

Section 1006: POETRY INTERPRETATION

- (a) **PURPOSE OF THE CONTEST.** The purpose of this contest is to encourage the student to understand, experience and share poetry through the art of oral interpretation.
- (1) *Oral Interpretation.* Oral interpretation, or the study of literature through its performance, can be defined as a demonstration of analysis, performance and communication skills offered publicly on behalf of literature.
  - (2) *Goals of Oral Interpretation.* Oral interpretation focuses on literature in performance through expressive oral reading. The goals of this contest are to encourage the contestant's exploration of a variety of literary selections, and to enhance the performer's and audience's appreciation of literature through the performer's interpretation of the work.
  - (3) *Questions.* The oral interpreter should work from these questions:
    - (A) What elements of the poem are important to performance?
    - (B) What physical, vocal, intellectual and emotional resources can the performer bring to the poem?
    - (C) How can this poem be communicated to the audience?
    - (D) What kind of introduction and commentary will be most effective?
- (b) **ENTRIES.**
- (1) *Representation.* Each participant school in all conferences may enter three students in the contest.
  - (2) *Eligibility.* Each contestant shall be eligible under Subchapter M. Only students in high school are eligible for this contest. Poetry contestants shall not compete at district in prose interpretation or in Lincoln-Douglas debate. See Section 1000 for specific speech eligibility requirements.
- (c) **CONTEST RULES AND GUIDELINES.**
- (1) *Selection of Categories.* Categories are chosen by the UIL staff and the Prose and Poetry Advisory Committee, utilizing suggestions from high school speech coaches and university speech faculty.
  - (2) *Category Guidelines.* The categories are designed to encourage students to explore the wide variety of feeling and form available in poetry. The contestant shall prepare selections from both categories A and B. The categories are discussed and defined in more detail in the *UIL Prose and Poetry Handbook* available through the League office and on the UIL website. Coaches are responsible for reviewing these publications in advance of the contest.
  - (3) *Category Restrictions for "A".* Material chosen for use in Category A Poetry Interpretation shall meet the following restrictions:
    - (A) All selections shall be published, printed material; Internet material shall be published concurrently in hard copy;
    - (B) Selections from plays or screenplays shall not be used;
    - (C) Song lyrics published only as music may be used but for transition purposes only;
    - (D) No contestant shall use an individual poet in more than one category in the contest;
    - (E) No contestant shall use selections from the same literary work more than one year at UIL State Meet; and
    - (F) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.
  - (4) *Category "A": Journey Through Time.* The goal of this category is to examine a decade(s) and/or a social/political movement. In this category, the contestant shall perform a program centered on a time period and/or movement such as but not limited to: The Roaring 20's, The Great Depression, Animal Rights, Anti-War, Apartheid, Arab Spring,

Black Consciousness, Chicano Movement, Civil Rights, Human Rights or Women's Liberation.

The thematic program shall include at least two poems or excerpts of poems by two or more poets. Poems shall be published in hard copy. The program may be woven or may incorporate verbal and/or nonverbal transitions. Song lyrics may be used as transitions only, unless published as poetry. Works co-authored or by anonymous poets are permissible. The poets used in this category shall not be used in Category B.

The introduction should be used to identify the significance of the decade, social or political movement. If the program is woven, it shall be stated in the introduction. If song lyrics are used as transitions, it shall be stated in the introduction.

- (5) *Documentation for Category "A"*. In order to meet category restrictions, the contestant shall provide proof the selections 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 selections 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 the footer. See the UIL *Prose and Poetry Handbook* and the official UIL website for detailed information about acceptable and unacceptable documentation.
- (6) *Category Restrictions for "B"*. Material chosen for use in Category B Poetry Interpretation shall meet the following restrictions:
  - (A) Selections may be published, printed material or online material;
  - (B) Selections from plays or screenplays shall not be used;
  - (C) Song lyrics published only as music shall not be used. If song lyrics have been published as poetry, the poet's biography shall appear on the prescribed website
  - (D) No contestant shall use an individual poet in more than one category in the contest;
  - (E) No contestant shall use selections from the same literary work more than one year at UIL State Meet; and
  - (F) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.
- (7) *Category "B": Journey With Poets*. The contestant shall perform a poem, multiple poems or excerpts of poems, written by one or more poets whose biography appears on the website *PoetryFoundation.org*. Poetry not appearing on *PoetryFoundation.org* may be used as long as the poems are written by the poet(s) whose biography can be found on *PoetryFoundation.org*. Blogs, essays, prose and other non-poetic material found on this website shall not be used.

