2

Getting Started

As you begin to immerse yourself in oral interpretation not only as an art form but also as a forensic activity, the most important initial step is gaining knowledge of the contest rules and procedures. It is critical to read the UIL rules carefully because adherence to the details is essential for success in competition. They are provided in this chapter for you to study carefully and completely.

Section 1000: SPEECH

(a) EVENTS AND ENTRIES. The UIL speech program shall consist of events divided into three basic skill categories: debate, oral interpretation and extemporaneous speaking. Students are permitted to enter two events in speech, and Cross-Examination Team Debate (see [b] Scheduling). The eligibility section requirements of each contest shall be met and no more than one event shall be selected from each of the following categories:

1. Debate.
   (A) Cross-Examination Team Debate
   (B) Lincoln-Douglas
2. Interpretation.
   (A) Prose Interpretation
   (B) Poetry Interpretation
3. Extemporaneous Speaking.
   (A) Informative Speaking
   (B) Persuasive Speaking

If You Enter: You May Not Enter These Contests:

Team Debate Lincoln-Douglas Debate
Lincoln-Douglas Debate Team Debate, Prose Interpretation,
Prose Interpretation Poetry Interpretation
Poetry Interpretation Lincoln-Douglas Debate, Poetry
Informative Speaking Persuasive Speaking
Persuasive Speaking Informative Speaking

Note. There is no restriction on entering Congress in addition to other speech or academic events.

(b) SCHEDULING. In addition to restrictions of individual contest plans, it is imperative that students and academic coaches become familiar with the Academic Conflict Pattern when selecting contests for competition. This pattern is provided on the UIL website. Students who want to double enter may request that they be allowed to speak first or second in a section but may not request to be placed in the bottom one-half of the section. If the double entry is not prohibited above, contest directors may allow the double entry if the necessary accommodations do not inconvenience other contestants. Contest directors are to use their best judgment in the matter. There shall be no protest of their decisions.

(c) 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.
INDIVIDUAL SPEECH CONTESTS
(a) PURPOSE. The purpose of each of the individual speech contests is to stimulate the student’s ability to communicate ideas and information to an audience. In the extemporaneous informative speaking and extemporaneous persuasive speaking contests, these ideas are essentially those of the speaker, derived from the speaker’s background of research on current events. In poetry interpretation and prose interpretation, the student is challenged to ascertain and communicate the ideas of an author through a literary selection, based on the student’s understanding and research.

(b) GENERAL INSTRUCTIONS.
(1) Sections. A section shall consist of no more than eight contestants. If nine or more students enter a single contest, preliminary and final rounds shall be held. Preliminary round sections shall be divided as equally as possible. The following chart shall be used to determine the number of sections and finalists in each section:

<table>
<thead>
<tr>
<th>No. Entries</th>
<th>Preliminaries</th>
<th>Participants Advancing to Final Round</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>None*</td>
<td>Final Round</td>
</tr>
<tr>
<td>9-16</td>
<td>2 Sections</td>
<td>1st, 2nd, 3rd from each section</td>
</tr>
<tr>
<td>15-24</td>
<td>3 Sections</td>
<td>1st, 2nd from each section</td>
</tr>
<tr>
<td>20-32</td>
<td>4 Sections</td>
<td>1st, 2nd from each section</td>
</tr>
<tr>
<td>32-39</td>
<td>8 Sections</td>
<td>1st from each section</td>
</tr>
</tbody>
</table>

* If desired, a preliminary round may be held.

Contestants should be entered on the district online entry form according to strength. Contest directors should section by distributing first, second and third place district entries as equally as possible, avoiding when possible, placing contestants from the same school in the same section. At the regional level, first, second and third place district winners should be distributed as equally as possible throughout the sections.

