



**Handbook for**

**Speech**

**2011-2012**

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Board Chair. . . . . Matt Wenthe, Galesville  
 Board Vice Chair. . . . . Roxi Wakeen, Baldwin-Woodville  
 Executive Director . . . . . Chuck Malone, WHSFA Office  
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Advisor in Theatre . . . . . Dr. Charles Grover, UW-Whitewater  
 Advisor in Debate. . . . . Dr. Kay Neal, UW-Oshkosh  
 Advisor in Speech. . . . . Dr. Gregory Olson, UW-Oshkosh  
 Advisor in Middle Level . . . . . TBA

2011-2013 WHSFA TWO-YEAR CALENDAR				
Subdistrict dates and the dates for District Debate, Theatre, and Speech are the <b>latest</b> dates the events may be held. Dates for Sectional Theatre and all State Senior Division events are firm.				
<b>2011-2012</b>	<b>Theatre (2011)</b>	<b>Debate (2011)</b>	<b>Speech (2012)</b>	<b>Middle Level Division (2012)</b>
Subdistrict			March 10	February 4, 2012 (Level I)
District	October 22		March 31	(Latest Date)
Sectional	November 5			February 25, 2012 (Level II)
State	November 17-19 (UW-Whitewater)	(TBA)	April 20-21 (UW-Madison)	(Latest Date)
<b>Board Meetings</b>	September 14, 2011 (Wis. Dells) May 3, 2012 (TBA)		Thanksgiving Easter	November 24, 2011 April 8, 2012
<b>2012-2013</b>	<b>Theatre (2012)</b>	<b>Debate (2012)</b>	<b>Speech (2013)</b>	<b>Middle Level Division (2013)</b>
Subdistrict			March 9	February 2, 2013 (Level I)
District	October 20	TBA	March 30	(Latest Date)
Sectional	November 3			February 23, 2013 (Level II)
State	November 15-17 (UW-Stevens Point)	TBA	April 19-20 (UW-Madison)	(Latest Date)
<b>Board Meetings</b>	September 12, 2012 (Wis. Dells) May 12, 2013 (TBA)		Thanksgiving Easter	November 22, 2012 March 31, 2013

This publication is to replace the Fall 2009 WHSFA Speech Handbook and all Speech Addenda you have received since that time.

**Particular attention is directed to:  
Moments in History**

The Decade of the 1960s

**Public Address**

1. **Terrorism:** To what extent, if any, has recent US military involvement made the world a safer place?
2. **Nuclear Power:** In light of the nuclear disaster in Japan, what, if any, should be the future of nuclear power in the United States?
3. **Fine Arts Programming:** Given the current state budget crisis, to what extent, if any, should Wisconsin public schools continue to fund fine arts classes?
4. **Online and/or Charter Schools:** What should be the role of on-line and/or charter schools in public education?

**Special Occasion Speech**

1. **Docent Presentation at a Library or Museum:** You have volunteered to act as a docent at your local library or museum for a special event (i.e. Youth Art Month, visiting exhibit, etc.)
2. **Testimony at a State Government Body:** You are to speak before a Wisconsin governmental regulatory agency concerning a policy.
3. **Presentation to a Local Organization:** You are to present your school's "go green" initiative to a local organization.
4. **History Day Event:** You are to analyze a significant speech at a history day event. The presentation must include excerpts from the speech within your analysis
5. **Graduation Speech:** You have been elected to present a speech at the class of 2012's graduation.

**Storytelling**

1. A Story from the American heartland
2. A Story about a fool
3. A Story with puns or other wordplay
4. A Story about overcoming heartbreak or sadness

Ballots reflecting all of these new categories can be found on our website .... [www.whsfa.org](http://www.whsfa.org).

**CERTIFIED JUDGES ARE REQUIRED** at all WHSFA levels - **SUBDISTRICT, DISTRICT** and **STATE**.

**Speech Adjudication Workshops** - continue to be held around the state (a current listing of scheduled sites is available on the WHSFA website.) **Recertification** for speech adjudicators will continue. Individuals whose certification will expire at the end of a particular school year (i.e. August 2011) are asked to call or e-mail the State Office requesting recertification materials if you have not received notification from the State Office this summer. The recertification fee is \$5.00 for a three (3) year period.

Best wishes for a successful school year and a rewarding speech season!

CFM - Fall 2011

**2012 STATE SPEECH FESTIVAL**

**UW-MADISON - APRIL 20-21, 2012**

## WHSFA ADVISORS

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### **WHSFA EXECUTIVE DIRECTOR**

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**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**  
**GOALS AND OBJECTIVES FOR SPEECH**

**Association Goals for the Speech Festival**

1. To provide a significant training ground for the development of students' abilities in public speaking and in the oral interpretation of literature.
2. To provide multiple opportunities for students to practice and share their skill development.

**Association Objectives for the Speech Festival**

1. To create learning situations in which students develop proficiencies based on sound educational and communication theories.
2. To provide evaluators who will make judgments based on educational objectives and to offer an evaluation that will help students achieve them.

**Student Objectives for the Speech Festival**

1. **"Skill"** Objectives
  - A. Develop skill in oral language as well as voice and body expression.
  - B. To critically evaluate ideas and beliefs of others and to draw logical conclusions.
  - C. To learn effective organization of ideas.
  - D. Develop ability to recreate the written thoughts of others through vocal delivery.
2. **"Intellectual"** Objectives
  - A. To learn the fundamentals of research and how to use this research for drawing conclusions.
  - B. To learn to organize ideas and present them clearly and concisely.
  - C. To develop insights into universal human experience as well as emotion and aesthetic values.
3. **"Social"** Objectives
  - A. Promoting school and community relations through participation in an intellectual activity.
  - B. Meeting and interacting with students from other schools in the context of a social and intellectual activity.
  - C. To realize the simultaneous opportunities for leadership and group participation.

# **CONSTITUTION OF THE WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**

## **ARTICLE I: NAME/OFFICE**

The name of this organization shall be the Wisconsin High School Forensic Association. The office of the Association shall be located at such location in the state of Wisconsin as the Board of Control hereafter designates.

## **ARTICLE II: PURPOSE**

The mission of the Association is:

- A. To provide an opportunity for students in the schools of Wisconsin to enhance communication skills through participation in Theatre, Debate and Speech activities;
- B. To promote and encourage cooperation among various communication organizations within Wisconsin;
- C. To provide a forum for the development of standards, skills and materials for participation in all forensic activities.

## **ARTICLE III: STANDING RULES/BYLAWS**

**Section 1:** Articles governing the Association shall be the Standing Rules/Bylaws.

**Section 2:** Standing Rules/Bylaws may be changed or amended by a majority of the voting members of the Board of Control at any regular or special meeting.

## **ARTICLE IV: BOARD OF CONTROL**

- A. The affairs of the Association shall be administered by the Board of Control comprised of thirteen (13) District and five (5) Section Chairs, four (4) advisors (Theatre, Debate, Speech and Middle Level division), one (1) DPI representative, three (3) ancillary association representatives and a WASB representative. Only District and Section chairs are voting members of the Board of Control.
- B. The District Chairs shall be administrators or teachers/coaches elected for a term of three years by the member schools of their respective District. Each District Chair shall be responsible for conducting forensic affairs of the District in accordance with Association regulations. Each District Chair shall make reports of District events to the Executive Director.
- C. The Section chairs shall be administrators or teachers/coaches elected for a term of three years by the member schools of their respective Section. Each Section Chair shall be responsible for conducting forensic affairs of the section. Each Section Chair shall report the results of the Section events to the Executive Director.
- D. The office of the Chair of any District or Section shall be declared vacant when the incumbent of that office resigns the office. Upon declaring a vacancy for the office of District or Section Chair, the Executive Director shall review the current balance between teachers/coaches and administrators and seek candidates to fill the vacant position in a manner that continues to provide Board balance between teachers/coaches and administrators.
- E. In case of a vacancy of District or Section Chair, the Executive Director of the Association shall appoint a member to complete the term as Chair.
- F. The duties of the Board of Control shall be to direct all affairs of the Association and to enact the rules that shall govern the activities of the Association.
- G. The Board shall meet in the Fall and Spring to conduct Association business. A simple majority of the voting Board shall constitute a quorum.

- H. Special meetings of the Board may be called by the Chair or by the Executive Director or must be called by the Executive Director upon request of any five (5) voting members of the Board of Control.

## **ARTICLE V: OFFICERS**

**Section 1:** The officers of the Board of Control shall be a Chair, Vice Chair and Finance Chair and shall be elected annually at the Fall meeting by the Board of Control for a term of one year.

### **Section 2: Elections**

- A. Each member school shall be entitled to one (1) vote for its District Chair, one (1) vote for its Section Chair and one (1) vote for any question submitted for referendum.
- B. The election of District Chairs shall be conducted in the following manner:  
During the Spring of each school year, the Executive Director shall mail a call for nomination form to each member school in the District in which a Chair is to be elected. Each member school may nominate one teacher/coach or administrator for District Chair. Nominations shall be returned to the Executive Director within thirty (30) days after they are received. (In the case of one individual receiving a majority of the nominations, that person may be declared elected by the Executive Director).

All nominees will be placed on a ballot to be mailed to the electorate. The nominee who receives a majority of the votes cast in a District shall be declared elected by the Executive Director. In case of a tie; a second ballot of all persons so tied shall be mailed to the electorate.

- C. The election of Section Chairs shall be conducted by the Executive Director in a manner corresponding to the method of election of District Chairs.
- D. The election of teacher advisory committee members shall be conducted by the Executive Director in a manner corresponding to the method of election of District Chairs.

## **ARTICLE VI: ASSOCIATION MEMBERSHIP**

**Section 1:** All middle level and/or high schools in Wisconsin may become members by making written application to the Executive Director of the Association and paying the annual dues.

