

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.* 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.

Prose and Poetry Interpretation Handbook

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. 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 cataloging 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.

In addition, the contestant shall prepare and provide for the contest director and each judge a copy of the UIL Poetry A Documentation online form that lists the theme of the performance, as well as titles and poets included in the performance, for the purpose of insuring that no theme/subject matter or poet is being used in both categories.

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.

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 and Poetry Interpretation Handbook

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 (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.

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.

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 works through the art of oral interpretation.
 - (A) 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.

(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 member 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 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.

(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.

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.

DOCUMENTATION

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

Prose and Poetry Interpretation Handbook

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. 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 cataloging 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.

In addition, the contestant shall prepare and provide for the contest director and each judge a hard copy of the UIL Prose A Documentation online form that lists the theme of the performance, as well as title and author included in the performance, for the purpose of insuring that no theme/subject matter or author is being used in both categories.

BIBLIOGRAPHIC INFORMATION

Students are urged 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) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (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.

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.

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.

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 (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.

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.

Prose and Poetry Interpretation Handbook

- (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 is mandatory.
- (10) *Official Results*. See Individual Speech Contests, General Instructions (b) (7).

How to Run A Meet - Instructions for Contest Directors

These directions expand upon, but do not replace, the information in the *UIL Constitution and Contest Rules*. The contest director should read Sections 1000, 1003 and 1006 of the Constitution, the rules in this handbook, then read these guidelines for additional details. See also the Academic Quick Reference Chart, found on the UIL website.

Contest directors may choose to ask that documentation be sent prior to the meet. This allows for a quicker and more efficient documentation check process on contest day. If the district committee or region is inclined to request such, the contest director should have a system in place for requesting documentation prior to the meet and communicate this with the schools involved.

Before the contest

REGIONAL ADVISORY COMMITTEE (REGION)

The League office appoints a committee of speech and debate coaches to advise and assist the regional contest director before, during and after the meet. A list will be sent from the State office in late fall. Include these committee members in conducting a planning meeting for regional competition. Their knowledge and insight will help ensure a smooth contest day.

ROOMS

- Contest assembly room where the category to be performed is drawn and documentation check may occur
- A separate room for each section in the preliminary round
- Tabulation room (may be shared with other speech events) Contest directors should inform coaches if the tabulation room will be “closed” or “open.”

MATERIALS AND EQUIPMENT

The contest director provides the following:

- Stopwatch and time cards for each section, timing instructions from the contest rules
- Copy of current Constitution and Contest Rules, *UIL Prose and Poetry Interpretation Handbook*. (downloaded from the UIL website)
- Computer software for tabulating results: download from the speech page of the UIL website. (See Tabulating Results)

CONTEST PACKET

The League office provides the following:

- Individual evaluation sheets
- Master Ballots/instructions to judges
- Timekeeping Record Sheet
- Judges’ Ranking Sheet for a panel of judges
- Category description sheets
- Instructions to contest directors for documentations check
- (REGION) State Meet information cards for state qualifiers (5)
- (REGION) “No-Show” forms
- (REGION) Meet Evaluation

PERSONNEL

- Sufficient number of competent and objective judges (1, 3, or 5 per section)
At minimum, judges should be high school graduates.
- Chairperson/Timekeeper (1 per section; judges should not serve as timekeepers)
- Tabulation room staff (2-3)

STUDENTS
ARE PROHIBITED
from using the same
literature more than
one year in UIL State
Meet poetry contest.

INVENTORY ALL
materials well in
advance to make
sure you have what
you need. If neces-
sary, photocopy any
of the UIL forms you
may require.

COACHES OF
contestants entered
may be used to
help administer the
contest but should
not judge their own
students.

FOR MORE information on substitution, see C&CR, Section 903 and 904.

SUBSTITUTION (DISTRICT)

Before the contest begins, students may be substituted for entries on the official district meet online entry form if the substitutes present the contest director with substitute eligibility forms or letters from the superintendent or designated administrator certifying their eligibility. At the conclusion of the meet, submit the letters to the district director. Make sure changes are entered into the Spring Meet Online Entry System.

ALTERNATES (REGION)

If a student who has qualified for the regional meet is unable to attend, district officials should notify in writing the alternate (listed on the district results form) who should then be permitted to compete. Only the designated alternate from that district is allowed to fill the empty slot.

