

## Section 1003: 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, one preliminary round and one final round 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:

### 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

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 may use either timecards or hand signals 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. 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.

The following hand signals (signal with fingers) are recommended if timecards are not used:

- (i) After three minutes have elapsed, give a signal of four fingers.
- (ii) After five minutes have elapsed, give a signal of two fingers.
- (iii) After six minutes have elapsed, give a signal of one finger.
- (iv) After seven minutes have elapsed, the timekeeper may stand or otherwise indicate that the total time has elapsed.

(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) 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:
    - 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 = .13The 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.

Contestant	Judge A	Judge B	Judge C	Total	Rank
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 shall be determined by judges' preference.

Contestant	Judge A	Judge B	Judge C	Total	Preference	Rank
One	2	5	3	10	+	2nd
Two	4	2	4	10	-	3rd

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:

Contestant	Judge A	Judge B	Judge C	Total	Preference	Rank
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 #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.

Contestant	Judge A	Judge B	Judge C	Total	Preference
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 lowest sum of total ranks, is awarded fifth place and contestant #4 is awarded sixth.

Contestant	Judge			Total	Pref	Decimal	
	A	B	C			Value	Rank
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

- (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:

Contestant	Judge			Total	Pref	Decimal	
	A	B	C			Value	Rank
One	1	5	2	8		1.70	1st
Two	3	1	4	8	+	1.58	2nd
Three	4	3	1	8	-	1.58	3rd

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 drawn, 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

## POETRY INTERPRETATION (Includes 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) CONTEST RULES AND GUIDELINES.

- (1) *Selection of Categories.* Categories are chosen by the UIL staff and the Prose and Poetry Advisory Committee, utilizing suggestions from high school speech coaches and university speech faculty.
- (2) *Category Guidelines.* The categories are designed to encourage students to explore the wide variety of feeling and form available in poetry. The contestant shall prepare selections from both categories A and B. The categories are discussed and defined in more detail in the UIL *Prose and Poetry Handbook* available on the UIL website. Coaches are responsible for reviewing these publications in advance of the contest.
- (3) *Category Restrictions for "A".* Material chosen for use in Category A Poetry Interpretation shall meet the following restrictions:
  - (A) All poetic works (selections) shall be published, printed material; Internet material shall be published concurrently in hard copy
  - (B) Selections from plays or screenplays shall not be used
  - (C) Song lyrics published only as music may be used for transition purposes only
  - (D) No contestant shall use an individual poet in more than one category in the contest
  - (E) No contestant shall use selections from the same literary work more than one year at UIL State Meet
  - (F) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.
- (4) *Category "A": Examining Our Changing World.* 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 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 transi-

tions. Unless published as poetry, song lyrics may be used only as transitions. Works coauthored 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.

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.

- (5) *Documentation for Category "A"*. In order to meet category restrictions, the contestant shall provide proof the selection(s) are published in hard copy.

Examples of acceptable proof include the original published source or a photocopy or online printout of Library of Congress cataloging information. If the 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.

- (6) *Category Restrictions for "B"*. Material chosen for use in Category B Poetry Interpretation shall meet the following restrictions:

(A) Poetic works may be published, printed material, online material, or transcribed material

(B) No contestant may use the same theme/subject matter nor the same poets in this category as they did in Category A

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

(D) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

- (7) *Category "B": Taking a Stand*. The goal of this category is to develop a thematic program that supports a position by using poetry to make a persuasive argument. The contestant shall read a minimum of two different selections by different authors but no more than six selections; however, the majority of the program must be poetry. For this category only, poetry includes published, online and transcribed poetry such as, but not limited to: slam, spoken word, chapbooks, novels in verse. In addition, for one of the selections, contestants may read a play written in verse, a single song, including a song from a musical, or one poem included in a Podcast. Anonymous authors are allowed. The purpose of the performance should be to persuade, not only to inform. The contestant may weave the program or may incorporate verbal and/or nonverbal transitions. The intent of this category is not to encourage originally authored material but to give the contestant the freedom of expanding published poetry to include different types of poetic literary works. However, original verbal transitions may be used within the program.

In the introduction, the performer shall take a stand on an issue with the intent of persuading the audience. The introduction and/or transitions during the performance shall include all the titles and poets. If the program is woven, it shall be stated in the introduction and the different poems/selections should be distinguishable through interpretation. The poets used in this category shall not be used in Category A of poetry.

