# Oral Interpretation: To Inform and to Persuade

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THE CATEGORIES

- **Category A: Examining Our Changing World**

- **Category B: Taking A Stand**

POETRY: Category A

The goal of this category is for the performer to examine his or her changing world in order to *inform* the audience about a societal change and its impact on the performer. **Societal change refers to a significant alteration *over time* in behavior, cultural values and norms**. In this category, the contestant shall perform a single poem, excerpt of a poem or poems or literary program designed to increase the audience's knowledge about a contemporary societal change occurring in the performer's world such as, *but not limited to*: education, family, personal relationships, career choices, minority struggles, or community issues. The contestant shall read no more than six selections. The purpose of the performance should be to *inform*, not persuade.

POETRY: Category A

- **Poems in this category shall be published in hard copy.**
- **The performance may be one single poem, excerpt of a poem or poems, or a program of poetry that may be woven or may incorporate verbal and/or nonverbal transitions between selections.**
- **Unless published as poetry, song lyrics may be used only as transitions, and if transitions are sung, the singing should be limited in scope.**
- **Works co-authored or written by anonymous poets are not permissible.**
- **If more than one poem is used, the selections may be authored by different poets.**
- **The poet(s) used in this category shall not be used in Category B of poetry.**
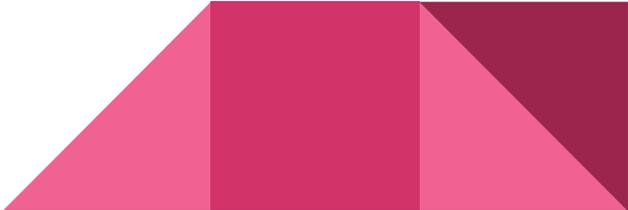
PROSE: Category A

The goal of this category is for the performer to examine his or her changing world in order to *inform* the audience about a societal change and its impact on the performer. Societal change refers to a significant alteration *over time* in behavior, cultural values and norms. **In this category, the contestant shall perform a single literary work of prose or excerpt of a work designed to increase the audience's knowledge of a contemporary societal change occurring in the performer's world such as,** *but not limited to***: education, family, personal relationships, career choices, minority struggles, or community issues.** The purpose of the performance should be to *inform*, not persuade.

PROSE: Category A

- **The prose shall be a single literary work, fiction or non-fiction, written by one author.**
- **The literature shall be published in hard copy.**
- **Works co-authored or by anonymous authors are not permissible.**
- **The author and theme/subject matter used in this category shall not be used in Category B of prose.**
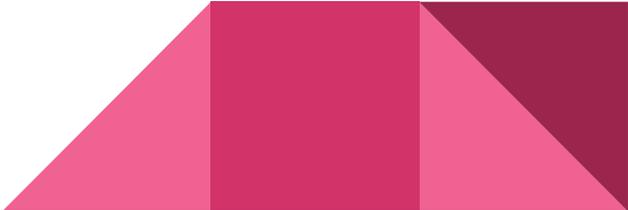
POETRY: Category B

The goal of this category is to develop a thematic program that supports a position by using poetry to make a *persuasive* argument. The contestant shall read a minimum of two different selections by different authors but no more than six selections; however, the majority of the program must be poetry. *For this category only*, poetry includes published, online and transcribed poetry such as, *but not limited to*: slam, spoken word, chapbooks, novels in verse. In addition, for one of the selections, contestants may read a play written in verse, read a single song, including a song from a musical, or read one poem included in a Podcast. Literature by co-authors is allowed. One, but only one anonymous author is allowed. The purpose of the performance should be to *persuade*.

POETRY: Category B

- **The contestant may weave the program or may incorporate verbal and/or nonverbal transitions between selections.**
- **The intent of this category is not to encourage originally authored material but to give the contestant the freedom of expanding published poetry to include different types of poetic literary works.**
- **Original verbal transitions may be used within the program.**
- **If transitions are sung, singing should be limited in scope.**
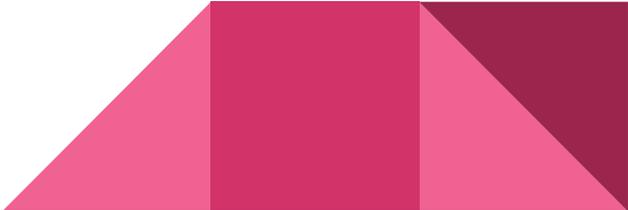
PROSE: Category B

The goal of this category is to develop a literary program that supports a position using different types of literature to make a persuasive argument. The contestant shall read a **minimum of two different types of literary sources but no more than four sources**; however, the majority of the program must be prose in nature. ***For this category only*, prose types include fiction, nonfiction, news sources, speeches and essays**. In addition, for one of the sources, contestants may use a script from a movie, documentary, television show/movie, radio show, play or monologue (see limitations below). All selections shall be by different author. Literature by co-authors is allowed. **Only one anonymous author is allowed**. The purpose of the performance should be to *persuade.*

PROSE: Category B

- **Contestants shall not use poetry, song lyrics, musicals, jokes, commercials, blogs, plays written in verse or novels in verse.**
- **The selections may be woven.**
- **The intent of this category is not to encourage originally authored material but to give the contestant the freedom of expanding prose to include different types of literature in a performance program.**
- **Original verbal transitions may be used within the program.**
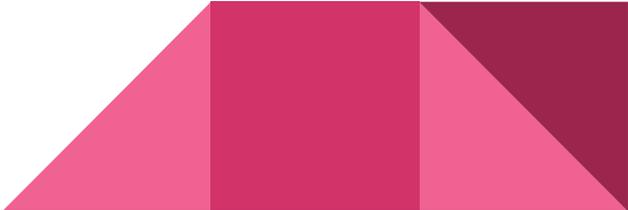
KNOW YOUR CATEGORIES!!!!