**Section 2:** All middle level and/or high schools in states bordering Wisconsin may be admitted to membership by making written application to the Executive Director of the Association each year such schools wish to participate and paying the membership dues, provided:

- A. A letter is received in the WHSFA State Office from the Forensic Association of the state where the school is located granting permission for participation in Wisconsin activities for each year they make application.
- B. The application is approved by a majority of the member schools in the District to which such school requests to be assigned for each year they make application.
- C. The Executive Director shall approve out-of-state membership when A and B above have been satisfied.

**Section 3:** The annual dues shall be determined by the Board of Control. The membership year shall be from July 1 to June 30.

**Section 4:**

A. For administrative purposes, the state shall be divided into Sections as follows:

<u>SECTION I</u>	<u>SECTION II</u>	<u>SECTION III</u>	<u>SECTION IV</u>	<u>SECTION V</u>
District 1	District 2	District 7	District 9	District 11
District 3	District 5	District 8	District 12/13	District 14
District 4	District 6	District 10		

B. A school may transfer from one District to another by securing written approval from the Board of Control.

C. The Chair of a District shall be empowered to set up Subdistricts in the District, all schools within a Subdistrict being members of the same District.

**ARTICLE VII: COMMITTEES**

**Section 1:** The following standing committees shall be established by the Board of Control to support the function and continuous operation of WHSFA:

- A. Finance - Personnel
- B. Eligibility-Review
- C. Theatre Advisory
- D. Debate Advisory
- E. Speech Advisory
- F. Middle Level Advisory

**Section 2:** Ad Hoc committees may be appointed at the discretion of the Board Chair as the need may arise.

**ARTICLE VIII: EXECUTIVE DIRECTOR**

**Section 1:** The Board of Control may arrange for an Executive Director for the Association.

**Section 2:** Subject to the general direction of the Board of Control, the Executive Director shall perform the duties outlined in the position description.

**ARTICLE IX: AMENDMENTS**

**Section 1:** Amendments to the Constitution may be initiated by the Board of Control at any regular or special meeting or the Executive Director upon petition from twenty-five (25) member schools.

**Section 2:** Ratification of Amendments. After being initiated as required above, a proposed amendment must be submitted to a referendum of all member schools. Ballots must be returned within thirty (30) days after being mailed by the Executive Director. If approved by a majority of schools voting in the referendum, the proposed amendment must be ratified at the next regularly scheduled meeting of the Board of Control in order to be declared adopted. Any adopted amendment to the Constitution shall be published in the next issue of the WHSFA Newsletter.

## **ARTICLE X: BYLAWS**

### **FINANCE AND BUDGET POLICIES**

#### **FISCAL YEAR:**

The Association fiscal year shall be July 1 through June 30.

#### **BUDGET PROCEDURES:**

1. The Finance Chair shall convene the Finance-Personnel Committee to develop a preliminary budget.
2. The Association Board of Control shall adopt a proposed annual budget at a regularly scheduled meeting.

#### **ACCOUNTING:**

The Association shall maintain a basic ledger accounting system.

#### **RECORDS RETENTION:**

The financial accounting records are to be kept for three years after audit. The Board of Control meeting minutes, Annual Financial Report and Annual Budget are to be kept as permanent records.

#### **AUDIT:**

The Association's financial records will be audited annually.

# Wisconsin High School Forensic Association

## Guidelines/Rules for WHSFA Speech

### 1. Membership

The membership year of the Association shall begin on July 1. The annual dues must be paid on or before September 15. A school which fails to pay its dues by September 15 may not participate in any Association activity. Exceptions may be made at the discretion of the District Chair after consultation with the Executive Director.

### 2. Student Eligibility

Any bona fide pupil in good standing and in regular attendance in the 9th, 10th, 11th or 12th grade of the member school shall be eligible to compete in events conducted by the Association. It is expected that students will participate in only those programs sponsored by the "home" schools - - i.e., those schools in which they are primarily enrolled and which have primary responsibility for their curricular programs. However, the Board of Control will, through an Eligibility Review Committee, consider petitions for exceptions under two sets of conditions:

- (1) A student may be attending a special program or class at another School and his/her schedule is such that participation in WHSFA activities at the special school is thought to be more practical;
- (2) Schools from separate School Districts may desire to combine for a program in Theatre, Debate or Speech due to circumstances which prevent either school from having a program on its own.

The following conditions are those under which the Eligibility Review committee will **consider** a petition for exception; considering the petition does not mean it will be granted.

### **Conditions and procedures for considering an exception due to "special school" attendance.**

- 1) **Conditions:**
  - a) That the reasons for the exception must be in accordance with the Association's objective of promoting forensic participation;
  - b) That both schools must be members of the Association;
  - c) That the Principals and District Administrators of both schools agree to the exception;
  - d) That the student(s) must be enrolled in academic classes in both schools.

- 2) **Procedures:**
  - a) The student(s) desiring the exception initiates a written petition which expresses the reason for the exception;
  - b) The petition must be signed by the student(s), Principals of both schools and District Administrators of both schools;
  - c) The petition must be sent to the WHSFA State Office no later than six weeks prior to the first level of WHSFA participation;
  - d) The State Office will distribute the petition to the Eligibility Review Committee for a decision which will be announced no later than Four weeks prior to the first level of WHSFA participation;
  - e) Any exceptions granted by the Committee shall be in effect for one school year only.

**Conditions and procedures for combining programs by schools in separate School districts.**

- 1) **Conditions:**
  - a) That the reasons for the combining of programs are in accordance with the Association's objective of promoting forensic participation;
  - b) That both schools are members of the Association;
  - c) That the Principals, District Administrators and school boards agree to the combining of programs.
- 2) **Procedures:**
  - a) The schools initiate a written petition which expresses the reasons for desiring to combine programs.
  - b) The petition must be signed by the Principals, District Administrators and school board presidents of each school;
  - c) The petition must be sent to the WHSFA State Office no later than six weeks prior the first level of WHSFA activity;
  - d) The State Office will distribute the petition to the Eligibility Review Committee for a decision to be announced no later than four weeks prior to the first level of WHSFA activity;
  - e) Any exceptions granted by the Committee shall be in effect for one school year only.

3. **Coaches**

Coaches for Theatre, Debate and Speech activities should be certified teachers of the school. When this is not possible, a noncertified person may serve as a coach with a designated school contact person.

4. **Dues**

\$325 per school which allows for participation in Theatre, Debate and Speech. A \$50 late fee is charged for dues paid after October 1.

5. **Speech Categories**

The Association shall sponsor the following speech categories:

Demonstration Speaking	Poetry Reading
Extemporaneous Speaking	Prose Reading
Farrago	Public Address
Four Minute Speaking	Radio Speaking
Group Interpretive Reading	Solo Acting
Moments in History	Special Occasion Speech
Oratory	Storytelling
Play Acting	

6. **Levels of Festivals**

The progressive levels of festivals for Speech shall be Subdistrict, District and State.

7. **Requirement for Advancement  
Speech**

Beginning at Subdistrict, a participant/entry must earn **16** or more points from two of the judges in a three-round festival to advance to District. At District, a student must earn **20** or more points from two of the three judges to advance to State. At Subdistrict and District, students must participate in three rounds unless permission has been granted by the District Chair/Host in an emergency situation.

8. **Judges**

- a. Subdistrict and District festivals shall consist of three rounds of participation.
- b. In Subdistrict, District, and State speech festivals, participating schools may be required to supply a number of judges based on the number of entries from each school.
- c. Single judges for each section are to be used at all levels of participation.

9. **Ratings**

- a. In a Speech festival, the judge shall rate each evaluation Item 1, 2, 3, 4 or 5, according to merit, provide written comment and total the number of points.
- b. At Subdistrict and District, two of the judges must give the student the necessary points or more for advancement - - i.e., 16 or more from Subdistrict to District and 20 or more from District to State.
- c. Once a ballot has been signed by a judge, no rating on that ballot may be changed except to correct a recording error.
- d. At each Festival sponsored by the Association, there shall be a group of at least three people, with another person as alternate, to serve as a Referee's Committee. Any possible disqualifications or judging concerns shall be referred to this group for their resolution. The group may be appointed by the Festival host or elected by the participants in attendance.

10. **Awards and Participation Certificates**

- a. Individual WHSFA awards shall not be given at Subdistrict Speech. Individual awards may be given at the discretion of the District Chair to "State Qualifiers" at District Speech.
- b. State Speech awards shall be determined by the Board of Control as to number and kind. Currently the following awards shall be given at the State level:

<u>Speech</u>	<u>Individual Medals</u>	<u>School</u>
25 points .....	Critic's Choice Award .....	None
23-24 points .....	All State Award .....	None
20-21-22 points .....	Finalist Award .....	None
5-19 points ..	Achievement Award .....	None
<i>Excellence in Speech Award</i> ...	None .....	Plaque

- c. Certificates of Participation shall be provided by the State Office. Any student who participates in a WHSFA Subdistrict, District or State Festival is eligible to receive such a certificate. The coach of each school wishing to award Certificates of Participation shall order from the Executive Director, on an order form in the WHSFA Newsletter, the number of certificates needed for Speech.
- d. Schools receiving certificates or plaques shall be responsible for entering on them the necessary specific information such as names and dates.

11. **Subdistricts**

- a. Each Speech Subdistrict shall be comprised of a maximum of twelve schools. Requests for granting exceptions to these rules may be presented by the District Chair to the Executive Director.
- b. The arrangement of Subdistricts shall take into account the geographical location of schools, but all schools comprising a Subdistrict must be within the same District.
- c. Each year, no later than January 15, District Chairs shall inform member schools in their District what Subdistrict they are in for Speech.
- d. In conducting a Subdistrict, the host shall make all the necessary arrangements and divide the cost among the participating schools.

12. **Festival Registration Fees**

- a. For Subdistrict and District, the person or persons responsible for the Festival shall determine the registration fees, the judging honorarium and the order of participants.

- b. For State Speech, the current registration fees are:
  - \$10** per individual entry
  - \$15** per Play Acting/Group Interpretative Reading entry
- c. The fees for State Speech should be sent to the State Office at the time of registration. Please make checks payable to the **WHSFA**.

