POETRY

POETRY INTERPRETATION (Section 1006 of the C&CR)

(a) THE CONTEST.
   (1) *Purpose*. The purpose of this contest is to encourage the student to understand, experience and share poetry through the art of oral interpretation.
      (A) 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.
      (B) 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.
   (2) *Format*. Contestants shall prepare selections from both Categories A and B. The literary categories are designed to encourage students to explore the wide variety of feeling and form available in poetry. In any one contest round, the contestants shall be bound by the one selected category. Contestants who fail to read material from within the selected category shall be disqualified. Oral reading of the selection(s), including the introduction and transitions, shall not exceed seven minutes.

(b) ENTRIES.
   (1) *Representation*. Each participant school in all conferences may enter three students in the contest.
   (2) *Eligibility*. 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) RESOURCES. The categories are discussed and defined in detail in the *UIL Prose and Poetry Handbook* and on the UIL website. Coaches are responsible for reviewing these publications in advance of the contest.

(d) 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, as not all material by an author is appropriate for contest material.

(e) 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.

(f) 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.

(g) TIME LIMIT. The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. 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. The responsibility for keeping within the restricted time limit rests with the contestant.

POETRY CATEGORY A RESTRICTIONS

Material chosen for use in Category A of Poetry Interpretation shall meet the following restrictions:

    (A) One to six poems may be used.

    (B) If performing a single selection, the poem shall be published, printed material; internet material shall be poetry published concurrently in hard copy.

    (C) If multiple poems are used, one poem may be unpublished, but not self-authored.

    (D) Selections from plays or screenplays, movies, and monologues shall not be used.

    (E) Song lyrics published as music only and not as poetry may be used, but their use shall be limited to transitions between the poems.

    (F) No contestant shall use the same poet 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 one single poem, an excerpt of a poem or poems, or may create a program containing no more than six literary works of poetry. If a program is used, one poem from an unpublished source is allowed to be included in the program, but it may not be self-authored. The majority of the performance must be *published* poetry. The performance should evoke an appreciation of finding joy.

For Category A, co-authored and anonymous works are permissible. The poet(s) used in this category shall not be used in Category B of poetry.

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.

Unless published as poetry, song lyrics may be used only as transitions between poems. Although these shall not count as poems in the six allowed in this category, lyrics used as transitions should not be excessive, with the focus placed on the poetry itself. If transitions are sung, the singing should be limited in scope.

The introduction and/or transitions shall include all titles and poets 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 poems should be distinguishable through interpretation. If song lyrics are used as transitions between poems, it shall be stated in the introduction.

DOCUMENTATION REQUIREMENTS.

1. If performing a single literary work, it shall be published printed poetry.

2. If performing a program, all selections shall be published, printed poetry with the exception that one poem 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 Poetry A Documentation online form.

4. The contestant shall provide proof the selection(s) are published.

Examples of acceptable proof of published include:

    • the original published source

    • a photocopy of the copyright of the original source

    • online printout of Library of Congress cataloguing information

    • If a poem is drawn from a literary collection (anthology), the contestant shall supply the original source or a photo copy of the table of contents that designates the title of the book and proof the poem is included in that book

    • A printout from an online source proving the poem 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 poetry selection is drawn from a book containing mixed genre, the contestant shall provide proof the selection is poetry

Examples of unacceptable forms of formal documentation include:

    • Social media

    • Copying and pasting into a word processing document

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

Continue reading this handbook and the official UIL website for expanded, detailed information about acceptable and unacceptable documentation.

POETRY CATEGORY B RESTRICTIONS

Material chosen for use in Category B of Poetry Interpretation shall meet the following restrictions:

(A) A minimum of two selections of poetry with a maximum of six selections of poetry shall be used in this program

(B) All poetry may be published, printed material, internet material or transcribed material but must be poetry.

(C) No contestant shall use the same poets in more than one category in the contest.

(D) Selections from plays or screenplays, movies, and monologues shall not be used.

(E) Song lyrics published as music only and not as poetry may be used, but their use shall be limited to transitions between the poems.

(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 poetry that spans different time periods.

In this category, the contestant shall create a program containing no fewer than two poetry selections and no more than six poems 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 poems from one or more poets. Co-authored and anonymous works are permissible, but self-authored pieces shall not be used unless published in hard copy. The poet(s) used in this category shall not be used in Category A of Poetry.

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.

Songs lyrics published as music only and not as poetry may be used but only as transitions between the poems. Although these shall not count as poems in the six allowed in this category, lyrics used as transitions should not be excessive, with the focus placed on the poetry itself. If transitions are sung, the singing should be limited in scope.

The introduction and/or transitions shall include all titles and poets read and **should connect the poetry to the goal of the category.** If the program is woven, it shall be stated in the introduction, and the different poems should be distinguishable through interpretation. If song lyrics are used as transitions between poems, it shall be stated in the introduction.

DOCUMENTATION REQUIREMENTS

1. All poems may be published, printed material, online material or transcribed material.

2. The contestant shall prepare and **provide for the contest director and each judge** a hard copy of the UIL Poetry B Documentation online form.

3. No proof of publication for Category B is required.

4. If a poetry selection is drawn from a book containing mixed genre, the contestant shall provide proof the selection is poetry.

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

Continue reading this handbook and the official UIL website for expanded, detailed information about acceptable and unacceptable documentation.

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 and students should revise or reject all selections that in any way fail to meet these qualifications.

BIBLIOGRAPHIC INFORMATION

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

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.

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.

STYLE AND DELIVERY

Contestants should not use costumes or props.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.

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.

 TIME LIMIT.. The time limit for each performance including introduction and any transitional material may nexceed seven minutes. There is no grace period. 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.

PROSE

PROSE INTERPRETATION (Section 1007 of the C&CR)

(a)   THE CONTEST.

  (1)   *Purpose*. The purpose of this contest is to encourage the student to understand, experience and share prose through the art of oral interpretation.

    (A)   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.

    (B)   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.

  (2)   *Format*. Contestants shall prepare selections from both Categories A and B. The literary categories are designed to encourage students to explore the wide variety of points of view and feeling available in prose. In any one contest round, the contestants shall be bound by the one selected category. Contestants who fail to read material from within the selected category shall be disqualified. Oral reading of the selection(s), including the introduction and transitions, shall not exceed seven minutes.

(b)   ENTRIES.

  (1)   *Representation*. Each participant school in all conferences may enter three students in the contest.

  (2)   *Eligibility*. 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)   RESOURCES. The categories are discussed and defined in detail in the *UIL Prose and Poetry Handbook* and on the UIL website. Coaches are responsible for reviewing these publications in advance of the contest.

(d)   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, as not all material by an author is appropriate for contest material.

(e) 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.

(f) 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.

(g) TIME LIMIT. The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. 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. The responsibility for keeping within the restricted time limit rests with the contestant.

PROSE CATEGORY A RESTRICTIONS

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

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 prose. Examples of acceptable proof of publication include:

• the original published source

• a photocopy of the copyright of the original source

• online printout of Library of Congress cataloguing information

• If a prose 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 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

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

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PROSE CATEGORY B RESTRICTIONS
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 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
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.

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

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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 discour-

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aged 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 and students should revise or reject all selections that in any way fail to meet these qualifications.

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

NTRODUCTIONS, 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.

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.

STYLE AND DELIVERY
Contestants should not use costumes or props.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.

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.

TIME LIMIT.. The time limit for each performance including introduction and any transitional material may nexceed seven minutes. There is no grace period. 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.