SCHEDULING

If space permits, run the prose and poetry contests at the same time, as contestants are not allowed to enter both. Two and one-half hours has been allotted for the preliminary round of this contest. It is critical to stay on schedule since some students may need to go to other events. A verification period is required after the preliminary round and after the final round before the official results are announced.

SECTIONING REQUIREMENTS

Section 1003(b)(1) of the C&CR specifies how many sections are required based on the number of contestants entered. This sectioning is mandatory. The chart from the C&CR is reproduced below:

No. Entries	Preliminaries	Participants Advancing to Final Round
1- 8	None*	Final Round
9-16	2 Sections	1st, 2nd, 3rd from each section
15-24	3 Sections	1st, 2nd from each section
20-32	4 Sections	1st, 2nd from each section
32-39	8 Sections	1st from each section

* 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.

DISTRICT SECTIONING (DISTRICT)

Assign contestants to sections for the preliminary round in accordance to the C&CR. For example, an event with 24 contestants may be arranged into three or four prelim sections. Avoid, when possible, placing contestants from the same school in the same section. Distribute first, second and third place entries as equally as possible throughout the sections.

Under no circumstances are different sections of the same event to be run at different times.

REGIONAL SECTIONING (REGION)

Sectioning is conducted the same way at the regional level as it is at district, but it is critical to distribute first, second and third place district winners as equally as possible throughout the sections. For example, avoid placing all the first places from districts in the same section which would most likely result in a strong section. The following rubric illustrates how the first, second and third places from eight districts are sectioned accordingly.

Example One: Three Preliminary Sections (not speaking order)

Section 1	Section 2	Section 3
D - P	D - P	D - P
1 - 1	1 - 2	1 - 3
2 - 3	2 - 1	2 - 2
3 - 2	3 - 3	3 - 1
4 - 1	4 - 2	4 - 3
5 - 3	5 - 1	5 - 2
6 - 2	6 - 3	6 - 1
7 - 1	7 - 2	7 - 3
8 - 3	8 - 1	8 - 2

"D" DENOTES "district"

"P" DENOTES "place"

Example Two: Four Preliminary Sections (not speaking order)

Section 1	Section 2	Section 3	Section 4
D - P	D - P	D - P	D - P
1 - 1	1 - 2	1 - 3	2 - 1
2 - 2	2 - 3	3 - 1	3 - 2
3 - 3	4 - 1	4 - 2	4 - 3
5 - 1	5 - 2	5 - 3	6 - 1
6 - 2	6 - 3	7 - 1	7 - 2
7 - 3	8 - 1	8 - 2	8 - 3

SPEAKING ORDER

Competitors may request to be placed first or second in the round in order to compete in a nonconflicting event, but students may not request to be placed in the last half of the round. The contest director may randomly determine speaking order, or contestants may draw for speaking order.

(DISTRICT) If the contest director determines speaking order, each school should receive a variety of speaking positions. For example, if a school enters three students, ideally the three students from that school should receive an early, middle, and late speaking position. If the contestants do not draw to determine speaking order for finals, the contest director should assign speaking order so that a student has a different position for finals than he or she had in prelims (e.g., speaker #1 in prelims and #4 in finals). Speakers prefer drawing for speaking order.

(REGION) If speaking order is determined by the contest director, each district should receive a variety of speaking positions. Ideally the three contestants from a district should receive an early, middle and late speaking position. The following chart (based on example 1, previous page) illustrates giving the three places from a district a variety of speaking positions.

Section 1	Section 2	Section 3
D - P	D - P	D - P
1. 1 - 1	1. 6 - 3	1. 4 - 3
2. 2 - 3	2. 7 - 2	2. 5 - 2
3. 3 - 2	3. 8 - 1	3. 6 - 1
4. 4 - 1	4. 1 - 2	4. 7 - 3
5. 5 - 3	5. 2 - 1	5. 8 - 2
6. 6 - 2	6. 3 - 3	6. 1 - 3
7. 7 - 1	7. 4 - 2	7. 2 - 2
8. 8 - 3	8. 5 - 1	8. 3 - 1

If the contestants do not draw to determine speaking order for finals, the contest director should assign speaking order so that a student has a different position for finals than he or she had in prelims (e.g. speaker #1 in prelims and #4 in finals).