### 13. **Festival Participation Regulations**

- a. In order to participate officially in any WHSFA Festival or receive any awards given by the Association, a school's participants must attend the regularly scheduled event in person.
- b. In all Festivals the identity of the participants' school shall not be made known to the judges until the results are announced. The wearing of distinctive clothing or emblems which would identify the school an individual represents is prohibited.
- c. Member schools may participate with nonmember schools in contests/festivals other than those sponsored by the Association, but such participation will not qualify contestants for WHSFA Certificates of Participation.
- d. District Chairs and/or managers of WHSFA Festivals have the right to require entering schools to honor reasonable deadlines for submitting eligibility-registration forms. Entering schools have the burden of proof in demonstrating compliance with the deadline. It is recommended that District Chairs or Festival managers confirm entries as they are received.
- e. District Chairs and/or managers of WHSFA events are under no obligation to make special arrangements for students or schools unable to attend regularly scheduled Festivals. **Under no circumstances may a student or school participate in a District festival other than the one designated by virtue of WHSFA membership.**
- f. Upon submitting an eligibility-registration form for any WHSFA event, the member school becomes obligated to pay registration fees whether or not the school actually attended the event.

### 14. **Permission and Payment of Royalty**

- a. Each member school whose participants use copyrighted material in a WHSFA event is responsible for obtaining permission from the publisher to use that material.
- b. Each member school whose participants use a royalty play or a cutting from a royalty play in a WHSFA event is responsible for paying the royalty or obtaining a royalty waiver from the publisher.

15. **Speech Festival Participation**

- a. Each school may submit a maximum of **25 entries** in a Speech Subdistrict. No more than four (4) entries are permitted in any one individual participation category. A total of ten (10) entries of the 25 may be spread over Farrago, Poetry and Prose with no more than four entries in any category. Each Play Acting group and each Group Interpretive Reading is regarded as one group entry. A combined total of four (4) entries are allowable in Group Interpretive Reading and Play Acting.
- b. **Each** student in an individual category is regarded as one entry.
- c. A school is allowed four (4) entries in Solo Acting with any combination of "Humorous" or "Serious" it desires, but properly designated on the entry form.
- d. Subdistrict Speech shall be three rounds of participation for each student. All students must participate in three rounds unless permission has been granted by the District Chair/Host in an emergency situation. A student must receive **16** or more points in at least two rounds to advance to District.
- e. District Speech shall be three rounds of participation for each student. All students must participate in three rounds unless permission has been granted by the District Chair/Host in an emergency situation. A student must receive **20** or more points in at least two rounds to advance to State.
- f. State Speech shall be one round of participation for each student.
- g. Any coach of a WHSFA member school may register a concern regarding a student(s) evaluation(s) by sending a letter which identifies the concerns, with a copy of the evaluation sheet(s), to the State Office within two weeks after the date of the event. The State Office will forward a copy of the letter and the evaluation sheet to the involved adjudicator and invite a response. If a response is received, a copy will be sent to the individual registering the concern.

16. **Regulations on Material and Presentation**

- a. Regulations on Material:
  - 1) The selection of quality material: In some categories (Farrago and Solo Acting), the selection of material is a criterion for evaluation and "quality" material is required. Where required, quality material is defined as that which "gives insight into human values, motivations, relationships, problems and understandings and is not characterized by sentimentality, violence for its own sake, unmotivated endings or stereotyped characterizations." It is recommended that such material be sought for all interpretive categories, even if there is no specific evaluation item related to selection of material.
  - 2) Changing of material: In all categories, the change or revision of Material for the next level is permitted as much as desired, but is not required.

- 3) Reuse of material: A student or group may not use the same selection or original speech more than one year in any WHSFA event, whether it be in the same or another category. In Play Acting or Group Interpretive Reading a school may not use the same cutting or script in two successive years, nor may it use a cutting or scene from its production in the Theatre Festival held during the same school year. Students or groups may not reuse material performed in Middle Level Division events.
  - 4) Copyright and royalty: When copyrighted material is used in a WHSFA event, the member school using the material is responsible for obtaining permission for the use of the material. When a royalty play or cutting from a royalty play is used, the school using such material is responsible for the payment or for obtaining a waiver of royalty.
- b. Manner of Delivery:  
The traditional modes of delivery in oral presentations are: Impromptu, Extemporaneous, Memorized or Manuscript. In certain categories the manner in which a presentation, or portion of a presentation, is to be delivered is required by rule. If the manner of presentation is not required, the choice is up to the student. In any case, the manner of delivery may enter into the evaluation of the presentation. If the manner of delivery is required, the student may be evaluated in part on how well he or she executes the required manner. If the delivery mode is the choice of the student, the choice itself as well as the quality of its execution may enter into the final evaluation.
- c. Use of Notes:  
For some categories the use of notes is permitted. If notes are allowed, the student may use both sides of one 4x6 note card. The manner in which notes are used may enter into the overall evaluation.
- d. Use of Staging/Visual Material/Vocal Music:  
In general, the use of costumes, props, make-up, music, lighting and mechanical sound effects is prohibited in WHSFA categories. Vocal music, if used, must be incidental and consist of no more than thirty (30) seconds total, after which there will be a one (1) point deduction. Obvious exceptions are those categories in which the use of chair(s), stools, desk, table, reading or speaker=s stand is expressly permitted. In no category, is a host school responsible for providing any equipment for the participants.

- e. Time Limits:  
There is a maximum time limit for presentations in each WHSFA category. In all categories except Radio Speaking, a 15 second grace period will be allowed after which one point will be deducted from that evaluation item dealing with rate. Although there are no minimum time limits, those presentations which are unduly short may be regarded as insufficient responses to the burden of the category and may affect the overall evaluation.
- f. No Double-Entries:  
A student may not represent his or her school in more than one WHSFA category during the same year.
- g. Prompters:  
Prompters are not allowed in any WHSFA Speech category at any level of participation.
- h. Use of Substitutes:  
In the event member(s) of a Play Acting group and/or Group Interpretative Reading ensemble is(are) unable to appear at a Festival, any other eligible student(s) who is(are) not participating may be substituted.
- i. Electronic Recording Prohibited:  
The use of electronic recording is prohibited at any WHSFA event.

17. **Advisor in Speech**

An Advisor in Speech shall be appointed by the Board effective May 1973.

18. **Speech Advisory Committee**

The Speech Advisory Committee will meet annually. The Committee is composed of one teacher/coach elected from each section and is chaired by the Advisor in Speech. Any suggestions for change or revision of the Speech Festival structure or rules will be discussed by the Committee. These recommendations will be presented to the Board of Control. The Board cannot take action on any Speech matters without having received a recommendation from this committee.

Major festival changes suggested at one Board meeting shall not be implemented prior to the subsequent meeting unless special circumstances demand more immediate action.

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION GUIDELINES FOR SPEECH FESTIVAL JUDGES

### BEFORE YOU JUDGE:

1. Familiarize yourself with the specific requirements of your judging category and the student evaluation sheet.
2. Position yourself in the room so your view for evaluation will not be blocked.
3. If a student is not present, go on to the next. If the absent student shows, allow the student to perform at the end of the section.

### WRITTEN COMMENTS:

1. Make specific written comments using the given criteria for evaluation - leave no area blank.
2. Be honest, positive, supportive and helpful with suggestions for improvement.

### COMMON QUESTIONS:

1. **PROMPTING** is not allowed at any level of participation in any category.
2. **TIME LIMITS** - In all categories except Radio Speaking, a 15 second grace period will be allowed, after which one point will be deducted from that evaluation item dealing with rate. Although there are no minimum time limits, those presentations which are unduly short may be regarded as insufficient responses to the burden of the category and may affect the overall evaluation.
3. **DISQUALIFICATIONS** - If you believe a student is violating WHSFA rules, please listen to the entire presentation and evaluate the best you can, but report the matter to the festival manager before signing the evaluation form or announcing a disqualification. Please note that DEMONSTRATION, RULE 4, may require disqualification prior to the student's performance.
4. **QUALITY MATERIAL** is defined as that which "gives insight into human values, motivations, relationships, problems and understandings and is not characterized by sentimentality, violence for its own sake, unmotivated endings or stereotyped characterizations." It is recommended that such material be sought for all interpretive categories, even if there is no specific evaluation item related to selection of materials.

### EVALUATION:

1. Please use the criteria which is rated on a five point scale.
2. Circle the number you think appropriate **without** plus or minus.
3. Calculate the total number of points earned, record that total at the bottom of the student evaluation sheet, and sign the sheet.

### ORAL EVALUATION:

1. At the conclusion of each section, you may provide a **brief, generalized** oral evaluation of presentations you have just heard.
2. Avoid individualized evaluations, making sure you are evaluating the **entire** section and no one individual.

### RETURN OF FORMS:

1. At the conclusion of each section, record the points from the signed student evaluation sheets on the ballot provided, making sure the points on the ballot are the same as those on the evaluation sheet.
2. Sign the ballot and return it, along with the student evaluation sheet (unless otherwise instructed by the festival host) to the festival headquarters.

## Sample ballot

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## PLANNING AND CONDUCTING A SUBDISTRICT SPEECH FESTIVAL

The following information is designed as a guide for the Subdistrict speech host.

### BEFORE THE FESTIVAL:

#### 1. Preliminary Plans

- A. Contact all schools in your subdistrict grouping to determine best possible date.
- B. Once that determination has been made you should provide the schools with the following material:
  1. Date, time and place of registration;
  2. Projected time schedule (one and a half hours for each round is a good estimate);
  3. The amount of money due from each school to cover expenses;
  4. WHEN REGISTRATION FORMS ARE DUE BACK TO YOU;
  5. Any other pertinent information regarding your event, i.e., lunch, where to park, etc.
- C. Request that each coach send you, along with the ER form sent them by the State Office, the names of judges they will be providing. One judge for every five to six entries is usually sufficient. Reminder - Judges at all WHSFA level festivals must be WHSFA certified. If a school cannot provide the required number of judges, you will have to hire them and assess the school the costs incurred.

