

INTERPRETATION

JUDGING INSTRUCTIONS

PLEASE DO NOT ASK COMPETITORS WHAT SCHOOL THEY REPRESENT

Judges may not give oral critiques.

TIMING: Rounds must start on time. If a timer is not present, please assign someone or accomplish the timing yourself.

BALLOTS: Please turn ballots in within 15 minutes of the end of the round and stay until ballots have been checked.

DRAMATIC INTERPRETATION 10 MINUTES MAXIMUM

Selections used in the contest shall be cuttings from published, printed novels, short stories, plays, screen plays or poetry. Recorded material that is not printed and published is not an acceptable source. Adaptations may be for the purpose of continuity only. A cutting must be from a single source. During the presentation the contestant must name the author and book or magazine from which the cutting was made.

The presentation is memorized and no book or manuscript may be read in performance. No physical object or costumes may be used. Actors will utilize stationary blocking to enhance the interpretation. They may take a single step in any direction as long as they stay within an imaginary 3 foot-by-3 foot box during the entire interpretation.

HUMOROUS INTERPRETATION 10 MINUTES MAXIMUM

Selections used in the contest shall be cuttings from published, printed novels, short stories, plays, screen plays or poetry. Recorded material that is not printed and published is not an acceptable source. Adaptations may be for the purpose of continuity only. A cutting must be from a single source. During the presentation the contestant must name the author and book or magazine from which the cutting was made.

The presentation is memorized and no book or manuscript may be read in performance. No physical objects or costumes may be used. Actors will utilize stationary blocking to enhance the interpretation. They may take a single step in any direction as long as they stay within an imaginary 3 foot-by-3 foot box during the entire interpretation.

DUO INTERPRETATION 10 MINUTES MAXIMUM

Two person performance. Selections used in the contest shall be cuttings from published, printed novels, short stories, plays, screen plays or poetry. Recorded material that is not printed and published is not an acceptable source. Adaptations may be for the purpose of continuity only. A cutting must be from a single source. During the presentation the contestant must name the author and book or magazine from which the cutting was made.

The presentation is memorized and no book or manuscript may be read in performance. No physical objects or costumes may be used. This is a contest in interpretation. Performers will use off stage focus. Actors will utilize stationary blocking to enhance the interpretation. They may take a single step in any direction as long as they stay within an imaginary 6 foot-by-6 foot box during the entire interpretation.

The art of interpretation is to be regarded as recreating the characters in the story presented and making them seem living and real to the audience. Presentation shall be without the use of physical objects or costume.

In Duo Interpretation each of the two performers may play one or more characters so long as performance responsibility in the cutting remains as balanced as possible. If the selection is prose or poetry and contains narration, either or both of the performers may present the narration. During the presentation, the team must name the authors and the published source from which cutting was made. Adaptation may be for the purpose of continuity only. The selections should be judged for their appropriateness as contest material and their suitability to the particular contestants using them. The use of good literature should be noted favorably and selections devoid of literary merit graded lowest.

The contestants should be graded on poise, quality, and use of voice, inflections, emphasis, pronunciation,

enunciation and especially the ability to interpret characters correctly and consistently. Narrative should be vivid and animated so as to be interesting and an integral part of the story rather than just filler between portions of dialogue.

The final test of good interpretation is the ability to use all these factors so successfully and unobtrusively that the hearer forgets that this is a contest and in a created atmosphere is carried away to the time and place of the story being unfolded.

PURPOSE

To require the student to explore carefully prose, poetic and dramatic literature. To teach the student to intensively analyze literature so as to discover its meanings, both intellectual and emotional.

DESCRIPTION

Oral interpretation involves the presentation of literature with optional original remarks so as to orient the audience to the meaning of literature, show its significance, or link various selections together to develop a theme. **Maximum time limit is 10 minutes.** No minimum time limit has been set. A selection used in a previous school year by a student cannot be used during the current season by the same student.