If using multiple poems, the contestant may weave the program or may incorporate verbal and/or nonverbal transitions. If the program is woven, it shall be stated in the introduction. The poet(s) used in this category shall not be used in Category A of poetry.
- (8) *Documentation for Category "B"*. In order to meet category restrictions, the contestant shall provide proof that the biography of the poet(s) appear(s) on the website *PoetryFoundation.org*. Acceptable documentation is the poet's biographical page from the *PoetryFoundation.org* website. Printouts of the online documentation shall include the URL from *PoetryFoundation.org*.
- (9) *Standards*. In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality and are encouraged to prepare selections of literary merit that the same student has not performed in a previous year. Students shall

not use selections from the same literary work more than one year at UIL State Meet and strongly are discouraged from repeating the same selection at district or regional contests that they performed in a previous year. Selections used by contestants should not offend the moral standards of the community nor be in bad taste. Academic coaches should revise or reject all selections that in any way fail to meet these qualifications.

- (10) *Bibliographic Information.* Students are urged to take to the contest site the original published source of the selection.
- (11) *Introductions.* An introduction is required in both categories. The introduction and/or transitions during the performance shall include the name of the poet(s) and the selection(s) to be performed and should prepare the audience to listen to the selection(s). The introduction should reflect spontaneity, though it should be prepared ahead of time.
- (12) *Manuscripts or Copies.* The contestant should perform the selections reading from manuscripts or copies of the selections that are in a binder. Students shall not read from books or magazines or perform without a manuscript or copy of the selection.
- (13) *Style and Delivery.* Contestants should not use costumes or props.
  - (A) Responsive use of the body (i.e., spontaneous changes in posture, gesture, and place-to-place movement) is permissible. However, this active use of the body should:
    - (i) be appropriate to the demands of the selection;
    - (ii) be a natural outgrowth from the literature to be performed, and
    - (iii) be limited in scope.
  - (B) Only incidental singing in the introduction, transitions, commentary and/or selection may be included.

The judge's opinion regarding style and delivery is final. Coaches are encouraged to prepare contestants for the fact that perceptions of style and delivery will vary from judge to judge.

- (14) *Time Limit.* The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. See (d) (4) below. The penalty for exceeding seven minutes is disqualification from the round by the contest director, with the exception of the final round of State Meet when the contestant shall receive last in the round. The responsibility for keeping within the restricted time limit rests with the contestant.
- (d) **CONDUCTING THE CONTEST.**
- (1) *Selecting the Category.* The director in charge of the contest will determine the category by chance, and, once the category is drawn, shall use that category for all sections that round. The contestants shall be bound by this one category; i.e., in any one contest they will all present selections belonging to one category. The other category will be used if finals are necessary. Contestants who fail to read material from within the selected category shall be disqualified.
  - (2) *Rooms.* In conducting this contest, one room will be needed for each preliminary section, as the sections should be run simultaneously.
  - (3) *Audiences.* Students should be offered the educational opportunity to experience the variety of literature and performances available through UIL participation. Therefore, contestants should listen to each other during the contest. Additionally, coaches of the contestants, and anyone else interested in listening to the performers, are allowed to be in the contest room. No coaching shall be permitted during the contest.
  - (4) *Timekeeper and Signal Standards.* A timekeeper should be provided for each contest to notify the contestants of the amount of time remaining from their total allotted time. The timekeeper should sit in front of the judges and where they can be seen by contestants and should demonstrate before each contestant begins reading the type of time signals to be used. See Section 1003 (b) (4) for timekeeper and signal standards. Timing should begin

with the first word spoken and end with the last word spoken. The responsibility for keeping within the seven-minute time limit rests with the contestant.

(e) **DUTIES OF CONTEST DIRECTOR.**

- (1) *Sections.* If more than eight contestants are entered, preliminary and final rounds shall be held. See Section 1003 (b) (1).
- (2) *Speaker Order.* The contest director shall assign or conduct a drawing for speaker order among the contestants.
- (3) *Interruptions.* The contest director, or the monitor, should prevent any interruption of a speaker during a contest. No cheering is to be permitted.
- (4) *Recording.* Schools and/or individuals are prohibited from recording (audio and/or video) speech contests. The UIL reserves the right to record for educational purposes.
- (5) *Questions.* Questions shall be made to the contest director before the decision of the judges is rendered. The decisions of the meet officials in these matters are final.
- (6) *Judging.* Judging shall be by an odd number of judges or by one judge. At minimum, judges should be high school graduates. A copy of the judging instructions and category descriptors provided by the League office will be given to each judge. Contest directors are responsible for explaining these instructions and categories to the judges. Judges should be instructed not to discuss their decisions with other individuals or judges while judging a given contest. See Section 1003 (b) (2). Coaches may request copies of judging instructions from the League office.
- (7) *Ranking Contestants.* See Section 1003 (b) (3).
- (8) *Unofficial Results.* Until students and/or coaches have had a chance to look at the rankings and the individual evaluation sheets during the announced verification period, results should be announced as unofficial.
- (9) *Ballot Verification Period.* See Section 1003 (b) (6). This procedure is mandatory.
- (10) *Official Results.* See Section 1003 (b) (7).