#### 2. School Preparations

- A. Rooms - - In addition to classroom space for performances, you should arrange to have:
  1. A meeting room - possibly a lounge - to serve as a hospitality room for judges, coaches and bus drivers;
  2. A large room - possible the commons, the gym or the cafeteria - where all the students can meet at the beginning, leave coats, etc., and again at the end for picking up results;
  3. A room - likely one you will use later for performances - for the judges meeting prior to the festival beginning;
  4. A drawing and preparation room(s) for Extemporaneous Speakers and Radio Speakers;
  5. A room for you to record all the results. This room should have some privacy. Coaches and judges should not be allowed to see a round by round tabulation - and you will need the peace and quiet. If you are allowed to use the school office, it helps facilitate these needs. It also allows you to receive any emergency phone messages.

Be certain to notify your teaching colleagues that their rooms will be in use for the festival. This provides them the opportunity of putting away personal items as well as valuable equipment.

- B. Helpers - - You will need guides and tab room personnel to help you administer this festival. Hopefully, other teachers will be willing to assist you. In addition, one of the service organizations, such as the Student Council, may be able to provide assistance.
3. **Judges** - - If you must hire judges, make contact with them well in advance of your date. University and college personnel are sometimes willing to serve in this capacity. High school teachers outside of your subdistrict may be well qualified. All judges must be WHSFA certified.

4. **Schedule Preparation**

- A. As entries arrive, assign each school a letter designation. Follow this by assigning each student from that school the same letter designation followed by a number. Number all entries from any one school consecutively. Give judges provided by each school the same letter designation followed by a 100 series number. This will help you keep from assigning them to their own students. Copy that information to give to the school coach upon arrival the day of the festival.
- B. After all entries are in and all codes assigned, a list of all participants in each category should be drawn up. This will be your Master List that will be used during tabulation. To find out how many sections are necessary for each event divide the total number of participants in a particular category by the number you would like in each section.

**NOTE:** Six students in each section is most desirable. Depending on number, you may have to go to seven or eight. Availability of rooms will help you make this determination.

- C. The next step is to assign the students by their code letter and number to sections. When possible, do not put participants from the same school in the same section. It is also highly desirable to "mix-up" the participants for round two and three so students will be in a variety of performance positions and will hear different performances.

**NOTE:** Do NOT leave the same students in the same room and only change judges!

An illustration of how you might set up three rounds of Interpretation of Prose, seven schools, each with four participants, would be:

Section 1 <u>Round 1</u>	Section 2 <u>Round 1</u>	Section 3 <u>Round 1</u>	Section 4 <u>Round 1</u>
A1	C2	E3	G4
B2	D1	F4	A3
C1	E2	G3	B4
D2	F1	A4	C3
E1	G2	B3	D4
F2	A2	C4	E4
G1	B1	D3	F3

For Round 2, go down three, spread participants across horizontally to vary sections:

Section 1 <u>Round 2</u>	Section 2 <u>Round 2</u>	Section 3 <u>Round 2</u>	Section 4 <u>Round 2</u>
C1	D2	E1	F2
G1	C2	D1	E2
F1	G2	A2	B1
E3	F4	G3	A4
B3	C4	D3	G4
A3	B4	C3	D4
E4	F3	A1	B2

For Round 3, count up three from Round 1 of last number section, put that student as number 1, Section 1, Round 3, and then continue to go upward from the bottom -- spreading students across horizontally:

Section 1 <u>Round 3</u>	Section 2 <u>Round 3</u>	Section 3 <u>Round 3</u>	Section 4 <u>Round 3</u>
D4	C3	B4	A3
G4	D3	C4	B3
A4	G3	F4	E3
B1	A2	G2	F1
E2	D1	C2	G1
F2	E1	D2	C1
B2	A1	F3	E4

It is a good idea to go through all of Round 1 and locate the students in Round 2 and 3 in order to insure your not having forgotten someone or typed an error.

Even with uneven numbers of students from schools, this method will work. You will just have more students speaking with students from their own schools. Just remember that your goal is to achieve as much variety of placement as possible. Do whatever works.

- D. **Combining sections:** Numbers of students participating in any one category will vary greatly. Combining two categories in a round helps solve this problem. For example, having Extemporaneous Speakers at the end of a Four Minute Speaking round allows for the use of one judge, one room and also provides the necessary time for the speaker to prepare. The same is true for the Storytelling category. Placing these participants at the end of a small round of Solo Acting (or Prose and Poetry) will give these students an audience as well as the other benefits. If you have only four Storytellers, spreading them out at the end of four prose sections provides variety for everyone.

For the above stated reasons, many festival hosts have found it helpful to assign each category a 100 series number - - i.e., 100 Demonstration; 200 Extemporaneous Speaking; 300 Four-Minute, etc. Then, when ballots are turned in that have more than one event, there is no confusion if a judge should fail to separate the names.

- E. **Room assignments:** The only concern in this area is that the room be suitable to the category - - i.e., Demonstration should have a table, Play Acting should have adequate space for movement, a desk or table and movable chairs.

Make a Master Room List, indicating what category and section is being held at that location. You can add the judge to that list once those assignments have been made.

<u>Room</u>	<u>Round 1</u>	<u>Round 2</u>	<u>Round 3</u>
211	Prose 2/A101	Story 1/A101	Open
212	Prose 3/C104	Prose 4/C104	Story 1/C105
215	Open	Demo 1/B101	Demo 2/B101

and so on . . .

- F. **Judge assignments:**
1. Reminder: Judges must be WHSFA certified.
  2. Assign code numbers to your judges with the letter matching the school letter provided to that person. This offers you a fast check to insure judges are not judging their own students.
  3. Make a judges sheet and put next to the code number the section, name and number in which that judge is being used. For example:

<u>NAME</u>	<u>ROUND 1</u>	<u>ROUND 2</u>	<u>ROUND 3</u>
Barbara Crabb A101	Prose 2/211	Story 1/211	Open
Angela Bartel B202	Open	Demo 1/215	Demo 1/25

This lets you know where the available rooms are should an emergency occur, and it also offers you a check during the festival to discover where a judge is located should you need that person for any reason.

G. **Special considerations for Radio Speaking and Extemporaneous Speaking:**

RADIO SPEAKING: Original materials for use in this category will be provided by the State Office - it will be necessary to make copies for each participant. At approximately five minute intervals this source material will be made available to the participant. All necessary materials for cutting, editing and timing must be provided by the student.

EXTEMPORANEOUS SPEAKING: Questions will be provided by the State Office.

**NOTE:** Be sure to notify the State Office of your subdistrict date so that questions will arrive on time. Each section should have a complete set of questions. Students should draw five questions at approximately seven minute intervals in their performance order, choose one and return the other four. The person in charge should initial the chosen topic and the student should give that topic to the judge. The student should also be given a 4x6 card in a color or distinctively marked by you to be used for notes if he/she is using a note card during the speech.

5. **Preparation of School Packets**

A. Each school should receive at the registration desk on the day of the festival the following materials:

1. A listing of the students names participating from that particular school with their assigned code letter and number for them to follow throughout the festival;
2. As many schedules for the day as they have students entered and judges provided;
3. A map of where rooms are located.

Make another set of folders, or envelopes, or whatever at the same time with the school name and code on the outside. You will use these in the tabulation room for collecting the evaluation sheets to be returned to the school's forensic coach at the end of the festival.

6. **Preparation of Judge Packets**

A. Each judge should receive at the beginning of the festival:

1. A "Guidelines For Speech Festival Judges" sheet;
2. Rule sheet(s) for category(s) evaluating;
3. Enough evaluation sheets for students in each section;
4. A judge's ballot with the students listed who are in that section (this is to be turned in at the end of each round with ALL evaluation sheets to the festival headquarters);
5. A map showing location of rooms;
6. Any other information you feel is pertinent for them to have.

## THE FESTIVAL:

### 1. **Registration**

The person at registration should have a master copy of all participants - listing students from each school by code letter and number. As each school arrives, the registrar should ask for any cancellations and note those on the Master List. These cancellations should be announced by code number at the Judges Meeting. If you do this correctly, you will save yourself untold headaches later.

### 2. **General Meeting Agenda**

- A. This is your opportunity to make everyone feel welcome and comfortable.
  - 1. Announce any corrections, additions, off-bound areas, where the lunch is, etc.;
  - 2. Remind students not to enter or leave a room while a participant is speaking;
  - 3. Explain where rooms are located;
  - 4. Ask for questions.

### 3. **Coaches and Judges Meeting Agenda**

- A. Hand out judges' folders;
- B. Announce cancellations received at registration;
- C. Ask them to read very carefully the "Guidelines For Speech Festival Judges";
- D. Ask them to read very carefully the rules for each category they are judging and answer any questions they may have;
- E. Discuss the evaluation sheets, reminding them to both circle Numbers and write comments;
- F. Stress the need for common sense, politeness, fairness and good will;
- G. REMIND THEM TO NOT GIVE STUDENTS EVALUATION SHEETS OR TELL THEM THEIR RATINGS, BUT TO RETURN THAT INFORMATION TO FESTIVAL HEADQUARTERS AFTER EACH ROUND.

### 4. **Festival Headquarters**

- A. Rule number one is to keep this location off limits to students, coaches and other judges. This is essential for maintaining the integrity of the student evaluation until the end of the festival. If a student knows that his/her average grade in Round 1 and 2 is below 16 points, there is little incentive to participate in Round 3.
- B. As the ballots and evaluation sheets arrive from each judge, mark them off your Master List. This will give you a running account of who has not turned in their ballots for any particular round and a means of finding that person to collect the necessary information.
- C. Check the ballot grades to verify that they coincide with what is recorded on the evaluation sheet.
- D. Next, record the grade given on your Master Schedule Sheet. This is the sheet you should be ready to duplicate at the end of the festival to put in each school packet.
- E. Finally, put the evaluation sheets in each school packet. Doing this on a round-by-round basis is the best way of keeping the festival under control - - time wise as well as sanity wise.
- F. You must establish a "referee's committee", chosen from the coaches in attendance from schools participating in the festival. (See Guidelines/Rules for WHSFA Speech - 9D.) If there are any questions or challenges, you then have a mediating group to help solve the situation.