FUNCTIONS OF THE INTERPRETER

The interpreter shall present an intelligent interpretation of literature. The presenter should deliver the material in a manner appropriate to the situation in a standing position. The presenter should attempt to suggest movement, characterizations without blocking. Upper body movement and facial expressions may be used. The interpreter is expected to present greater insight into the literature than the audience might gain from a casual reading of the manuscript.

TIMING

The host shall provide stop watches for all timed events. All events have a 30 second "grace period." If the judges in the round agree that the student has gone beyond the "grace period," the student may not be ranked 1st, but need not be ranked last based on time. The ranking is up to each individual judge's discretion. Failure to meet minimum time requirements will result in disqualification, per page 3.

EVALUATIVE PROCEDURES

1. Carefully read criteria listed in these instructions.
2. After each speaker has finished, offer your critique on one of the sheets provided, being sure to complete each blank. Note the name and code of the speaker so it may be returned to his/her coach later. Return this critique sheet to the tabulation room.
3. After the last speaker has finished, keeping the criteria for this event in mind, record your ratings and rankings in the space provided.
4. Double check your decisions to make sure you have recorded exactly what you intend.
5. Judges are NOT to confer or talk among themselves until all ballots are turned in.
6. Participants are to be disqualified for not meeting the rule requirements.
7. If you feel a competitor's performance was seriously disrupted, you may let him or her begin again.

ACTING JUDGING INSTRUCTIONS

PLEASE DO NOT ASK COMPETITORS WHAT SCHOOL THEY REPRESENT

Judges may not give oral critiques.

TIMING: Rounds must start on time. If a timer is not present, please assign someone or accomplish the timing yourself.

BALLOTS: Please turn ballots in within 15 minutes of the end of the round and stay until ballots have been checked.

SOLO ACTING 8 MINUTES MAXIMUM

It must be a cutting from a play or screen play. Blocking is necessary. A minimum of props is allowed, but no costumes or makeup may be used. One table and one chair must be provided for the actor.

The maximum time limit for solo acting is eight (8) minutes. This limit must be consistently enforced. There is no minimum time limit. Final rounds will not be timed.

DUET ACTING 10 MINUTES MAXIMUM

Two (2) people only. It must be a cutting from a play or screen play. Blocking is necessary. A minimum of props is allowed, but no costumes or makeup may be used. One table and two chairs must be provided for the actors.

The maximum time limit for duet acting is 10 minutes. This limit must be consistently enforced. There is no minimum time limit. Final rounds will not be timed.

Each performer in an acting event must maintain portrayal of only one character, who may suggest other characters within the narrative.

JUDGE'S COMMENTS

Written comments that reflect specific reasons for the points earned are very important to actors. Please take the time to include as detailed an explanation as possible.

SPECIAL JUDGING INSTRUCTIONS FOR ACTING

The emphasis should be on the following:

- Did the actor(s) understand and convey the meaning of the scene?
- Did the actor(s) develop a believable character(s)?
- Did the actor(s) demonstrate basic skills — vocal control and range, correct articulation, control of body?
- Was the scene effectively blocked?

TIMING

The host shall provide stop watches for all timed events. All events have a 30 second "grace period." If the judges in the round agree that the student has gone beyond the "grace period," the student may not be ranked 1st, but need not be ranked last based on time. The ranking is up to each individual judge's discretion. Failure to meet minimum time requirements will result in disqualification, per page 3.

EVALUATIVE PROCEDURES

1. Carefully read criteria listed in these instructions. Please do not judge the introduction, if any is given.
2. After each actor(s) has finished, offer your critique on one of the sheets provided, being sure to complete each blank. Note the name and code of the actor(s) so it may be returned to his/her coach later. Return this critique sheet to the tabulation room.
3. After the last actor has finished, keeping the criteria for this event in mind, record your ratings and rankings in the space provided.
4. Double check your decisions to make sure you have recorded exactly what you intend.
5. Judges are NOT to confer or talk among themselves until all ballots are turned in.
6. participants are to be disqualified for not meeting the rule requirements.
7. If you feel a competitor's performance was seriously disrupted, you may let him or her begin again.

