

UIL - PROCEDURES FOR JUDGES - ELECTRONIC BALLOTS – PROSE

The lead judge should announce, “Turn off all cell phones.” Be firm, please!

1. Access your ballot by logging in to <https://live.Speechwire.com>. Your ballot will be pushed to the email you used to set up your account. Make sure the sound on your laptop is turned down so notifications you receive will not disturb the performances.
2. Rank all contestants (1,2,3,4,5,6); double-check your decision.
3. **You may submit your ranks electronically and then go back and type in comments on each ballot.** The contestants appreciate this written feedback! Make your comments as specific as possible, balancing praise for strong points of the performance and helpful suggestions for future improvements. **Please avoid statements that reflect personal bias against selections and topics, as well as comments that could be harmful to a contestant’s morale.**

ORAL CRITIQUES: The contestants will remain in the contest room for your oral critique. Offer general suggestions, praise, and insight that might be helpful to all contestants. Please avoid specific critiques of individual performers. (DO NOT DISCUSS YOUR RANKINGS.) A total of 15 minutes for the critique period, including all three judges, has been scheduled.

QUESTIONS: Any questions concerning your decisions should be referred to the contest director. Coaches, parents and contestants are not to confer with you at any time concerning your judgment.

DISQUALIFICATION: Questions that might result in disqualification should be referred to the contest director or tournament director. Your testimony on these matters may be requested. If a contestant goes overtime, please go ahead and rank the contestant. **The Contest Director is empowered to disqualify but judges are not.**

About the Contest

Each student has prepared two prose selections for the UIL prose categories. The contest director has drawn at random for the category that all students will use in this round and documentation has been checked pre-tournament. Total presentation time, including introduction and transitions, must not exceed seven minutes. There is no grace period. An introduction is required, although its content, form, and delivery style is left to the student. The introduction (or transition, where applicable) must include the name of the writer and the selection. Performers must utilize a manuscript in the performance.

Evaluating the Performances

Please use the judging criteria below to guide your evaluation of each student’s performance. Your written comments and suggestions for improvement will be most helpful if they offer specific reasons for the judgments you make. Statements which suggest a personal bias toward an author or selection generally are counterproductive. Please keep in mind that the best critiques *teach* and *encourage* the student.

Ranking the Contestants

At the end of the round, you will rank the performers by number - 1st, 2nd, 3rd, etc. - according to your judgment about the quality of the performances. **Do not tie any contestants.** If you are on a panel of judges, please do not confer during the round or before you have completed your ballot. **It is not the responsibility of the judge to disqualify a student.** Any irregularity should be referred to the contest director who may request information from the judge(s) in making a decision.

The best critiques teach and encourage the student. Please offer specific areas of improvement and positive attributes of the performance.

Introduction

- Did the performer prepare you to listen to the selection?
- Did the content meet the category requirements, and did delivery style of the introduction add to the overall effectiveness of the performance?

Selection/Performance

- Was the material appropriate for the performer and the goal of the category?
- Did the performer successfully recreate the narrator, the characters and the scene?
- Did the performer demonstrate an awareness of the narrator’s purpose and audience?
- Did the performer make appropriate use of physical and vocal skills?
- Was the use of manuscript, internal pacing, pauses, and closure appropriate?

Evaluation

- What did you like about the performance and why?
- What areas of improvement are needed?
- Did the performer adhere to the prescribed category?

THANK YOU FOR JUDGING!

2024 – 2025 UIL PROSE CATEGORIES

PROSE CATEGORY A RESTRICTIONS

The material chosen for use in Category A of Prose Interpretation shall meet the following restrictions:

- (A) One to four selections of prose may be used.
- (B) If performing a single selection, the prose shall be published, printed material; internet material shall be prose published concurrently in hard copy.
- (C) If multiple prose selections are used, one prose selection may be unpublished, but not self-authored.
- (D) Selections from plays, screenplays, movies, and monologues shall not be used.
- (E) Speeches shall not be used in this category.
- (F) No contestant shall use the same writer in more than one category in the contest.
- (G) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (H) 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.

Category A: Recognizing Joy: Focusing on the Little Things

The goal of this category is to recognize joy in even the simplest of things. The overall tone of the performance should be joyful.