## CHECK LIST FOR WHSFA SUBDISTRICT SPEECH HOST:

- \_\_\_\_\_ DATE AND TIME CONFIRMED WITH YOUR SCHOOL, YOUR DISTRICT CHAIR AND THE STATE OFFICE
- \_\_\_\_\_ PERFORMANCE ROOMS LOCATED
- \_\_\_\_\_ GENERAL MEETING ROOM LOCATED
- \_\_\_\_\_ HOSPITALITY, COACHES AND JUDGES MEETING ROOMS LOCATED
- \_\_\_\_\_ DRAWING AND PREPARATION ROOM FOR EXTEMPORANEOUS AND RADIO CATEGORIES LOCATED
- \_\_\_\_\_ SCHOOL REGISTRATIONS CONFIRMED
- \_\_\_\_\_ SCHEDULES PROPOSED
- \_\_\_\_\_ ROOMS ASSIGNED
- \_\_\_\_\_ MASTER SHEET OF PARTICIPANTS READY
- \_\_\_\_\_ MASTER SHEET OF ROOMS READY
- \_\_\_\_\_ MASTER SHEET OF JUDGES READY
- \_\_\_\_\_ SCHOOL PACKETS ASSEMBLED
- \_\_\_\_\_ JUDGE PACKETS ASSEMBLED
- \_\_\_\_\_ FESTIVAL HEADQUARTERS READY
- \_\_\_\_\_ HELPERS CONTACTED AND INSTRUCTED
- \_\_\_\_\_ SIGNS FOR ROOMS MADE - IF NECESSARY
- \_\_\_\_\_ LUNCH OR CONCESSION IN READINESS
- \_\_\_\_\_ PA SYSTEM SET UP IF YOU ARE GOING TO NEED ONE

YOU'RE READY!!

## **AFTER THE FESTIVAL:**

1. After the packets have all been handed out and quiet descends, you still have a few more tasks:
  - A. Send a copy of the results to your District Chair as soon as possible. The easiest way to do this is to draw a line through the names of students eliminated on each schools' ER form and send those forms. Don't forget your own!
  - B. Check all the rooms you used to insure no damage was done and to return them to good order.
  - C. Don't forget to express special thanks to everyone who helped you in any way.
  - D. Relax!

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

### RULES FOR DEMONSTRATION SPEAKING

#### **Purpose of the Category:**

To develop skills in expository speaking with emphasis on skill in exhibiting a process using objects or physical activity.

#### **Definition of the Category:**

A demonstration speech explains how to do something or how something works. Objects or physical activity by the demonstrator must be exhibited. Visual aids (charts, graphs, diagrams, maps, pictures, etc.) are optional and may be used to enhance the demonstration but are not to take the place of objects or activity. The speech must be instructive and present valuable and significant information.

#### **Rules:**

1. The speech must be original with the participant.
2. Objects or physical activity by the demonstrator must be exhibited.
3. Presentations will take place in normal-sized classrooms with normal-sized doors. A table or desk will be supplied. All visual aids, properties and equipment are to be supplied by the speaker.
4. This category prohibits the use of properties or equipment endangering the health or safety of the participant, audience or judge. This includes, but is not limited to, firearms, sharp knives, dangerous chemicals and animals.
5. One other person, and only one, may be used to assist the demonstrator by serving as the object of demonstration or by helping to set up, strike, or handle equipment. It is permissible for the aide to be both an object of demonstration and to help with the equipment. The aide must fulfill WHSFA eligibility requirements but will not be considered a contestant; registration fees will not be assessed on this person, nor will he/she be eligible for an award. The assistant may be a contestant in another category, but festival managers are not responsible for special scheduling arrangements that this may require.
6. Maximum time limit: 10 minutes, including set up and strike down. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.
7. The use of both sides of one 4x6 note card is optional.

#### **Criteria for Evaluation:**

1. The extent to which the topic content reflected value or significance to the speaker.
2. The extent to which the use of objects and/or physical activity was visible and effectively incorporated into the demonstration process.
3. The extent to which the presentation: (a) achieved effective organization, and (b) employed effective language skills, including such items as use of transitions and clear, vivid and appropriate word choices.
4. The extent to which the vocal presentation was clear and appropriate to the subject, including such items as articulation, pronunciation, volume, rate, pitch and voice quality.
5. The extent to which the physical presence contributed to the clarity and effectiveness of the presentation, including such items as facial expression, eye contact, gestures and bodily movement.

**DEMONSTRATION SPEAKING EVALUATION SHEET**

Maximum Time: 10 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Topic/Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the chosen topic reflect value or significance to the speaker? **1 2 3 4 5**

2. To what extent was the use of objects and/or physical activity visible and effectively incorporated into the demonstration process? **1 2 3 4 5**

3. To what extent did the presentation: (a) achieve effective organization, and (b) employ effective language skills, including such items as use of transitions and clear, vivid and appropriate word choices? **1 2 3 4 5**

4. To what extent was the vocal presentation clear and appropriate to the subject, including such items as articulation, pronunciation, volume, rate, pitch and voice quality? **1 2 3 4 5**

5. To what extent did the physical presence contribute to the clarity and effectiveness of the presentation, including such items as facial expression, eye contact, gestures and bodily movement? **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_ Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR EXTEMPORANEOUS SPEAKING

### Purpose of the Category:

To develop skills in locating and recalling information which can be brought to bear in the construction of a clear and coherent message in a relatively short period of time.

### Definition of the Category:

The Extemporaneous Speech should provide a direct response to the question drawn. The challenge to the speaker is to phrase a clear proposition and support it with contentions which are in turn supported with evidence and reasoning. The participant may use resource material from any publication, but questions - supplied by the WHSFA State Office for every level - will be based on current news events, and questions will be drawn from sources such as Newsweek, Time, and U.S. News and World Report.

### Rules:

1. The speech is to be original with the participant and no prepared speeches, outlines, notes, parts of speeches such as introductions, conclusions, or other prepared materials are to be brought into the preparation area.
2. One-half hour before speaking, the participant will draw five questions, choose one, return the remaining four. Identical sets of questions will be used for multiple sections of Extemporaneous Speaking. At all WHSFA festivals, the student must replace any question which he or she has already spoken on in a previous round. The student may not speak on the same question more than once in any festival.
3. Before speaking, the participant must provide the adjudicator with the question actually drawn.
4. Visual aids are not permitted. The use of a speaker's stand is optional.
5. Maximum time limit: 7 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.
6. Notes are permitted but limited to both sides of one 4 x 6 note card. The host school shall provide a uniform, identifiable 4 x 6 card.

### Criteria for Evaluation:

1. The extent to which a direct and well defined response to the question chosen was provided.
2. The extent to which the ideas were analyzed and organized (introduction, body, conclusion).
3. The extent to which the main ideas were supported with worthwhile evidence. Researched material must be verbally attributed to a source(s).
4. The extent to which the presentation reflected effective language skills, including such items as use of transitions and clear, vivid, and appropriate word choices.
5. The extent to which delivery techniques were clear and appropriate, including such items as vocal articulation, pronunciation, volume, rate, pitch and voice quality as well as facial expression, eye contact, gesture and bodily movement.

# EXTEMPORANEOUS SPEAKING EVALUATION SHEET

Maximum Time: 7 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_

Topic \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent was direct and well-defined response to the question chosen provided?      **1 2 3 4 5**

2. To what extent were the ideas analyzed and organized (introduction, body, conclusion)?      **1 2 3 4 5**

3. To what extent were the main ideas supported with worthwhile evidence?      **1 2 3 4 5**

4. To what extent did the presentation reflect the effective use of language skills, including such items as use of transitions and clear, vivid and appropriate word choices?      **1 2 3 4 5**

5. To what extent were delivery techniques clear and appropriate, including such items as vocal articulation, pronunciation, volume, rate, pitch and voice quality as well as facial expression, eye contact, gesture and bodily movement?      **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_

Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

### RULES FOR FARRAGO

#### Purpose of the Category:

To develop skill in identifying, selecting, combining and presenting quality literature from a variety of genre which addresses a specific theme or emotion.

#### Definition of the category:

The challenge of "Farrago" is to select material from a variety of literary genre (poetry, short stories, speeches, essays, drama, novels) which addresses a central specific theme or emotion and to interpret the material through oral presentation. Quality material is required. Quality material provides insight into human values, motivations, relationships, problems, and understandings and is not characterized by sentimentality, violence for its own sake, unmotivated endings, or stereotyped characterizations. The student is to include introductory and transitional material to establish and maintain coherence of development.

#### Rules:

1. The reader should choose material from no fewer than two literary genre which have a common theme or emotion.
2. An introduction and transitions between the pieces of literature are required. They are to be memorized or given extemporaneously without the use of notes.
3. The selections are to be read from a manuscript. The use of a reading stand is permitted but not required.
4. Costumes, props, music, or other audio-visual supports may not be used. Vocal music, if used, must be incidental and consist of no more than thirty (30) seconds total, after which there will be a one point deduction.
5. Maximum time limit: 10 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.

#### Criteria for Evaluation:

1. The extent to which the introduction and transitions provided the listener with appropriate unifying information.
2. The extent to which the chosen material demonstrated quality.
3. The extent to which the reader indicated an intellectual, emotional and sensory understanding of the material presented.
4. The extent to which the reader's vocal interpretation projected the imagery of the material, including such items as rhythm, cadence, diction and phrasing, as well as the use of effective pauses, volume, rate and pitch.
5. The extent to which the reader's physical presence was appropriate to the individual selections, including such items as eye contact, facial expression, gestures and bodily movement.