INDIVIDUAL SPEECH CONTESTS, GENERAL INSTRUCTIONS

(2) Judging All Individual Speech Contests. Judging shall be by an odd number of judges or by one judge. In any event, the contest director should make every attempt to secure competent judges who have had training in the field of speech. At minimum, judges should be high school graduates. In so far as possible, the judges should not know which school contestants represent. A copy of the judging instructions provided by the League office should be given to each judge. Prose and poetry judges for high school oral interpretation should be given literary categories prior to the meet. 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. The responsibility of the judge is to rank the speaker, evaluate the performance, and give constructive suggestions for the benefit of the speaker. Written evaluations are encouraged.

(3) Timekeeper and Signal Standards.
(A) A timekeeper should be provided for each contest to notify the contestant of the amount of time remaining from the 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 the type of time signals to be used. The time cards are a much preferred method of signal.

(B) A timekeeper should use timecards to indicate to the speaker the remaining time. When the speaker begins to talk, the card marked “7” should be held so that the speaker can see it. When the speaker has talked for one minute, the card marked “6”, should be held so the speaker can see it, which indicates six minutes remaining, etc. When the speaker has talked for six minutes the timekeeper should raise the card marked “1” above his/her head. When only 30 seconds remain, the timekeeper should raise the “1/2” card (preferably a yellow card) above the head. At the end of the full seven minutes, the timekeeper should hold the “stop” card (preferably a red card) above the head. An interpretative contestant who is still speaking as the “stop” card has been raised is deemed to have gone over seven minutes. Prose and poetry contestants may not go over seven minutes without disqualification. In informative and persuasive speaking, the speaker may complete only the sentence in progress without disqualification. The responsibility for keeping within restricted time limit rests with the contestant.

(4) Ranking the Contestants.
(A) At the close of the contest, the judges shall rank all speakers by numbers: 1, 2, 3, etc. The contest director will supervise tabulation of contest results, using the official UIL Talktab speech tabulation software. Points are to be awarded through sixth place in accordance with Section 902.

(B) In the case of panel judging, the following criteria, in the following order, shall be used to determine all ranks: (1) majority or BETTER; (2) lowest sum; (3) judges’ preference; (4) decimal equivalent; (5) judges’ preference to break decimal ties; (6) lowest sum of all tournament ballots (7) blind draw, except
at state finals. When a place has been determined, the contest director shall revert back to the first criteria (majority or BETTER) to determine the next rank, unless there is a tie, whereupon all contestants who are tied shall be awarded a place before going on to another contestant or place. NOTE: At no time during tabulation should judges discuss their ranks or confer with one another regarding ranks - item (iii) below, “Judges’ Preference” is a method of tabulation and does NOT infer that judges confer to reach a preference. See * in (C) below for instructions on tabulating judges’ preference.

(i) Any contestant who receives a majority of firsts shall be awarded first place.
(ii) In the event that no contestant receives a majority of firsts, the contestant with the lowest sum of total ranks shall be awarded first place.
(iii) If, at this point, two or more contestants tie with the same low sum of total ranks, the tie shall be broken by the use of judges’ preference. See (C) * below for instructions on determining judges’ preference.
(iv) In any case where there is a tie, all contestants who are tied shall be awarded a place before going on to another contestant or place.
(v) Should a tie occur at this point among three or more contestants which cannot be broken by judges’ preference, the ranks of only the tied contestants shall be converted to decimal equivalents on the following scale:

<table>
<thead>
<tr>
<th>Rank</th>
<th>Decimal Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>1.00</td>
</tr>
<tr>
<td>Second</td>
<td>0.50</td>
</tr>
<tr>
<td>Third</td>
<td>0.33</td>
</tr>
<tr>
<td>Fourth</td>
<td>0.25</td>
</tr>
<tr>
<td>Fifth</td>
<td>0.20</td>
</tr>
<tr>
<td>Sixth</td>
<td>0.17</td>
</tr>
<tr>
<td>Seventh</td>
<td>0.14</td>
</tr>
<tr>
<td>Eighth</td>
<td>0.13</td>
</tr>
</tbody>
</table>

The contestant with the highest sum total of the decimal value of ranks shall be awarded first place.