PANTOMIME

JUDGING INSTRUCTIONS

PLEASE DO NOT ASK COMPETITORS WHAT SCHOOL THEY REPRESENT

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TIMING: Rounds must start on time. If a timer is not present, please assign someone or accomplish the timing yourself.

BALLOTS: Please turn ballots in within 15 minutes of the end of the round and stay until ballots have been checked.

PANTOMIME 8 MINUTES MAXIMUM

Prepared presentation may include recorded instrumental music but no other sound effects or vocalization. Must not be an impersonation. Makeup and costuming are allowed, but not required. One chair per performer is the only prop allowed.

RANGE OF POSSIBLE PERFORMANCE

Pantomime is an inclusive category. It may range from performances of the vaudeville type commonly associated with Red Skelton or Carol Burnett to the pure Mime of Marcel Marceau.

Each performance should be considered on its own merit, not weighed against another style. No one style is considered to be superior to another. The ratings should only be applied to the specific performers.

EVALUATIVE FACTORS

1. ORIGINALITY OF SUBJECT: Was it a refreshing change or a mere imitation? Was the story clearly communicated? Did you understand it? Was it vague?
2. TECHNIQUE: Were the movements clean and clear? Was the blocking and timing well spaced and appropriate? Was there a definite establishment of a situation?
3. CHARACTERIZATION: Were the character(s) well defined? Did they blend with the scene? Did the performer(s) properly communicate with the audience? With each other? Did the performer(s) express their character(s) with appropriate facial and body movements?

TIMING

The host shall provide stop watches for all timed events. All events have a 30 second "grace period." If the judges in the round agree that the student has gone beyond the "grace period," the student may not be ranked 1st, but

need not be ranked last based on time. The ranking is up to each individual judge's discretion. Failure to meet minimum time requirements will result in disqualification, per page 3.

EVALUATIVE PROCEDURES

1. Carefully read criteria listed in these instructions.
2. After each actor has finished, offer your critique on one of the sheets provided, being sure to complete each blank. Note the name and code of the actor so it may be returned to his/her coach later. Return this critique sheet to the tabulation room.
3. After the last actor has finished, keeping the criteria for this event in mind, record your ratings and rankings in the space provided.
4. Double check your decisions to make sure you have recorded exactly what you intend.
5. Judges are NOT to confer or talk among themselves until all ballots are turned in.
6. Participants are to be disqualified for not meeting the rule requirements.
7. If you feel a competitor's performance was seriously disrupted, you may let him or her begin again.

JUDGE'S COMMENTS

Written comments that reflect specific reasons for the points earned are very important to actors. Please take the time to include as detailed an explanation as possible.

READERS' THEATRE

JUDGING INSTRUCTIONS

PLEASE DO NOT ASK COMPETITORS WHAT SCHOOL THEY REPRESENT

Judges may not give oral critiques.

TIMING: Rounds must start on time. If a timer is not present, please assign someone or do timing yourself.

BALLOTS: Turn ballots in within 15 minutes of the end of the round and stay until ballots have been checked.

READER'S THEATRE 12 MINUTES MAXIMUM

A group presentation in which an open script must be used (either in hand or on a lectern). No makeup or costumes are allowed. Only tournament attire is allowed. Props and sound effect devices are not allowed. Sound effects which may be produced by the competitors' voices, bodies, scripts or stands are allowed. Different styles exist for Reader's Theatre. **Do not penalize competitors for their choice of presentation styles.**

DESCRIPTION AND PROCEDURES

Reader's Theatre is a group oral interpretation event. Selections used in the contest shall be cuttings from published, printed novels, short stories, plays, screen plays or poetry. Recorded material that is not printed and published is not an acceptable source. A readers' theater script may be a compilation of cuttings from multiple sources.