# FARRAGO EVALUATION SHEET

Maximum Time: 10 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Topic/Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the introduction and transitions provide the listener with appropriate unifying information? **1 2 3 4 5**
  
  
  
  
  
  
  
  
  
  
2. To what extent did the chosen material demonstrate quality? **1 2 3 4 5**
  
  
  
  
  
  
  
  
  
  
3. To what extent did the reader indicate an intellectual, emotional and sensory understanding of the material presented? **1 2 3 4 5**
  
  
  
  
  
  
  
  
  
  
4. To what extent did the reader's vocal interpretation project the imagery of the material, including such items as rhythm, cadence, diction, and phrasing, as well as the use of effective pauses, volume, rate and pitch? **1 2 3 4 5**
  
  
  
  
  
  
  
  
  
  
5. To what extent was the reader's physical presence appropriate to the individual selections, including such items as eye contact, facial expression, gestures and bodily movement? **1 2 3 4 5**  
The participant may not walk, except during the introduction and transitions.

Signature of Adjudicator \_\_\_\_\_ Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR FOUR MINUTE SPEAKING

### Purpose of the Category:

To develop the skill of speaking informatively on any significant issue without using auxiliary visual materials.

### Definition of Category:

The challenge to the speaker is to present well-developed material which has the primary intent of informing, although persuasive elements may be present. The speech is to be coherent, unified, and clear. A range of support materials and devices are to be used which can include quotations, statistics, examples, comparisons, and analogies.

### Rules:

1. The speech must be original with the participant.
2. Auxiliary visual materials are not permitted.
3. Maximum time limit: 4 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.
4. The use of both sides of one 4 x 6 note card is optional.
5. The use of a speaker= stand is optional.

### Criteria for Evaluation:

1. The extent to which the topic and ideas of the speech were worthy of being heard.
2. The extent to which the organization of the speech (introduction, body, conclusion) was characterized by an objective presentation of accurate, well-developed and unified information. Researched material must be verbally attributed to a source(s).
3. The extent to which the presentation reflected effective language skills, including such items as use of transitions and clear, vivid and appropriate word choices.
4. The extent to which the vocal presentation was clear and appropriate to the subject, including such items as articulation, pronunciation, volume, rate, pitch and voice quality.
5. The extent to which the physical presence contributed to the clarity and effectiveness of the presentation, including such items as facial expression, eye contact, gestures and bodily movement.

# FOUR MINUTE SPEAKING EVALUATION SHEET

Maximum Time: 4 minutes  
Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Topic/Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent were the topic and the ideas of the speech worthy of being heard? **1 2 3 4 5**

2. To what extent was the organization of the speech (introduction, body, conclusion) **1 2 3 4 5**  
Characterized by an objective presentation of accurate, well-developed and unified information?

3. To what extent did the presentation reflect the use of effective language skills, including **1 2 3 4 5**  
such items as use of transitions and clear, vivid and appropriate word choices?

4. To what extent was the vocal presentation clear and appropriate to the subject, including **1 2 3 4 5**  
such items as articulation, pronunciation, volume, rate, pitch and voice quality?

5. To what extent did the physical presence contribute to the clarity and effectiveness of the **1 2 3 4 5**  
presentation, including such items as facial expression, eye contact, gestures and bodily movement?

Signature of Adjudicator \_\_\_\_\_ Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR GROUP INTERPRETIVE READING

### Purpose of the Category:

To develop skills related to the ensemble interpretive reading of a literary script.

### Definition of the Category:

Contrary to dramatic performance, the challenge of this category is to present a literary script in such manner that the audience imagines action being described rather than witnessing it being performed. Symbolic characterization and vocal and physical action rather than a literal dramatization or pantomime is required. Ideas are imagined through oral reading and not through acting. The script may be a cutting, a complete work, or a script compiled from a variety of sources. The material may be prose, poetry, or essay--or a combination of these forms--but drama is prohibited. Appropriate introductions and transitions are expected. A visible manuscript or book is required for each participant. Material is to be read from the printed page with optional use of reading stands. **Movement to suggest relationships, feelings, changes, ideas, moods, locales, etc., consistent with the offstage focus of the presentation is acceptable and subject to evaluation. On-stage focus (direct eye contact) and physical contact (touching) between participants is prohibited. Any nonmechanical sound effects and forms of vocal music must be an integral part of the literature and incidental to the performance.**

### Rules:

1. Group Interpretive Reading is an ensemble presentation by 2-5 readers.
2. Introductions and any necessary transitions are to be memorized or presented extemporaneously without the use of notes.
3. Costumes, props (including the use of scripts as props), mechanical sound effects and lighting are not allowed. Vocal music, if used, must be incidental and consist of no more than thirty (30) seconds total, after which there will be a one point deduction. Chairs or stools and reading stands for scripts may be used.
4. A copy of the original source(s) of material must be available for inspection upon request of the adjudicator.
5. Maximum time limit: 12 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.

### Criteria for Evaluation:

1. The extent to which the introduction and transitions contributed to the coherence of the presentation.
2. The extent to which the ensemble demonstrated an understanding of the intellectual, emotional and sensory experiences inherent in the literature.
3. The extent to which vocal aspects of the performance were appropriate and enhancing to the meaning of the literature, including such items as articulation, pronunciation, vocal clarity, volume, rate and pitch.
4. The extent to which visual aspects of the performance were appropriate and enhancing to the meaning of the literature, including such items as the handling of manuscripts or books as well as gestures, facial expression and bodily movement.
5. The extent to which the ensemble's interpretation constituted a well-paced and unified literary presentation.

# GROUP INTERPRETIVE READING EVALUATION SHEET

Round \_\_\_\_\_ Maximum Time: 12 minutes  
Time \_\_\_\_\_

Name(or Code) \_\_\_\_\_ Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the introduction and transitions contribute to the coherence of the presentation?  
**1 2 3 4 5**

2. To what extent did the ensemble demonstrate an understanding of the intellectual, emotional and sensory experiences inherent in the literature?  
**1 2 3 4 5**

3. To what extent were the vocal aspects of the performance appropriate and enhancing to the meaning of the literature, including such items as articulation, pronunciation, vocal clarity, volume, rate and pitch?  
**1 2 3 4 5**

4. To what extent were the visual aspects of the performance appropriate and enhancing to the meaning of the literature, including such items as the handling of manuscripts or books as well as gestures, facial expression and bodily movement?  
**1 2 3 4 5**

5. To what extent did the ensemble's interpretation constitute a well-paced and unified literary presentation?  
**1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_ Going Over Time (-) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR MOMENTS IN HISTORY

### Purpose of the Category:

To develop the skills in research and speaking related to an historical focus.

### Definition of the Category:

The challenge to the speaker is to select an historical topic within the limits presented each year by WHSFA. The general focus for a speech in this category is an exploration of history. Students may consider (but are not limited to) using the following areas of research: archival records, diaries, personal interviews, letters, newspapers, etc. The speaker is to use this researched information to compose and present a well-organized, informative speech. Speakers may use visual materials, but such materials must support, not dominate, the presentation. This category calls for a speech, not a visual media show or an acting performance.

### Rules:

1. The speech must be original with the participant.
2. Maximum time limit: 6 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.
3. Use of both sides of one 4x6 note card is optional. The use of a speaker's stand is optional.
4. Visual supporting materials may be used, but not worn. Mechanical sound effects and lighting are not allowed.
5. The student's topic choice must conform to the annual focus and WHSFA guidelines. The topic (person, event, trend, etc.) need not have been well-publicized.

### Criteria for Evaluation:

1. The extent to which the speech was clearly informative and well researched.
2. The extent to which the organization of the speech was characterized by an objective presentation of accurate, well-developed, and unified information. Researched material must be verbally attributed to a source(s).
3. The extent to which the presentation reflected effective language skills, including such items as use of transitions and clear, vivid, and appropriate word choices.
4. The extent to which the vocal presentation was clear and appropriate to the subject, including such items as articulation, pronunciation, volume, rate, pitch and voice quality.
5. The extent to which the speaker's physical presence contributed to the clarity and effectiveness of the presentation, including such items as the use of note card, any visual materials, facial expression, eye contact, gestures, and bodily movement.

**MOMENTS IN HISTORY EVALUATION SHEET**

Maximum Time: 6 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Title/Topic \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent was the speech clearly informative and well researched? **1 2 3 4 5**

2. To what extent was the organization of the speech characterized by an objective presentation of accurate, well-developed and unified information? **1 2 3 4 5**

3. To what extent did the presentation reflect the use of effective language skills, including such items as use of transitions and clear, vivid and appropriate word choices? **1 2 3 4 5**

4. To what extent was the vocal presentation clear and appropriate to the subject, such items as articulation, pronunciation, volume, rate, pitch and voice quality? **1 2 3 4 5**

5. To what extent did the speaker's physical presence contribute to the clarity and effectiveness of the presentation, including such items as the use of note card, any visual materials, facial expression, eye contact, gestures, and bodily movement? **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_ Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## MOMENTS IN HISTORY

The chosen time period for use in 2011-2012:

### **The Decade of the 1960s**

Possible areas of consideration may include, but are not limited to, the following:

1. Historical Sites/Monuments
2. Natural Disasters
3. Inventions
4. Medicine
5. Arts and Entertainment
6. Education
7. Military Activity
8. Ethnology/Legends/Folklore
9. Geography
10. Politics
11. Fashion and Fads
12. Transportation
13. Sports
14. Religion
15. Heroes
16. Villains
17. Personalities
18. Significant Speech



# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR ORATORY

### **Purpose of the Category:**

To develop skill in composing and presenting a formal speech on a significant topic.

### **Definition of the Category:**

While other WHSFA speaking categories will contain the same elements--at least to some degree--as Oratory, the oration is expected to be a thoroughly prepared, well composed, well expressed speech of exhortation on a significant topic. As such, the oration must be unequivocally persuasive in its purpose. It may fulfill its persuasive challenge in one of three ways: 1) by alerting the audience to the existence of a problem; 2) by affirming the existence of a problem and offering a solution; 3) by urging the adoption of a policy. While the topic of the oration should be of significance to general society, it should be adapted to an audience composed of the speaker's peers. The good oration is characterized by clear, vivid, and forceful language and appropriate stylistic devices such as metaphor, comparison/contrast, irony, etc. Finally, thoughtfulness as reflected in the choice of an approach to the topic and the quality of supporting materials is a necessary part of the good oration.