(vi) If after converting to decimal values two contestants remain tied with equal sums of decimal values, this tie shall be broken by judges’ preference.
(vii) If, at this point, contestants remain tied, the sum of the ranks of all tournament ballots in the contest event of the tied contestants, including preliminary rounds, shall be taken. The contestant with the lowest sum shall be placed higher.
(viii) Should a tie among three or more contestants occur which cannot be broken by these methods, it shall be broken by a blind draw, except for state finals.

(C) Second place shall be determined next. If a tie existed for first place, after breaking the tie by the above methods, the person who was tied with the first place winner is automatically given second place. If no tie existed, revert to the first ranking criteria (majority or BETTER.) A contestant (not already awarded a place) ranked second OR BETTER by a majority of the judges shall be awarded second place. If, however, no contestant receives a majority of seconds OR BETTER or if two unranked contestants receive a majority of seconds OR BETTER. (i.e., ranks of 1 and 2, or 2 and 2), then the contestant with the lowest sum of total ranks shall be awarded second. In the following example, both unranked contestants have a majority of seconds OR BETTER, so contestant #2, whose sum of total ranks is lower, is ranked second. Contestant #1 is then awarded third before any other contestant or place is considered, and the next place to be awarded is fourth.

<table>
<thead>
<tr>
<th>Contestant</th>
<th>Judge A</th>
<th>Judge B</th>
<th>Judge C</th>
<th>Total</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>7</td>
<td>3rd</td>
</tr>
<tr>
<td>Two</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>6</td>
<td>2nd</td>
</tr>
<tr>
<td>Three</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>N/A</td>
<td>1st</td>
</tr>
</tbody>
</table>

*In the next example, first place was awarded to a contestant with a majority of firsts, and no contestant had a majority of seconds OR BETTER. Contestants 1 and 2 have the same sum of total ranks, so the tie for second shall be determined by judges’ preference.

<table>
<thead>
<tr>
<th>Contestant</th>
<th>Judge A</th>
<th>Judge B</th>
<th>Judge C</th>
<th>Total</th>
<th>Preference</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>10</td>
<td>-</td>
<td>2nd</td>
</tr>
<tr>
<td>Two</td>
<td>4</td>
<td>2</td>
<td>4</td>
<td>10</td>
<td>-</td>
<td>3rd</td>
</tr>
</tbody>
</table>

Contestant 1 is ranked higher (or receives higher preference) than contestant 2 by two of the three judges (A & C), and is awarded second place. Contestant 2 shall be awarded third place before any other contestant or place is considered. Any tie between only two contestants can be broken by judges’ preference.
(D) Many three-way ties, where three contestants have the same sum of total ranks, can also be broken by determining judges’ preference, as in the following example:

<table>
<thead>
<tr>
<th>Contestant</th>
<th>Judge A</th>
<th>Judge B</th>
<th>Judge C</th>
<th>Total</th>
<th>Preference</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>1</td>
<td>4</td>
<td>4</td>
<td>9</td>
<td>– –</td>
<td>3rd</td>
</tr>
<tr>
<td>Two</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>9</td>
<td>+ +</td>
<td>1st</td>
</tr>
<tr>
<td>Three</td>
<td>5</td>
<td>1</td>
<td>3</td>
<td>9</td>
<td>+ –</td>
<td>2nd</td>
</tr>
<tr>
<td>Four</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>13</td>
<td></td>
<td>5th</td>
</tr>
<tr>
<td>Five</td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>10</td>
<td>+</td>
<td>4th</td>
</tr>
<tr>
<td>Six</td>
<td>6</td>
<td>6</td>
<td>1</td>
<td>13</td>
<td>–</td>
<td>6th</td>
</tr>
</tbody>
</table>

No speaker has a majority of firsts, and three speakers are tied with a rank sum of 9. Compare speaker #1 to speaker #2, and two of three judges (B & C) ranked #2 higher. A (+) beside speaker #2 in the preference column, and a (–) beside #1 indicate the judges’ preference. Now compare speaker #1 to the other contestant involved in the tie, speaker #3. Two judges (B & C) ranked #3 higher than #1, indicated by a (+) in the preference column for speaker #3, and a (–) in the preference column for #1. Now compare speaker #2 to speaker #3, and note that two of the three judges (A & C) ranked speaker #2 higher, as indicated by a (+) in the preference column for speaker, #2, and a (–) for speaker #3. The two (+)’s for speaker #2 in the judges’ preference column indicate that speaker #2 was preferred over both other contestants, so this speaker is awarded first place. Speaker #3 was ranked higher than speaker #1 by two of the three judges, so contestant #3 is awarded second place. Contestant #1 is then awarded third place.