- (8) *Documentation for Category "B"*. 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.

- (9) *Standards*. In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality and are encouraged to prepare selections of literary merit that the same student has not performed in a previous year. Students shall not use selections from the same literary work more than one year at UIL State Meet and strongly are discouraged from repeating the same selection at district or regional contests that they performed in a previous year. Selections used by contestants should not offend the moral standards of the community nor be in bad taste. Academic coaches and students should revise or reject all selections that in

any way fail to meet these qualifications.

- (10) *Bibliographic Information*. Students are urged to take to the contest site the original published source of the selection.
- (11) *Introductions*. An introduction is required in both categories. The introduction and/or transitions during the performance shall include the name of the poet(s) and the selection(s) to be performed and should prepare the audience to listen to the selection(s). The introduction should reflect spontaneity, though it should be prepared ahead of time.
- (12) *Manuscripts or Copies*. The contestant should perform the selections reading from manuscripts or copies of the selections that are in a binder. Students shall not read from books or magazines or perform without a manuscript or copy of the selection.
- (13) *Style and Delivery*. Contestants should not use costumes or props.
  - (A) Responsive use of the body (i.e., spontaneous changes in posture, gesture, and place-to-place movement) is permissible. However, this active use of the body should:
    - (i) be appropriate to the demands of the selection;
    - (ii) be a natural outgrowth from the literature to be performed, and
    - (iii) be limited in scope.
  - (B) Only incidental singing in the introduction, transitions, commentary and/or selection may be included. The judge's opinion regarding style and delivery is final. Coaches are encouraged to prepare contestants for the fact that perceptions of style and delivery will vary from judge to judge.
- (14) *Time Limit*. The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. See (d) (4) below. The penalty for exceeding seven minutes is disqualification from the round by the contest director, with the exception of the final round of State Meet when the contestant shall receive last in the round. The responsibility for keeping within the restricted time limit rests with the contestant.

(d) CONDUCTING THE CONTEST.

- (1) *Selecting the Category*. The director in charge of the contest will determine the category by 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.

(e) DUTIES OF CONTEST DIRECTOR.

- (1) *Sections*. If more than eight contestants are entered, preliminary and final rounds shall be held. See (b) (1).
- (2) *Speaker Order*. The contest director shall assign or conduct a drawing for speaker order among the contestants.
- (3) *Interruptions*. The contest director, or the monitor, should prevent any interruption of a speaker during a contest. No cheering is to be permitted.
- (4) *Recording*. Schools and/or individuals are prohibited from recording (audio and/or video) speech contests. The UIL reserves the right to record for educational purposes.
- (5) *Questions*. Questions shall be made to the contest director before the decision of the judges is rendered. The decisions of the meet officials in these matters are final.
- (6) *Judging*. Judging shall be by an odd number of judges or by one judge. At minimum, judges should be high school graduates. A copy of the judging instructions and category descriptors provided by the League office will be given to each judge. Contest directors are responsible for explaining these instructions and categories to the judges. Judges should be instructed not to discuss their decisions with other individuals or judges while judging a given contest. See 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.

- (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).

# PROSE

## PROSE INTERPRETATION (includes 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.

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

### (b) ENTRIES.

- (1) *Representation.* Each participant school in all conferences may enter three students in the contest.
- (2) *Eligibility.* Each contestant shall be eligible under Subchapter M of the C&CR. Only students in high school are eligible for this contest. Prose contestants shall not compete at district in poetry interpretation or in Lincoln-Douglas debate. See Speech Plan, Section 1000 of the C&CR, for specific speech eligibility rules.

### (c) CONTEST RULES AND GUIDELINES.

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

- (4) *Category "A": Examining Our Changing World.* 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 literary work of prose or excerpt of a work designed to increase the audience's knowledge of 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 purpose of the performance should be to inform, not persuade.

The prose shall be a single literary work, fiction or non-fiction, written by one author. The literature shall be published in hard copy. Works co-authored or by anonymous authors are not permissible. The author and theme/subject matter used in this category shall not be used in Category B.

The introduction shall include the title and author 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.

- (5) *Documentation for Category "A"*. In order to meet category restrictions, the contestant shall provide proof the selection is published in hard copy.

Examples of acceptable proof include the original published source or a photocopy or online printout of Library of Congress cataloging information. If the selection is drawn from a literary collection, the contestant shall supply the original source or a photocopy of the table of contents that designates the title of the book and proof the selection is included in that book, such as a photocopy of the first page of the selection.