JUDGES

Inform each judge of the time and place of the contest and provide a copy of the individual evaluation sheet, instructions for judging and poetry category descriptions. One effective way to utilize judges is to permit prelim judges in one event to serve as judges for the final round in another event. For example, prelim judges in sections of prose interpretation can then serve as a panel of judges for the final round of poetry interpretation. Poetry prelim round judges will then serve as a panel of judges for the final round in prose. Panels should always be an odd number (3, 5, etc.). You may use a single judge in each section of the prelim rounds at district, but the UIL recommends using a panel of three judges when possible, especially at regionals. The UIL strongly encourages the use of a panel of judges in finals. An individual should not judge the preliminary and the final round of a given event.

Hold a judges meeting prior to beginning the contest to explain the categories and performer requirements. Instruct judges not to discuss their decisions with other individuals or judges while judging a given contest or prior to turning in completed ballots.

TIMEKEEPERS

Because time limits are critical to this contest (contestants who go over seven minutes are disqualified), it is crucial that a timekeeping training session be held prior to beginning the contest. See timekeeping instructions later in this manual under "During the Contest."

AT REGION,
speaking order
should vary for
each district. The
contest director may
randomly determine
or speakers may
draw.

REGIONS SHOULD
vary these patterns
as they section
additional speech
contests at the meet
so patterns are not
identical for all
speaking contests.

The UIL provides a
database of poten-
tial speech judges
on its website.

During the contest

ROLL CALL

Call roll to see that contestants are present.

(DISTRICT) Call for the substitute listed on the school's entry form if a contestant is not present.

(REGION) Call for the alternate on the online advance qualifiers list if a contestant is not present. Only certified alternates from that district may fill the empty slot.

Make sure any alternate seated has correct documentation requirements for the event.

CATEGORY DRAW

Contestants must prepare a selection from each of the categories described in *The Prose and Poetry Interpretation Handbook* and must be prepared to read a selection from each category. The contest director should conduct a drawing prior to the beginning of the round to determine which category will be read by all contestants in the round. For example, if category B is drawn, all contestants will read from that category. Once a category is drawn for the round it must be used for that round. For the final round the remaining category will be used. A separate draw may be held for both the prose and poetry contests. The contest director may check documentation for all rounds before the first round begins, so that a student does not advance to the final round and is unable to read due to insufficient documentation. If documentation is checked for both categories before prelims and either one is insufficient, the student should not be allowed to read. Remember, documentation may also be checked in advance of the meet.

CATEGORY REQUIREMENTS/RULE REMINDERS

The contest director should read aloud to the contestants the specific requirements of the category drawn. Remind the contestants that the time limit, including the introduction, is seven minutes. There is no grace period nor minimum time. The responsibility for keeping within the seven minutes rests with the contestant, not the timekeeper. The penalty for exceeding the seven minute time limit is disqualification.

POETRY CATEGORIES

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) 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 A: This is Me

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

The contestant shall read no more than six selections. The purpose of the performance should be to inform, not persuade. Poems in this category shall be published in hard copy. The performance may be one single poem, excerpt of a poem or poems, or a program of poetry that may be woven or may incorporate verbal and/or nonverbal transitions between selections. Unless published as poetry, song lyrics may be used only as transitions, and if transitions are sung, the singing should be limited in scope. Works co-authored or written by anonymous poets are not permissible. If more than one poem is used, the selections may be authored by different poets. The poet(s) used in this category shall not be used in Category B of poetry.

The introduction and/or transitions during the performance shall include all the title(s) and poet(s) read and should be used to identify and inform the audience of the societal change and its impact on the performer, without taking a stand. 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

In order to meet category restrictions, the contestant shall provide proof the selection(s) are published in hard copy. Ex-

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

In addition, the contestant shall prepare and provide for the contest director and each judge a copy of the UIL Poetry A Documentation online form that lists the theme of the performance, as well as titles and poets included in the performance, for the purpose of insuring that no theme/subject matter or poet is being used in both categories.

Bibliographic Information

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

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

In order to meet category restrictions, 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 hard copy of the UIL Poetry B Documentation online form that lists the theme of the performance, as well as titles and poets included in the performance, for the purpose of insuring that no theme/subject matter or poet is being used in both categories. No proof of publication for Category B is required.

PROSE CATEGORIES

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.

Consult the contest memo included in the contest packet for expanded clarification of categories and documentation.

UIL PROVIDES a documentation template online for both categories.