Please note that although speaker #5 has a majority of second place ranks, this contestant is not awarded second place, because all three contestants tied for first shall be ranked before considering other contestants or places. The next place to be determined is fourth place, and speaker #5 is the only unranked contestant with a majority of fourths OR BETTER (two second place ranks). Therefore contestant #5 is awarded fourth place. The next place to be determined is fifth, and speaker #4 is the only unranked contestant with a majority of fifths or better. Therefore, contestant #4 is awarded fifth place, and speaker #6 is awarded sixth.

(E) Should a tie occur at this point among three or more contestants which cannot be broken by judges’ preference, the ranks of only those contestants involved in the tie shall be converted to their decimal equivalent. See Section 1003 (b) (3) (B) (v). In the following example, contestant #2 has a majority of firsts and is awarded first place. No unranked contestant has a majority of seconds or better, and contestants #1, #3, and #5 have the same total low sum of ranks.

<table>
<thead>
<tr>
<th>Contestant</th>
<th>Judge A</th>
<th>Judge B</th>
<th>Judge C</th>
<th>Total</th>
<th>Preference</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>1</td>
<td>6</td>
<td>4</td>
<td>11</td>
<td>+ –</td>
</tr>
<tr>
<td>Two</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Three</td>
<td>3</td>
<td>2</td>
<td>6</td>
<td>11</td>
<td>– +</td>
</tr>
<tr>
<td>Four</td>
<td>6</td>
<td>3</td>
<td>5</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Five</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>11</td>
<td>– –</td>
</tr>
<tr>
<td>Six</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

Judges’ preference cannot be determined because no contestant is given preference over both others. Only the ranks of the tied contestants shall be converted to their decimal equivalent as follows:

<table>
<thead>
<tr>
<th>Contestant #1</th>
<th>Contestant #3</th>
<th>Contestant #5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st = 1.00</td>
<td>3rd = 0.33</td>
<td>4th = 0.25</td>
</tr>
<tr>
<td>6th = 0.17</td>
<td>2nd = 0.50</td>
<td>5th = 0.20</td>
</tr>
<tr>
<td>4th = 0.42</td>
<td>6th = 0.17</td>
<td>2nd = 0.50</td>
</tr>
<tr>
<td>1.42</td>
<td>1.00</td>
<td>.95</td>
</tr>
</tbody>
</table>

Contestant #1 has the highest sum total of decimal value, and is awarded second place. Contestant #3 has the next highest total, and is awarded third place, and contestant #5 is awarded fourth place. Both contestants remaining unranked have a majority of fifths OR BETTER. Therefore, contestant #6, with the lowest sum of total ranks, is awarded fifth place and contestant #4 is awarded sixth.
(F) If after conversion to decimal values, two contestants remained tied, this tie shall be broken by judges’ preference, as in the following example of three contestants tied for first:

<table>
<thead>
<tr>
<th>Contestant</th>
<th>Judge A</th>
<th>Judge B</th>
<th>Judge C</th>
<th>Total</th>
<th>Pref Value</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>8</td>
<td>1.70</td>
<td>1st</td>
</tr>
<tr>
<td>Two</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>8</td>
<td>+1.58</td>
<td>2nd</td>
</tr>
<tr>
<td>Three</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>8</td>
<td>–1.58</td>
<td>3rd</td>
</tr>
</tbody>
</table>

In this example, judges’ preference cannot be determined among the three tied contestants. When ranks are converted to decimal value, contestant #1 has the highest total and is therefore awarded first place. Now judges’ preference shall be used to break the simple two-way tie between contestants #2 and #3. Two of the three judges (A & B) ranked contestant #2 higher than #3, and contestant #2 is awarded second place. Contestant #3 shall be awarded third place before any other contestant is considered.