### **Rules:**

1. The speech is to be original with the participant.
2. Properties or visual aids are not permitted.
3. Maximum time limit: 10 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.
4. The use of both sides of one 4x6 note card is optional.
5. The use of a speaker=s stand is optional.

### **Criteria for Evaluation:**

1. The extent to which the content (a) reflected a worthwhile topic, and (b) provided quality modes of support materials, including analysis, reasoning and factual information. Researched material must be verbally attributed to a source(s).
2. The extent to which organizational structure (introduction, body, conclusion) was both clear and effective.
3. The extent to which clear and compelling language as well as effective stylistic devices were used appropriately.
4. The extent to which the vocal presentation was clear and appropriate to the subject including such items as articulation, pronunciation, volume, rate, pitch and voice quality.
5. The extent to which the physical presence contributed to the clarity and effectiveness of the presentation, including such items as facial expression, eye contact, gestures and bodily movement.

# ORATORY EVALUATION SHEET

Maximum Time: 10 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the content (a) reflect a worthwhile topic, and (b) provide quality modes of support materials, including analysis, reasoning and factual information? **1 2 3 4 5**

2. To what extent was the organizational structure (introduction, body, conclusion) both clear and effective? **1 2 3 4 5**

3. To what extent were clear and compelling language as well as effective stylistic devices used appropriately? **1 2 3 4 5**

4. To what extent was the vocal presentation clear and appropriate to the subject, including such items as articulation, pronunciation, volume, rate, pitch and voice quality? **1 2 3 4 5**

5. To what extent did the physical presence contribute to the clarity and effectiveness of the presentation, including such items as facial expression, eye contact, gestures and bodily movement? **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_

Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR PLAY ACTING

### **Purpose of the Category:**

To develop skill in ensemble dramatic presentation of a scene or cutting from a play.

### **Definition of the Category:**

An entry in the Play Acting category is a presentation of a scene or cutting from a play by a group of two to five participants. Lines are to be spoken from memory and participants are expected to move as they would in a fully produced play. The scene selected for presentation must be presented without costumes, makeup, lights, or properties other than an available table (or desk as a substitute) and chairs if required. Hand props as well as stage props (except those mentioned) are not permitted. Music and mechanical or electronic sound effects are also prohibited. Emphasis is on the development of the character and appropriate physical movement. Physical actions other than stage movement will need to be pantomimed. It is permissible for participants to play more than one character or for groups to present dramatic material consisting of a series of vignettes. However, entrants should be aware that such materials or production styles are subject to evaluation. Extreme fragmentation of actors into multiple roles may have a severely adverse impact on the ability to develop a believable character portrayal during the limited time available. An introduction which provides the title and author and familiarizes the audience with the tone and theme of the cutting is required.

### **Rules:**

1. Play Acting is an ensemble presentation by 2-5 students.
2. Introductions and any necessary transitions are to be presented without the use of notes.
3. Costumes, props, sound, and lighting are not allowed. Vocal music, if used, must be incidental and consist of no more than thirty (30) seconds total, after which there will be a one point deduction. Available tables and chairs may be used.
4. Maximum time limit: 12 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with tempo.

### **Criteria for Evaluation:**

1. The extent to which the introduction prepared the audience for the scene being presented.
2. The extent to which the interpretation established and projected the motivations, emotions and interrelationships of the characters through the use of voice.
3. The extent to which the interpretation established and projected the motivations, emotions, interrelationships of the characters through bodily movement.
4. The extent to which the interpretation had consistency among such factors as blocking, tempo, and climax.
5. The extent to which the performance constituted a well-paced and unified segment of dramatic action.

# PLAY ACTING EVALUATION SHEET

Maximum Time: 12 minutes

Name (or Code) \_\_\_\_\_

Round \_\_\_\_\_

Time \_\_\_\_\_

Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**

USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the introduction and necessary transitions prepare the audience for the scene being presented? **1 2 3 4 5**

2. To what extent did the interpretation establish and project the motivations, emotions and interrelationships of the characters through the use of voice? **1 2 3 4 5**

3. To what extent did the interpretation establish and project the motivations, emotions and interrelationships of the characters through bodily movement? **1 2 3 4 5**

4. To what extent did the interpretation have consistency among such factors as blocking, tempo and climax? **1 2 3 4 5**

5. To what extent did the interpretation constitute a well-paced and unified segment of dramatic action: **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_

Going Over Time (-1) \_\_\_\_\_

Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## **RULES FOR POETRY READING**

### **Purpose of the Category:**

To develop skill in conveying an understanding of poetry through use of body and voice.

### **Definition of the Category:**

The participant should select to read a poem or a group of poems centering on a specific theme or emotion. Original material is allowed. An introduction, which includes title and author, and any transitions necessary are to be written by the participant and are to be presented without the use of notes.

### **Rules:**

1. Original material is allowed.
2. An original introduction is required and, along with any transitions, must be presented without the use of notes.
3. Material is to be read from manuscript with the optional use of a reading stand.
4. Costumes and props may not be used. Vocal music, if used, must be incidental and consist of no more than thirty (30) seconds total, after which there will be a one point deduction.
5. Maximum time limit: 8 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with vocal technique.
6. The participant may not walk except during the introduction and transitions, written by the student, that connect the literature being read.

### **Criteria for Evaluation:**

1. The extent to which the introduction and optional transitions, if used, established the theme and contributed to an understanding of the poetry.
2. The extent to which intended meaning was recreated.
3. The extent to which the emotional comprehension (how it feels) of the poetry was revealed through control of vocal quality, inflection, force and timing.
4. The extent to which the appropriate vocal techniques, including such items as rhythm, cadence, phrasing, articulation and pronunciation, were used.
5. The extent to which the physical presence was appropriate to the poetry, including such items as eye contact, facial expression, gestures and bodily movement.

**POETRY READING EVALUATION SHEET**

Maximum Time: 8 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the introduction, and optional transitions, if used, establish the theme and contribute to an understanding of the poetry? **1 2 3 4 5**

2. To what extent was the intended meaning recreated? **1 2 3 4 5**

3. To what extent was the emotional comprehension (how it feels) of the poetry revealed through control of vocal quality, inflection, force and timing? **1 2 3 4 5**

4. To what extent were appropriate vocal techniques including such items as rhythm, cadence, phrasing, articulation and pronunciation, used? **1 2 3 4 5**

5. To what extent was the physical presence appropriate to the poetry, including such items as eye contact, facial expression, gestures and bodily movement?  
The participant may not walk, except during the introduction and transitions. **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_ Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR PROSE READING

### Purpose of the Category:

To develop skill in conveying an understanding of prose literature through the use of body and voice.

### Definition of the Category:

A selection from prose literature, including short stories, cutting from novels, drama, essays or other non-fiction work centering on a specific theme or emotion, is to be read. Original material is allowed. An introduction, which includes title and author, and any necessary transitions are to be written by the reader and should be presented without the use of notes.

### Rules:

1. Original material is allowed.
2. An original introduction is required and, along with any transitions used, must be presented without the use of notes.
3. The material is to be read from the printed page with the optional use of a reading stand.
4. Costumes and props may not be used. Vocal music, if used, must be incidental and consist of no more than thirty (30) seconds total, after which there will be a one point deduction.
5. Maximum time limit: 8 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.
6. The participant may not walk except during the introduction and transitions, written by the student, that connect the literature being read.

### Criteria for Evaluation:

1. The extent to which the introduction and optional transitions established the theme and contributed to an understanding of the prose.
2. The extent to which the reader recreated for the audience the intended meaning.
3. The extent to which the reader recreated for the audience the emotional comprehension (how it feels) of the prose through control of vocal quality, inflection, force and timing.
4. The extent to which the vocal interpretation projected the visual imagery of the prose, including such items as articulation and pronunciation, use of emphasis, effective pauses and proper volume, rate and pitch.
5. The extent to which the physical presence was appropriate to the prose, including such items as eye contact, facial expression, gestures and bodily movement.

# PROSE READING EVALUATION SHEET

Maximum Time: 8 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_

Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the introduction and optional transitions establish the theme and contribute to an understanding of the prose? **1 2 3 4 5**

2. To what extent did the reader recreate for the audience the intended meaning? **1 2 3 4 5**

3. To what extent did the reader recreate for the audience the emotional comprehension (how it feels) through control of vocal quality, inflection, force and timing? **1 2 3 4 5**

4. To what extent did the vocal interpretation project the visual imagery, including such items as articulation and pronunciation, use of emphasis, effective pauses and proper volume, rate and pitch? **1 2 3 4 5**

5. To what extent was the physical presence appropriate, including such items as eye contact, facial expression, gestures and bodily movement?  
The participant may not walk, except during the introduction and transitions. **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_

Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

**WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION**  
**RULES FOR PUBLIC ADDRESS**

**Purpose of the Category:**

To develop the skill of providing a directly responsive statement to an issue of current public discussion.

**Definition of the Category:**

The challenge to the speaker is to contribute to the public dialog on a contemporary issue by presenting a well-informed statement which is directly responsive to a question about that issue. The speaker is to be knowledgeable and is to use quality supporting material to substantiate his/her position. As in all speaking categories, the Public Address speech is to be well organized, clear, and effectively presented.

**The 2011-2012 topic areas and specific questions for subdistrict, district, and state are:**

1. **Terrorism:** To what extent, if any, has recent military involvement made the world a safer place?
2. **Nuclear Power:** In light of the nuclear disaster in Japan, what, if any, should be the future of nuclear power in the United States?
3. **Fine Arts Programming:** Given the current state budget crisis, to what extent, if any, should Wisconsin public schools continue to fund fine arts classes?
4. **On-line and/or Charter Schools:** What should be the role of on-line and/or charter schools in public education?

**Rules:**

1. The speech must be original with the participant.
2. Auxiliary audio/visual materials are not permitted.
3. Maximum time limit: 8 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.
4. The use of both sides of one 4x6 note card is optional.
5. The use of a speaker= stand is optional.