In Reader's Theatre presentations, there may be one or more foci of attention (circles of concentration) including but not limited to, direct eye contact with the audience. The focus should be determined by the treatment given the literature in the presentation.

The audience should be able to perceive the presentation as interpretation from the printed page, rather than recitation or memorization.

JUDGE'S COMMENTS

Written comments that reflect specific reasons for the points earned are very important to actors. Please take time to include as detailed an explanation as possible.

EVALUATIVE FACTORS

1. **QUALITY OF MATERIAL:** Is the material fresh and interesting? Does it leave the audience with a sense of having participated in a complete experience?
2. **VOCAL ACTION, DELIVERY AND STYLE:** Did the material allow suitable vocal variety, and was it provided? Were flow, pacing and tempo effective? Was the characterization distinct and believable? How well did the group interrelate? Was there consistent focus on stage, off stage, with audience contact?

3. **THEME:** If a thematic piece was used, was there unity of purpose in the program? Was an organizational pattern evident?
4. **SCRIPTS:** Are scripts used and consulted?
5. **OVERALL EFFECT OF THE PROGRAM:** Was the program in good taste? Did the program retain interest throughout the entire presentation?
6. **LIGHTING:** All groups have been informed that only general lighting is available.
7. **MOVEMENT:** Readers may move no further than 3 feet from their original position. Readers may not touch each other.

TIMING

The host shall provide stop watches for all timed events. All events have a 30 second "grace period." If the judges in the round agree that the student has gone beyond the "grace period," the student may not be ranked 1st, but need not be ranked last based on time. The ranking is up to each individual judge's discretion. Failure to meet minimum time requirements will result in disqualification, per page 3.

EVALUATIVE PROCEDURES

1. Carefully read criteria listed in these instructions.
2. After each group has finished, offer your critique on one of the sheets provided, being sure to complete each blank. Note the name and code of the group so it may be returned to their coach later. Return this critique sheet to the tabulation room.
3. After the last group has finished, keeping the criteria for this event in mind, record your ratings and rankings in the space provided.
4. Double check your decisions to make sure you have recorded exactly what you intend.
5. Judges are NOT to confer or talk among themselves until all ballots are turned in.
6. Participants are to be disqualified for not meeting the rule requirements.
7. If you feel a competitor's performance was seriously disrupted, you may let him or her begin again.

SHEET FOR ORAL INTERPRETATION AND ACTING EVENTS

Contestant Name and Code: _____	
Topic of Presentation: _____	
Speaking time used: _____ mins.	<i>Please record students' speaking times accurately!</i>

Event (circle one):	<i>Humorous Interpretation</i>	<i>Dramatic Interpretation</i>	<i>Pantomime</i>
	<i>Duo Interpretation</i>	<i>Duet Acting</i>	<i>Solo Acting</i>
	<i>Readers' Theatre</i>	<i>Other</i> _____	
Round: _____	Rank: _____	(1 st through 6 th , no ties) (70-100)	
Section/Room #: _____	Score: _____		

- Rank students 1st through 6th in the round. There should be no ties in rankings. Also award speaker points from 70-100. Although ties are not permitted in ranking, they may be given in speaker points. Speaker points in the lowest range should be given rarely. Speaker points below 70 may not be given. Consider the following scale in assigning speaker points:

Superior: 95-100 Excellent: 90-95 Good: 80-90 Fair: 75-80 Unprepared: 70-75

- Judges should review the rules for the event and consider the following factors in making their decision:

- | | |
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| <ul style="list-style-type: none"> • Choice of material (appropriate to performers) • Appropriate introduction • Ability of paired students to work as a team • Appropriate focus • Appropriate movement • Facial expressions • Creation of appropriate mood | <ul style="list-style-type: none"> • Vocal inflection, volume and accent • Enunciation • Understanding of selection • Character development and portrayal • Appropriate use of music, costumes and props (if allowed) • Appropriate use of manuscript (if allowed) |
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Compliments and Critique

Judge's printed name: _____

Judge's signature: _____