(G) If, at this point, contestants remain tied, the sum of all tournament ballots in the contest event of the tied contestants, including preliminary rounds, shall be taken. The contestant with the lowest sum shall be placed higher.

(H) If, at this point, should a tie still exist that cannot be broken by these methods, the tie shall be broken by a blind draw, except at State Finals. All tied contestants shall be awarded ranks by a blind draw before any other contestant or place is considered. Points shall be divided equally in accordance with Section 902.

(I) Contestants who are disqualified receive no place and no points.

(5) Unofficial Results. Until students and/or coaches have had a chance to look at the rankings and at the individual evaluation sheets during the announced verification period, results should be announced as unofficial.

(6) Ballot Verification Period. After the preliminary and final rounds (excluding final round at State) and the announcement of unofficial rankings, the individual evaluation sheets for each contestant shall be made available to the contestant and/or the coach. Unofficial rankings of each round should be available printed from the official UIL TalkTab software during this verification period. It then becomes the responsibility of the student and/or the coach to question any tabulation error before the official results of those advancing to the final round or being awarded medals is announced. Students and/or coaches who are not present for this announced ballot verification period forfeit their opportunity to verify tabulation. Approximately 15 minutes should be allotted for this verification period. This is designed as a time to verify tabulation, not a time to question the decision or ranking that a judge has given the student.

(7) Official Results. At the end of the ballot verification period, rankings shall be read and posted as Official Results. No questions may be raised after this point.

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. Each contestant shall be eligible under Subchapter M of the C&CR. 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 of the C&CR 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.

CONDUCTING THE CONTEST

(1) Selecting the Category. The director in charge of the contest will determine the category by a random draw, 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 Individual Speech Contests, General Instructions (b) (4) for timekeeper and signal standards. The responsibility for keeping within the seven-minute time limit rests with the contestant.

DUTIES OF CONTEST DIRECTOR.

(1) Sections. If more than eight contestants are entered, preliminary and final rounds shall be held. See General Instructions (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 with experience in oral interpretation. 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 Individual Speech Contests, General Instructions (b) (2). Coaches may request copies of judging instructions from the League office.

(7) Ranking Contestants. See Individual Speech Contests, General Instructions (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.
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 source shall be published, printed material; internet material shall be published concurrently in hard copy.
(C) If multiple selections are used, one selection may be unpublished.
(D) Selections from plays or screenplays, movies, and monologues shall not be used.
(E) Song lyrics published only as music may be used, but for transition purposes only.
(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: This Is Me: The goal of this category is to examine the performer’s ancestry, origin, heritage, and/or dreams and aspirations. The performer should explore their own personal background and/or what their future may hold.

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. If a program is used, one poem from an unpublished source is allowed to be included in the program. The majority of the performance must be published poetry. The intent of this category is not to encourage an entirely originally-authored program.

Unless published as poetry, song lyrics may be used only as transitions, and if transitions are sung, the singing should be limited in scope. For this category, co-authored and anonymous works are permissible. The poet(s) used in this category shall not be used in Category B of poetry.

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, it shall be stated in the introduction.

DOCUMENTATION REQUIREMENTS.
1. If performing a single literary work, it shall be published printed material.
2. If performing a program, all selections shall be published, printed material with the exception that one selection may be unpublished.
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, 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 poem is included in that book, such as a photocopy of the first page of the poem
   • 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
5. Examples of unacceptable forms of formal documentation include:
   • Social media (such as Facebook, Twitter, Tumblr)
   • Copying and pasting into a word processing document

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

BIBLIOGRAPHIC INFORMATION
Students are urged, but not mandated, to take to the contest site the original published source of the selection.
POETRY CATEGORY B RESTRICTIONS
Material chosen for use in Category B of Poetry Interpretation shall meet the following restrictions:
(A) One to six poems may be used.
(B) All poetic works may be published, printed material, internet material or transcribed material.
(C) No contestant shall use the same poets in more than one category in the contest.
(D) Anonymous works shall not be used.
(E) Song lyrics published only as music shall not be used.
(F) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
(G) 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: This Speaks to Me: The goal of this category is to select poetry that speaks to the performer. This category is reader’s choice.