Section 1007: **PROSE INTERPRETATION**

- (a) **PURPOSE OF THE CONTEST.** The purpose of this contest is to encourage the student to understand, experience and share prose works through the art of oral interpretation.
  - (1) *Oral Interpretation.* Oral interpretation, or the study of literature through its performance, can be defined as a combination of analysis, performance and communication skills offered publicly on behalf of literature.
  - (2) *Goals of Oral Interpretation.* Oral interpretation focuses on literature in performance through expressive oral reading. The goals of this contest are to encourage the contestant's exploration of a variety of literary selections and to enhance the performer's and audience's appreciation of literature through the performer's interpretation of the work.
  - (3) *Questions.* The oral interpreter should work from these questions:
    - (A) What elements of the work are important to performance?
    - (B) What physical, vocal, intellectual and emotional resources can the performer bring to the work?
    - (C) How can this work best be communicated to the audience?
    - (D) What kind of introduction will be most effective?
- (b) **ENTRIES.**
  - (1) *Representation.* Each participant school in all conferences may enter three students in the contest.
  - (2) *Eligibility.* Each contestant shall be eligible under Subchapter M. Only students in high school are eligible for this contest. Prose contestants shall not compete at district in poetry

interpretation or in Lincoln-Douglas debate. See Speech Plan, Section 1000, for specific speech eligibility rules.

(c) CONTEST RULES AND GUIDELINES.

- (1) *Selection of Categories.* Categories are chosen by the UIL staff and the Prose and Poetry Advisory Committee utilizing suggestions from high school speech coaches and university speech faculty.
- (2) *Category Guidelines.* The categories are designed to encourage contestants to explore the wide variety of points of view and feeling available in prose. The contestant shall prepare a selection from both categories A and B. The categories are discussed and defined in more detail in the *UIL Prose and Poetry Handbook* available through the League office and on the UIL website. Coaches are responsible for reviewing these publications in advance of the contest.
- (3) *Category Restrictions for Prose "A".* Material chosen for use in Category A Prose Interpretation shall meet the following restrictions:
  - (A) All selections shall be published, printed material; Internet material shall be published concurrently in hard copy;
  - (B) Selections from plays or screenplays shall not be used in this category;
  - (C) Speeches shall not be used in this category;
  - (D) No contestant shall use an individual writer in more than one category in the contest;
  - (E) No contestant shall use selections from the same literary work more than one year at UIL State Meet; and
  - (F) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.
- (4) *Category "A": Inspiring My Journey.* The goal of this category is to explore the concept of past or present heroes/heroines or survivors. The contestant shall perform a single prose selection. The selection may be fiction or non-fiction, written by one author or a single work written by two or more authors or written anonymously.

The introduction should be used to define the contestant's idea of a hero/heroine or survivor. The selection should reflect these inspirational qualities.

The literary work for this category may include *but is not limited to* short stories, myths, legends, folk tales, science fiction, memoirs and novels. The selection shall not include speeches or plays. The author used in this category shall not be used in category B of prose.
- (5) *Documentation for Category "A".* In order to meet category restrictions, the contestant shall provide proof the selection is 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 is 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 selection. 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.
- (6) *Category Restrictions for Prose "B".* Material chosen for use in Category B Prose Interpretation shall meet the following restrictions:

- (A) All selections may be published, printed material, online material or transcribed material from movies or documentaries;
  - (B) Selections from plays, screenplays, movies and documentaries may be used in this category;
  - (C) Speeches may be used in this category;
  - (D) No contestant shall use an individual writer in more than one category in the contest;
  - (E) No contestant shall use selections from the same literary work more than one year at UIL State Meet; and
  - (F) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.
- (7) *Category "B": Expanding the Journey* The goal of this category is to develop a thematic program using different types of literature. The contestant shall read a minimum of two different types of literary sources by different authors 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 or movie, radio show, play or monologue (see limitations below). Anonymous authors are allowed.
- 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. However, original verbal transitions may be used within the program.
- The introduction and/or transitions shall state the type of literature used and include all titles and authors. Also, the thematic significance of the program should be included in the introduction or transitions. Thematic programs may include, *but are not limited to*: social/cultural issues, archetypes or individuals. If the program is woven, the contestant shall state it in the introduction. The author(s) used in this category shall not be used in Category A of prose.
- (8) *Documentation for Category "B"*. All selections may be published, printed material, online material or transcribed material. The contestant shall prepare and provide for the contest director and each judge a document that lists the types of literature, titles and authors included in the performance for the purpose of insuring that different types of literature are included in the performance and that no author is being used in both categories. No proof of publication for Category B is required.
  - (9) *Standards*. In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality and are encouraged to prepare selections of literary merit that the same student has not performed in a previous year. Students shall not use selections from the same literary work more than one year at UIL State Meet and are strongly discouraged from repeating the same selection at district or regional contests that they performed in a previous year. Selections used by contestants should not offend the moral standards of the community nor be in bad taste. Academic coaches should revise or reject all selections that in any way fail to meet these qualifications as not all material by an author is appropriate for contest material.
  - (10) *Bibliographic Information*. Students are urged to take to the contest site the original published source(s) of the selection.
  - (11) *Introductions*. An introduction is required in both categories. The introduction and/or transitions during the performance shall include the name of the writer(s) and the