A printout from an online source proving the selection is included in the published collection is acceptable. Social media (such as Facebook, Twitter, Tumblr) are not acceptable forms of formal documentation). Printouts of online documentation shall include the URL of the website downloaded in the header or footer. See the UIL Prose and Poetry Handbook and the Official UIL website for detailed information about acceptable and unacceptable documentation.

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 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.

- (6) *Category Restrictions for Prose "B"*. Material chosen for use in Category B Prose Interpretation shall meet the following restrictions:

(A) All selections may be published, printed material, online material or transcribed material

(B) Speeches, plays, screenplays, movies, documentaries, radio shows may be used in this category

(C) No contestant may use the same theme/subject matter nor the same writer in more than one category in the contest

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

(E) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

- (7) *Category "B": Taking A Stand* The goal of this category is to develop a literary program that supports a position using different types of literature to make a persuasive argument. The contestant shall read a minimum of two different types of literary sources by different authors but no more than four sources; however, the majority of the program must be prose in nature. For this category only, prose types include fiction, nonfiction, news sources, speeches and essays. In addition, for one of the sources, contestants may use a script from a movie, documentary, television show/movie, radio show, play or monologue (see limitations below). Anonymous authors are allowed. The purpose of the performance should be to persuade, not only to inform.

Contestants shall not use poetry, song lyrics, musicals, jokes, commercials, blogs, plays written in verse or novels in verse. The selections may be woven. The intent of this category is not to encourage originally authored material but to give the contestant the freedom of expanding prose to include different types of literature in a performance program. However, original verbal transitions may be used within the program. In the introduction, the performer shall take a stand on an issue with the intent of persuading the audience. The introduction and/or transitions shall state the type of literature used and include all titles and authors. If the program is woven, the contestant shall state it in the introduction and the different selections should be distinguishable through interpretation. The authors and theme/subject matter used in this category shall not be used in Category A of prose.

- (8) *Documentation for Category "B"*. All selections may be published, printed material, online material or transcribed material. The contestant shall prepare and provide for the contest director and each judge a 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.

- (9) *Standards*. In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality and are encouraged to prepare selections of literary merit that the same student has not performed in a previous year. Students shall not use selections from the same literary work more than one year at UIL State Meet and are strongly discouraged from repeating the same selection at district or regional contests that they performed in a previous year. Selections used by contestants should not offend the moral standards of the community nor be in bad taste. Academic coaches and students should revise or reject all

selections that in any way fail to meet these qualifications as not all material by an author is appropriate for contest material.

- (10) *Bibliographic Information*. Students are urged to take to the contest site the original published source(s) of the selection.
  - (11) *Introductions*. An introduction is required in both categories. The introduction and/or transitions during the performance shall include the name of the writer(s) and the selection(s) to be performed and should prepare the audience to listen to the selection. The introduction should reflect spontaneity, though it should be prepared ahead of time.
  - (12) *Manuscripts or Copies*. The contestant should perform the selections reading from manuscripts or copies of the selections that are in a binder. Students shall not read from books or magazines or perform without a manuscript or copy of the selection.
  - (13) *Style and Delivery*. Contestants should not use costumes or props.
    - (A) Responsive use of the body (i.e., spontaneous changes in posture, gesture and place-to-place movement) is permissible. However, this active use of the body should:
      - (i) be appropriate to the demands of the selection;
      - (ii) be a natural outgrowth from the literature to be performed, and
      - (iii) be limited in scope.
    - (B) Only incidental singing in the introduction, transition, commentary and/or selection may be included. The judge's opinion regarding style and delivery is final. Coaches are encouraged to prepare contestants for the fact that perceptions of style and delivery will vary from judge to judge.
  - (14) *Time Limit*. The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. See (d) (4) below. The responsibility for keeping within the restricted time limit rests with the contestant. The penalty for exceeding seven minutes is disqualification from the round by the contest director, with the exception of the final round of State Meet when the contestant shall receive last in the round.
- (d) CONDUCTING THE CONTEST.
- (1) *Selecting the Category*. The director in charge of the contest will determine the category by 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.
- (e) DUTIES OF THE CONTEST DIRECTOR.
- (1) *Sections*. If more than eight contestants are entered, preliminary and final rounds shall be held. See 1003 (b) (1) 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. 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).