- **Visit the website often: uiltexas.org**
- **Get a copy of all of the requirements before you begin weaving programs! If you can't find them . . . talk to your coach!**
- **Be confident that you are going to be able to show how your program meets the category in your introduction!**

EXCHANGE OF IDEAS!

LET'S BRAINSTORM SOME THEME IDEAS!!
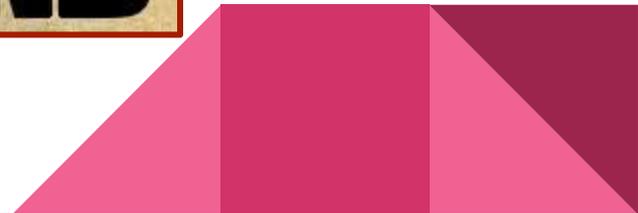
THE INTRODUCTION

The purpose of the introduction is to inform the audience of the theme of your program and the author(s) and title(s) of the work. It will also explain how your theme fits the category!
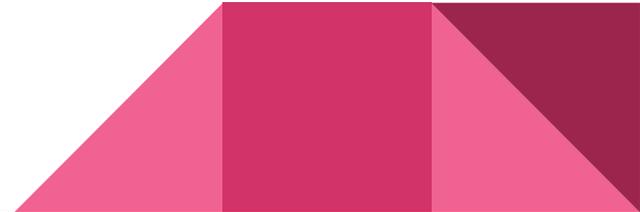
INTRODUCTIONS: CATEGORY A

Must include:

1. **Identify a societal change**
2. *Inform* **the audience of its impact on you, the performer**
3. **Include the title and author (Poetry will include all title(s) and poet(s)**
4. **Poetry will state if the program is woven**
5. **Poetry will state if the program uses song lyrics as transitions**

INTRODUCTIONS: CATEGORY B

Must Include:

1. Identify the issue your performance will address
2. State the position you have chosen to *persuade* your audience
3. Prose will state the <u>types</u> of literature incorporated in the program
4. Prose will include all titles, authors, and the <u>types</u> of literature used/Poetry will include all titles and poets
5. State if the program is woven

INTRODUCTIONS: THINGS TO REMEMBER!

- When using multiple selections, some of the titles and authors can be announced during verbal transitions rather than all of them being introduced in the introduction. But, all titles and authors must be presented orally within the program performance.
- Poetry performers should refrain from merely grouping selections together as, "a collection of poems from . . ."and then saying the title of the book. If there are separate titles, they should be announced with their individual titles.
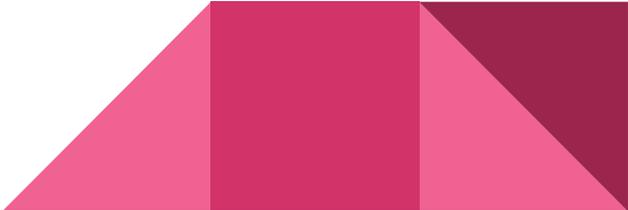
INTRODUCTION: EXAMPLES

Across the US, teachers have revealed how education has changed over the past 20 years. One issue that teachers have noted is that students are under more pressure to succeed academically than ever before. As a student who is constantly trying to balance a high GPA, college admission requirements, and still participate in extra-curricular activities, I understand the difficulties that this stress puts on each of us along with the desire to "fit in" . In *Let's Pretend This Never Happened*, by Jenny Lawson, we see how a small-town Texas girl tries to find the perfect balance and survive her high school years.

INTRODUCTION: EXAMPLES

Most Americans wake up and scroll through their numerous social media accounts. What is truly alarming is that a majority of Americans state they <u>trust</u> these sources for their news. Do we even know what news is anymore? It's time to take a stand against the manipulation of the masses by technology. In the following woven program including *WTO Freewrite* by John Paul Davis, *For David Kato* by Pamela Sneed, and *Television* by Todd Alcott we can feel the devastating effects the lack of "real" news can have on the American people.

TO TEASE OR NOT TO TEASE?!?!

- I do not believe there is a right or wrong answer to whether or not a performer should use a "TEASER". I really think that is up to each individual performer and how they feel most comfortable!
- Whatever method you choose to introduce your program, make sure the introduction is "you". This is your opportunity to share your voice in the program.
- MAKE SURE YOUR INTRO. IS MEMORIZED! Then speak naturally!