selection(s) to be performed and should prepare the audience to listen to the selection. The introduction should reflect spontaneity, though it should be prepared ahead of time.

(12) *Manuscripts or Copies.* The contestant should perform the selections reading from manuscripts or copies of the selections that are in a binder. Students shall not read from books or magazines or perform without a manuscript or copy of the selection.

(13) *Style and Delivery.* Contestants should not use costumes or props.

(A) Responsive use of the body (i.e., spontaneous changes in posture, gesture and place-to-place movement) is permissible. However, this active use of the body should:

- (i) be appropriate to the demands of the selection;
- (ii) be a natural outgrowth from the literature to be performed, and
- (iii) be limited in scope.

(B) Only incidental singing in the introduction, transition, commentary and/or selection may be included.

The judge's opinion regarding style and delivery is final. Coaches are encouraged to prepare contestants for the fact that perceptions of style and delivery will vary from judge to judge.

(14) *Time Limit.* The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. See (d) (4) below. The responsibility for keeping within the restricted time limit rests with the contestant. The penalty for exceeding seven minutes is disqualification from the round by the contest director, with the exception of the final round of State Meet when the contestant shall receive last in the round.

(d) **CONDUCTING THE CONTEST.**

(1) *Selecting the Category.* The director in charge of the contest will determine the category by chance and, once the category is drawn, shall use that category for all selections in that round. The contestants shall be bound by this one category; i.e., in any one contest they will all present selections belonging to one category. The other category will be used if finals are necessary. Contestants who fail to read material from within the selected category shall be disqualified.

(2) *Rooms.* In conducting this contest, one room will be needed for each preliminary section, as the sections should be run simultaneously.

(3) *Audiences.* Students should be offered the educational opportunity to experience the variety of literature and performances available through UIL participation. Therefore, contestants should listen to each other during the contest. Additionally, coaches of the contestants and anyone else interested in listening to the performers are allowed to be in the contest room. No coaching shall be permitted during the contest.

(4) *Timekeeper and Signal Standards.* A timekeeper should be provided for each contest to notify the contestants of the amount of time remaining from their total allotted time. The timekeeper should sit where they can be seen by contestants and should demonstrate before each contestant begins reading the type of time signals to be used. See 1003 (b) (4) for timekeeper and signal standards. Timing should begin with the first spoken word and end with the last spoken word. The responsibility for keeping within the seven-minute time limit rests with the contestant.

(e) **DUTIES OF THE CONTEST DIRECTOR.**

(1) *Sections.* If more than eight contestants are entered, preliminary and final rounds shall be held. See 1003 (b) (1).

(2) *Speaker Order.* The contest director shall assign or conduct a drawing for speaker order among the contestants.

- (3) *Interruptions.* The contest director, or the monitor, should prevent any interruption of a speaker during a contest. Cheering is prohibited.
- (4) *Recording.* Schools and/or individuals are prohibited from recording (audio and/or video) speech contests. The UIL reserves the right to record for educational purposes.
- (5) *Questions.* Questions shall be made to the contest director before the decision of the judges is rendered. The decisions of the meet officials in these matters are final.
- (6) *Judging.* Judging shall be by an odd number of judges or by one critic judge. At minimum, judges should be high school graduates. A copy of the judging instructions and category descriptors provided by the League office should be given to each judge. Contest directors are responsible for explaining these instructions and categories to the judges. Judges should be instructed not to discuss their decisions with other individuals or judges while judging a given contest. See 1003 (b) (2). Coaches may request copies of judging instructions from the League office.
- (7) *Ranking Contestants.* See 1003 (b) (3).
- (8) *Unofficial Results.* Until students and coaches have had a chance to look at the rankings and the individual evaluation sheets, during the announced ballot verification period, results should be announced as unofficial.
- (9) *Ballot Verification Period.* See Section 1003 (b) (6). This procedure is mandatory.
- (10) *Official Results.* See Section 1003 (b) (7).