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.

Documentation

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.

In addition, the contestant shall prepare and provide for the contest director and each judge a hard copy of the UIL Prose A Documentation online form that lists the theme of the performance, as well as title and author included in the performance, for the purpose of insuring that no theme/subject matter or author is being used in both categories.

Bibliographic Information

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

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) No contestant shall use selections from the same literary work more than one year at UIL State Meet. (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.

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 Requirements

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 hard copy of the UIL Prose B Documentation online form that lists the theme of the performance, as well as titles and authors included in the performance, for the purpose of insuring that no theme/subject matter or author is being used in both categories. No proof of publication for Category B is required.

TIMEKEEPING

Time must be kept for this contest. Judges in the round should not also keep time. The timekeeper should sit in front of the judges and where they can be seen by contestants and should demonstrate to contestants the type of time

signals to be used. There is no grace period in poetry interpretation. The responsibility of keeping within the given time limit rests with the contestant, not the timekeeper. The penalty for exceeding the seven-minute time limit is disqualification from the round, with the only exception being in the final round of the State Meet. All timekeepers should be trained in advance of the contest according to instructions in the contest rules, which are provided below:

(4) *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. If timecards are available, 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, or otherwise indicate that the total allotted time has been consumed. An interpretative contestant who is still speaking as the “stop” card is raised is deemed to have gone over seven minutes. Prose and poetry contestants may not go over seven minutes without disqualification. The timing should begin with the first word spoken and should stop on last spoken word, not the closing of the binder. 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 competitor.

AUDIENCES

Contestants should be offered the educational opportunity to experience the variety of literature and performances available through UIL participation. Therefore, it is permissible for contestants to listen to each other. Additionally, coaches of the contestants, and anyone else interested in listening to the performers, are allowed to be in the contest room. Before the round begins, request that all cell phones be turned off.

SPEECH RANKINGS

After the contest

CHECKING BALLOTS

Check to see that the ranks on the judge’s ballot and the individual evaluation sheets are the same. Check to see that each judge gave one and only one first, second, third, fourth, fifth, sixth, etc. Check to see that each judge signed all ballots, including master ballots. Do not dismiss your judges until completed.

TABULATING RESULTS

Use UIL software for tabulating results. Download it from the UIL website. There are no ties in speech events. In the case of panel judging it is critical that the UIL system of majority or better ranks be utilized. (A Judges’ Ranking Sheet for a panel of judges is included in the appendix.) The following criteria, in the following order, shall be used to determine all ranks:

Remember: 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.

1. Any contestant who receives a majority of firsts shall be awarded first place.
2. 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.
3. 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. Judges preference is a method of tabulation and does not infer that judges confer to reach a preference. See further explanation below.
4. Should a tie occur at this point between three or more contestants which cannot be broken by judges’ prefer-

ATTENTION:

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.

The TalkTab computer program for tabulating multiple judge ranks should be downloaded from the speech page of the UIL website. District and region contest directors should use it to avoid incorrect placement.

ence, the ranks of only the tied contestants shall be converted to decimal equivalents on the following scale:

Rank of first	=	1.00
Rank of second	=	.50
Rank of third	=	.33
Rank of fourth	=	.25
Rank of fifth	=	.20
Rank of sixth	=	.17
Rank of seventh	=	.14
Rank of eighth	=	.13

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

- If after converting to decimal values two contestants remain tied with equal sums of decimal values, this tie shall be broken by judges' preference.
- 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.
- 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.

The order of this criterion shall be used to determine all ranks. When determining second place, a majority of second place ranks or better is the first criterion. When determining third place, a majority of third place ranks or better is the first criterion, etc.

Second place must be determined next. If a tie existed for first place, the person tied with the first place winner is automatically given second place. If no tie existed, 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.

Contestant	Judge	Judge	Judge	Total	Rank
	A	B	C		
One	3	2	2	7	3rd
Two	2	1	3	6	2nd
Three	1	5	1	N/A	1st

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 must be determined by judges' preference.

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.

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:

Contestant	Judge	Judge	Judge	Total	Preference	Rank
	A	B	C			
One	1	4	4	9	- -	3rd
Two	4	3	2	9	+ +	1st
Three	5	1	3	9	+ -	2nd
Four	3	5	5	13		5th
Five	2	2	6	10		4th
Six	6	6	1	13		6th

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 number #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.
 - Speaker #3 was ranked higher than speaker #1 by two of the three judges, so contestant #3 is awarded second.
 - Contestant #1 is then awarded third.