DOCUMENTATION: POETRY

1. **Complete the appropriate DOCUMENTATION FORM for each judge!**
    [Interactive Poetry Documentation Form](#)

2. **CATEGORY A: In order to meet category restrictions, the contestant shall provide proof the selection(s) are published in hard copy. Examples of acceptable proof include the original published source or a photocopy or online printout of Library of Congress cataloging information. If the selection(s) is/are drawn from a literary collection, the contestant shall supply the original source or a photocopy of the table of contents that designates the title of the book and proof the selection is included in that book, such as a photocopy of the first page of the poem. A printout from an online source proving the selection is included in the published collection is acceptable. Social media (such as Facebook, Twitter, Tumblr) are not acceptable forms of formal documentation. Printouts of online documentation shall include the URL of the website downloaded in the header or footer. See the *UIL Prose and Poetry Handbook* and the official UIL website for detailed information about acceptable and unacceptable documentation.**

DOCUMENTATION: PROSE

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DOCUMENTATION: RULINGS

When using poems from Poetryfoundation.org as publication:

If you locate a poem on the site and wish to include it in your Category A poetry performance, printing the poem with its bibliographic citation from the site is NOT sufficient in meeting the requirements of proving "published in hard copy."

To meet Category A documentation requirements, these steps are required:

1. Print the page where the poem and its bibliographic citation appears on PoetryFoundation.org.

2. Go to the source cited for the poem and research whether it is in hard copy print.

3. Provide the Contest Director BOTH documents: the poem page with the source citation from PoetryFoundation.org AND the documentation that proves the source cited is in hard copy print.

[Poetry Foundation Ruling](#)
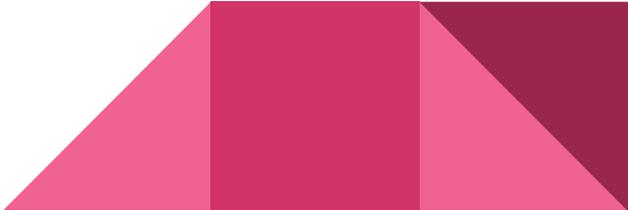
DOCUMENTATION: RULINGS

- **Wikipedia: Any website drawing information from Wikipedia also would be unacceptable as proper documentation. Wikipedia Ruling**
- **Electronic Devices: The current contest rules do not allow computer tablets, Kindle, Nook, smart phones or other electronic retrieval devices as a means of showing documentation. Electronic Device Ruling**
- **IMDb.com: The UIL State Office has made an official ruling that the online site, IMDb.com, will not be accepted as proper documentation for oral interpretation contests. IMDb.com Ruling**
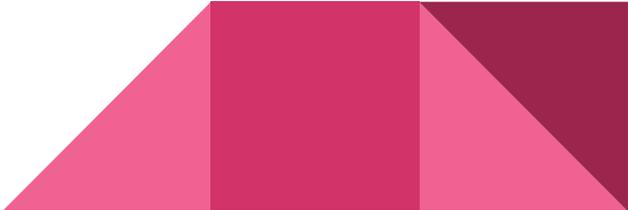
DOCUMENTATION: REMINDERS

- **Don't wait until the last minute! This will stress both you and your coach out!!!**
- **I know it's expensive . . . but if you can have the hard copy of the published work(s) there will be no doubt that your documentation for Category A is complete!**
- **Make sure you have enough copies of the Documentation Forms for each category. One for each judge and one for the contest manager.**
- **Have an organization plan . . . this makes it much easier for you and the person checking documentation!**
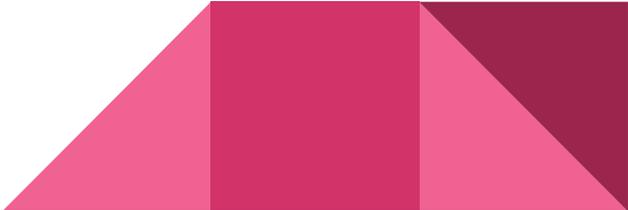
INTERP: THE UNWRITTEN RULES

- **Dress in Business Professional! Gentlemen: Suit, Tie, Dress shoes. Ladies wear an appropriate dress with hose!**
- **Keep hair out of the face!!! Your facial expressions are important to your performance!**
- **Wear appropriate jewelry. Don't overdo it! You don't want the jewelry to do all of the sparkling . . . Let your performance be the star!**
- **Ladies . . . Heels give you a nice stance, but do not wear shoes that you cannot walk in or stand for 7 minutes!**
- **The "black book" is just that a BLACK book. Don't use other colors! Don't read straight from the published book.**

MORE UNWRITTEN RULES!

- **Make sure that your book is the small binder, not for 8 ½ X 11 pages.**
- **Put your typed pages onto a piece of black construction paper. Whether you use slicks or not is up to you . . . but it looks better to see only black pages.**
- **Learn how to hold the book and work with it. Book work helps enhance the performance!**
- **Wait for the judges to finish writing and the timer to be ready before you begin to speak . . . Don't ask, "judges ready, timer ready?" You will know when they are ready!**
- **Wait patiently for your performance order and be polite to the other performers. Give them the respect you would like in return!**

GOOD LUCK!

I wish each of you a great interp. season!

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