WHAT DO YOU
THINK?**

SHARE OUT

IF TIME ALLOWS, LET'S TRY IT!

- **I'LL BREAK YOU UP INTO SMALL GROUPS**
- **YOU WILL GET EXAMPLES OF LITERATURE WITH SIMILAR THEMES/CHARACTERS/ACTIVITY**
- **YOU WILL DECIDE A SMALL PORTION OF EACH PIECE OR A SELECTION OF SOME TO WEAVE**
- **ONE OF YOU PER GROUP WILL PERFORM YOUR WEAVE**
- **YOUR GROUP WILL IDENTIFY YOUR WEAVING AND TRANSITION STRATEGIES**
- **WE WILL DISCUSS WHETHER DIFFERENTIATION OCCURRED**

**THANK YOU FOR
PARTICIPATING TODAY!**

**PLEASE REMEMBER TO GO TO THE UIL SITE TO REGISTER
FOR AND GET CREDIT FOR ATTENDING THIS SESSION!**