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 must 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.

Should a tie occur at this point between 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.

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.

Contestant	Judge			Total	Preference
	A	B	C		
One	1	6	4	11	+ -
Two	2	1	1	N/A	
Three	3	2	6	11	- +
Four	6	3	5	14	
Five	4	5	2	11	- +
Six	5	4	3	12	

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:

Contestant #1	Contestant #3	Contestant #5
1st = 1.00	3rd = .33	4th = .25
6th = .17	2nd = .50	5th = .20
4th = <u>.25</u>	6th = <u>.17</u>	2nd = <u>.50</u>
1.42	1.00	.95

- 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 lower sum of total ranks, is awarded fifth place and contestant #4 is awarded sixth.

Contestant	Judge			Total Value	Preference	Decimal	Rank
	A	B	C				
One	1	6	4	11	+ -	1.42	2nd
Two	2	1	1	N/A			1st
Three	3	2	6	11	- +	1.00	3rd
Four	6	3	5	14			6th
Five	4	5	2	11	- +	.95	4th
Six	5	4	3	12			5th

- 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:

Contestant	Judge		Total C	Pref	Decimal	Rank Value
	A	B				

ONLINE NOTE:
If this is your final speech event to certify ranks, be sure to click on "Verify Speech Team Results" to calculate speech team points.

One	1	5	2	8		1.70	1st
Two	3	1	4	8	+	1.58	2nd
Three	4	3	8	8	-	1.58	3rd

In this example, judges' preferences 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' preferences 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.

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.

If at this point, a tie still exists among three or more contestants whose decimal value of ranks is equal, the tie must be broken by a blind draw, except at state finals.

All three contestants shall be awarded ranks by a blind draw before any other contestant or place is considered. Points shall be divided equally in accordance to Section 902 of the C&CR.

DISQUALIFICATIONS

Only the contest director is empowered to disqualify contestants for time or rule violations. Judges should rank all contestants in a round and then bring the issue to the contest director's attention after the round. Judges may not disqualify contestants. For disqualifications in the final round, the contestant should receive no place (rank). He or she also does not contribute points toward the speech team award or overall sweepstakes.

BALLOT VERIFICATION

This period is mandatory. Before the official results are announced in both preliminary and final rounds, the contestants and/or coaches should be given the unofficial results and allowed to view individual evaluation sheets for no more than 15 minutes. The judges' ranking sheet used to tabulate ranks from a panel of judges should be available during the verification period. Contestants and/or coaches may, at this time, bring up any questions concerning tabulation to the attention of the contest director. The contest director will then correct any errors before the official results are announced. Students may keep their evaluation sheets after official results are announced. Questions about judges' decisions are not allowed.

OFFICIAL RESULTS

When the ballot verification period is over, announce or post the official results. These results are final. At this time, individual evaluation sheets may be released to coaches/students.

AWARDS

Present medals and points to the individual winners according to the guidelines outlined in the *UIL Constitution and Contest Rules*.

REPORT TO DIRECTOR

(DISTRICT) Individual contest directors shall give the contest roster/results form and sorting envelopes to the district director immediately after the contest. The district meet director is responsible for entering results into the UIL Spring Meet Online Entry System. District results must be submitted into the online system and made available for public review by 5 p.m. on the Monday following the second district week.

(REGION) Individual contest directors shall give the contest roster/results form and sorting envelopes to the regional director immediately after the contest. The regional meet director is responsible for entering results into the UIL Spring Meet Online Entry System and making them available for public review by 5 p.m. of the Monday following the regional meet. Regional directors shall also provide to the UIL State Office a list of contestant absentees if alternates were not present to take these individuals' places.

MAILING RESULTS

Mailing full meet results to participating schools is optional since results will be posted online.

EXTRA CONTEST MATERIALS

Destroy or distribute any extra contest materials.

INDIVIDUAL POINTS

- 1st place.....15
- 2nd place.....12
- 3rd place.....10
- 4th place8
- 5th place.....6
- 6th place4

SPEECH TEAM POINTS

- 1st place.....10
- 2nd place.....5

SPEECH

TEAM POINTS

The UIL Spring Meet Online Entry System will calculate and award speech team points.