In this category, the contestant may read a single poem, an excerpt of a poem or may create a program containing no more than six poems. For this category, poetry may include traditional and contemporary poetry and novels-in-verse. Coauthored poems are permissible. Anonymous works are prohibited. The poet(s) used in this category shall not be used in Category A of poetry.

The introduction and/or transitions shall include all titles and poets read and should relate to the audience why the poetry was chosen. If the program is woven, it shall be stated in the introduction, and the different poems should be distinguishable through interpretation.

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.

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.

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

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. Manuscripts or copies of the selections performed should be available during the contest, if requested by the contest director.

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.
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 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. Each contestant shall be eligible under Subchapter M of the C&CR. 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 of the C&CR 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 atUIL 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.

CONDUCTING THE CONTEST

(1) Selecting the Category. The director in charge of the contest will determine the category by a random draw 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 Individual Speech Contests, General Instructions (b) (4) for timekeeper and signal standards. The responsibility for keeping within the seven-minute time limit rests with the contestant.

**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) of the C&CR.
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 with experience in oral interpretation. 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 Individual Speech Contests, General Instructions (b) (2). Coaches may request copies of judging instructions from the League office.
7. **Ranking Contestants.** See Individual Speech Contests, General Instructions (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 Individual Speech Contests, General Instructions (b) (6). This procedure

**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 literature may be used.
(B) If performing a single selection, the source shall be published, printed material; internet material shall be published concurrently in hard copy.
(C) If multiple selections are used, one selection may be unpublished.
(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: This is Me: The goal of this category is to examine the performer’s ancestry, origin, heritage, and/or dreams and aspirations. The performer should explore their own personal background and/or what their future may hold.

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. If a program is used, one selection from an unpublished source is allowed to be included in the program. The majority of the performance must be published prose. The intent of this category is not to encourage an entirely originally-authored program.

The performance may be fiction or non-fiction. Examples may include, but are not limited to oral histories, testimonies, interviews, and letters. For this category, co-authored and anonymous works are permissible. The author(s) used in this category shall not be used in Category B of prose.

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.
1. If performing a single literary work, it shall be published printed material.
2. If performing a program, all selections shall be published, printed material, with the exception that one may be unpublished.
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
   - a photocopy of the copyright of the original source
   - online printout of Library of Congress cataloguing information
   - If a 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. Printouts of online documentation shall include the URL of the website downloaded in the header or footer
5. Examples of unacceptable forms of formal documentation include:
   - Social media (such as Facebook, Twitter, Tumblr)
   - Copying and pasting into a word processing document

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

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

PROSE CATEGORY B RESTRICTIONS
Material chosen for use in Category B of Prose Interpretation shall meet the following restrictions:
(A) One to four selections of literature may be used.
(B) All selections may be published, printed material, internet material or transcribed material.
(C) No contestant shall use the same author in more than one category in the contest.
(D) Anonymous works shall not be used.
(E) Selections from plays or screenplays, movies, and monologues shall not be used.
(F) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
(G) 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: This Speaks to Me. The goal of this category is to select literature that speaks to the performer. This category is reader’s choice.

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. For this category, prose includes fiction, nonfiction, news sources, speeches, essays, letters and diaries. Co-authored works are permissible. Anonymous works are prohibited. The author(s) used in this category shall not be used in Category A of prose.

The introduction and/or transitions shall include all titles and authors read and should relate to the audience why the literature was chosen. If the program is woven, the contestant shall state it in the introduction, and the different works should be distinguishable through interpretation.

DOCUMENTATION
1. All selections 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 Prose B Documentation online form.
3. No proof of publication for Category B is required.
See the UIL Prose and Poetry 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.

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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. Manuscripts or copies of the selections performed should be available during the contest, if requested by the contest director.

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.