In this category, the contestant may read a single literary work of prose, an excerpt of a work of prose or may create a program containing no more than four literary works of prose. If a program is used, one prose selection from an unpublished source is allowed in the program but may not be self-authored. The majority of the performance must be *published* prose. The performance should evoke *an appreciation of finding joy*.

For Category A, the performance may be fiction or non-fiction. Co-authored and anonymous works of prose are permissible. The author(s) used in this category shall not be used in Category B of prose.

When using copyrighted material, each member school is responsible for obtaining permission from the publisher for their participant to use the material. UIL assumes no responsibilities for copyright permission to perform material.

The introduction and/or transitions shall include all titles and authors read and **should connect the literature to the goal of the category**. If the program is woven, it shall be stated in the introduction, and the different literary works should be distinguishable through interpretation.

Documentation Requirements

1. If performing a single literary work, it shall be published printed prose.
2. If performing a program, all selections shall be published, printed prose, with the exception that one prose selection may be unpublished, but not self-authored.
3. The contestant shall prepare and **provide for the contest director and each judge** a hard copy of the UIL Prose A Documentation online form.
4. The contestant shall provide proof the selection(s) are published.

Examples of acceptable proof of publication include:

- the original published source
- photocopy of the copyright of the original source
- online printout of Library of Congress cataloging information
- If a prose selection is drawn from a literary collection (anthology), 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 prose selection is included in that book
- A printout from an online source proving the selection is included in the published collection. Printouts of online documentation shall include the URL of the website downloaded in the header or footer
- If a prose selection is drawn from a book containing mixed genre, the contestant shall provide proof the selection is prose

Examples of unacceptable forms of formal documentation include:

- Social media
- Copying and pasting into a word processing document

See the *UIL Prose and Poetry Handbook* provided online and the official UIL website for expanded, detailed information about acceptable and unacceptable documentation. Students are urged, but not mandated, to take to the contest site the original published source of the selection.

2024-2025 UIL PROSE CATEGORIES

PROSE CATEGORY B RESTRICTIONS

The material chosen for use in Category B of Prose Interpretation shall meet the following restrictions:

- (A) A minimum of two prose selections with a maximum of four prose selections shall be used in this program.
- (B) All selections may be published, printed material, internet material or transcribed material from literary sources, but must be prose.
- (C) No contestant shall use the same author in more than one category in the contest.
- (D) Selections from plays, screenplays, movies, and monologues shall not be used.
- (E) Songs lyrics shall not be used as selections or transitions in this performance.
- (F) Anonymous works may be used.
- (G) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (H) 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.

Category B: Inspiring Change: Striving for a Better Tomorrow

The goal of this category is to explore developments that have enhanced our world and to celebrate the positive change over time that has led to a better future. For this reason, students should consider using prose that spans different time periods.

In this category, the contestant shall create a program containing no fewer than two prose selections and no more than four prose selections that shines a light on how our world has evolved for the better, empowering us to move toward a better tomorrow. The program may, *but is not limited to*, examine progress in medicine, mental health, women's suffrage, technology, family relations, science, education, societal roles.

Students may use prose selections from one or more authors. Prose Category B includes fiction, nonfiction, news sources, speeches, essays, letters and diaries. Co-authored and anonymous works of prose are permissible but self-authored pieces shall not be used unless published in hard copy. The author(s) used in this category shall not be used in Category A of prose.

When using copyrighted material, each member school is responsible for obtaining permission from the publisher for their participant to use the material. UIL assumes no responsibilities for copyright permission to perform material.

The introduction and/or transitions shall include all titles and authors read and **should connect the prose to the goal of the category**. If the program is woven, the contestant shall state it in the introduction, and the different prose works should be distinguishable through interpretation.

Documentation Requirements

1. All selections may be published, printed material, online material, or transcribed material from literary sources.
2. The contestant shall prepare and **provide for the contest director and each judge** a hard copy of the UIL Prose B Documentation online form.
3. No proof of publication for Category B is required.
4. If a prose selection is drawn from a book containing mixed genre, the contestant shall provide proof the selection is prose.

See the *UIL Prose and Poetry Handbook* and the official UIL website for expanded, detailed information about acceptable and unacceptable documentation.

Students are urged, but not mandated, to take to the contest site the original source of each published selection.