**Criteria for Evaluations:**

1. The extent to which a direct and well defined response to the question was provided.
2. The extent to which the speaker analyzed and organized the ideas to provide the answer.
3. The extent to which the content (a) supported the main idea with worthwhile evidence, and (b) employed effective language skills including such items as use of transitions and clear, vivid and appropriate word choices. Researched material must be verbally attributed to a source(s).
4. The extent to which the vocal presentation was clear and appropriate to the subject, including such items as articulation, pronunciation, volume, rate, pitch and voice quality.
5. The extent to which the physical presence contributed to the clarity and effectiveness of the presentation, including such items as facial expression, eye contact, gestures and bodily movement.

**PUBLIC ADDRESS EVALUATION SHEET**

Maximum Time: 8 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Title/Topic \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent was a direct and well-defined response to the question provided? **1 2 3 4 5**

2. To what extent were the ideas analyzed and organized to provide the answer to the questions? **1 2 3 4 5**

3. To what extent did the content (a) support the main idea with worthwhile evidence, and (b) employ effective language skills, including such items as use of transitions and clear, vivid, and appropriate word choices? **1 2 3 4 5**

4. To what extent was the vocal presentation clear and appropriate to the subject, including such items as articulation, pronunciation, volume, rate, pitch and voice quality? **1 2 3 4 5**

5. To what extent did the physical presence contribute to the clarity and effectiveness of the presentation, including such items as facial expression, eye contact, gestures and bodily movement? **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_

Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

### RULES FOR RADIO SPEAKING

#### Purpose of the Category:

To develop the skills in selecting, editing, and organizing news items from State Office supplied material for vocal presentation.

#### Definition of the Category:

The challenge to the speaker is to present a well-organized, clearly communicated newscast. Source material provided by the State Office of approximately 15-20 minutes in length is to be cut and edited with special efforts made to end right at 5 minutes. The host school is to provide the judge with a copy of the packet of material given to each speaker. At least one commercial is to be included within the time limits of the presentation.

#### Rules:

1. The speaker may delete or edit any parts of items from the provided material. However, no new articles or items may be added except transition sentences, introductions and conclusions. Different material of 15 to 20 minutes in length will be provided for each round.
2. One-half hour before the round, the speaker will receive source material. Identical material will be provided for each participant at five minute intervals.
3. The newscast will include one or more commercials advertising some product or service. Commercials will be supplied with script material, which the student may use as written or may be edited/embellished to further enhance the product or service. Only WHSFA supplied commercial(s) may be used. The commercial(s) may be inserted at any point but must be included within the time limits.
4. The time limit shall be five minutes and the speaker is expected to finish "on the nose;" however, if a speaker concludes the presentation within ten seconds on either side of five minutes the speaker will not be penalized. Beyond those limits a point will be subtracted for each ten seconds away from 4 minutes 50 seconds or 5 minutes 10 seconds as noted under criterion five.
5. Any use of audio/visual aids is not permitted. The speaker is to be seated in profile position to the adjudicator.
6. The speaker must supply his/her own stop watch and equipment for cutting, editing, and reading the newscast.

#### Criteria for Evaluation:

1. The extent to which the student provided clear and logical organization of the newsprint, balancing the levels and types of news including international, national and state news, weather and sports.
2. The extent to which the presentation reflected effective language skills, including use of smooth transitions with clear, vivid, and appropriate word choices.
3. The extent to which the delivery was in a clear, pleasant, and confident voice, reflecting good articulation, pronunciation, volume, pitch and voice quality. Physical presence of the participant is not to be a consideration.
4. The extent to which the commercial(s) was incorporated as an important item in the newscast without dominating the news.
5. The extent to which the student delivered the newscast within the time limits without unnatural speeding up or slowing down.

# RADIO SPEAKING EVALUATION SHEET

Maximum Time: 5 minutes

Required TIME: 4:50-5:10

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**

USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the student provide clear and logical organization of the newsprint balancing the levels and types including international, national and state news, weather and sports? **1 2 3 4 5**

2. To what extent did the presentation reflect effective language skills, including such items as use of smooth transitions with clear, vivid, and appropriate word choices? **1 2 3 4 5**

3. To what extent was the delivery in a clear, pleasant, and confident voice, reflecting good articulation, pronunciation, volume, pitch and voice quality? **1 2 3 4 5**

4. To what extent was the commercial presented as an important item in the newscast without dominating the news? **1 2 3 4 5**

5. To what extent did the student deliver the newscast without unnatural speeding up or slowing down? **1 2 3 4 5**

Sub-Total Points \_\_\_\_\_

Subtracted Points \_\_\_\_\_

\* See Rule 4

Total Points \_\_\_\_\_

Signature of Adjudicator \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR SOLO ACTING

### Purpose of the Category:

To develop skills in the presentation of dramatic literature.

### Definition of the Category:

The material for Solo Acting shall be a cutting from serious or humorous drama or other literature adapted to the dramatic format with brief narrative transitions allowed. Original material may not be used. The material may be a monologue or a selection which includes any number of characters. The number of characters is not limited. A total of four students from a school may enter with any combination of "Serious" or "Humorous" desired. Separate sections are to be held at all levels--subdistrict, district, and state--requiring entry forms to designate whether the student is performing a "Serious" or "Humorous" selection. Quality material in both divisions must be used. Quality material is characterized by insights into human values, motivations, relationships, problems, and understandings and is not characterized by sentimentality, violence for its own sake, unmotivated endings, or stereotyped characterizations. By using the self as a medium between the selection and the audience, the student shall create the character(s) and shall utilize action appropriate to the characterization(s) within the control of the setting. The student shall also prepare an introduction which includes author(s) and selection(s) and prepares the listener for the emotional and intellectual content of the selection.

### Rules:

1. An introduction to the chosen selection is required and must be either memorized or presented extemporaneously without the use of notes.
2. The presentation is to be memorized.
3. The use of a **single stationary chair** is allowed.
4. Costumes, props (including tables and additional chairs), sound, lighting, and make-up are not allowed. Vocal music, if used, must be incidental and consist of no more than thirty (30) seconds total, after which there will be a one point deduction.
5. Maximum time limit: 8 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with pace.

### Criteria for Evaluation:

1. The extent to which the introduction familiarized the audience with the tone and theme.
2. The extent to which the material chosen provided insights into human values, motivations, relationships, problems, and understandings.
3. The extent to which the presentation established and projected the motivations, emotions, and interrelationships of the character(s) through voice.
4. The extent to which the presentation established and projected the motivations, emotions, and interrelationships of the character(s) through bodily movement and facial expression.
5. The extent to which the presentation constituted a well-paced and unified segment of dramatic action.

# SOLO ACTING EVALUATION SHEET

Maximum Time: 8 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the introduction familiarize the audience with tone and theme? **1 2 3 4 5**

2. To what extent did the material chosen provide insight into human values, motivations, relationships, problems and understandings? **1 2 3 4 5**

3. To what extent did the presentation establish and project the motivations, emotions, and interrelationships of the character(s) through voice? **1 2 3 4 5**

4. To what extent did the presentation establish and project the motivations, emotions, and interrelationships of the character(s) through bodily movement and facial expression? **1 2 3 4 5**

5. To what extent did the presentation constitute a well-paced and unified segment of dramatic action? **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_

Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR SPECIAL OCCASION SPEECH

### **Purpose of the Category:**

To develop skills related to adapting oral presentations to specific situational demands.

### **Definition of the Category:**

The challenge to the speaker is to make an appropriate presentation which responds to the constraints of the occasion (including the probable audience). In considering the "appropriateness" of the speaker's work, attention will be paid to the purpose the speaker chooses, the position taken, the content, organization and general stylistic "tone," and the manner of delivery. It is possible that a speech may pursue more than one of the standard general purposes of informing, persuading, and entertaining. Speakers may use visual materials but such materials must support--not dominate--the presentation. This category calls for a speech, not a visual media show. The "situations" for Special Occasion Speech from which the student selects are to be changed from year to year.

### **Participants in the Special Occasion Speech category during 2011-2012 are to develop and present an appropriate original speech for one of the following situations:**

- A. A Docent Presentation at a Library or Museum: You have volunteered to act as a docent at your local library or museum for a special event (i.e. Youth Art Month, visiting exhibit, etc.).
- B. Testimony at a State Government Body: You are to speak before a Wisconsin Governmental regulatory agency concerning a policy.
- C. Presentation to a Local Organization: You are to present your school's "Go Green" initiative to a local organization.
- D. History Day Event: You are to analyze a significant speech at a history day event. The presentation must include excerpts from the speech within your analysis.
- E. Graduation Speech: You have been selected to present a speech at the class of 2012's graduation.

### **Rules:**

1. Prior to the presentation, the participant is to announce which of the above situations has been chosen. This announcement must be brief and is not considered part of the presentation on which the student will be evaluated.
2. Maximum time limit: 6 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.
3. The use of both sides of one 4x6 note card is optional.
4. Visual supporting materials may be used, but not worn.
5. The use of a speaker's stand is optional.

### **Criteria for Evaluation:**

1. The extent to which the apparent specific purpose was appropriate to the occasion.
2. The extent to which the content and organization of the speech fulfilled the speaker's purpose. Researched material must be verbally attributed to a source(s).
3. The extent to which the presentation reflected effective language skills, including such items as use of transitions and clear, vivid and appropriate word choices.
4. The extent to which the vocal presentation was clear and appropriate to the chosen occasion, including such items as articulation, pronunciation, volume, rate, pitch and voice quality.
5. The extent to which the physical presence contributed to the clarity and effectiveness of the presentation, including such items as the use of a note card, any visual materials, facial expression, eye contact, gestures and bodily movement.

**SPECIAL OCCASION SPEECH EVALUATION SHEET**

Maximum Time: 6 minutes

Round \_\_\_\_\_ Time \_\_\_\_\_

Name (or Code) \_\_\_\_\_ Situation \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent was the apparent specific purpose appropriate to the occasion? **1 2 3 4 5**

2. To what extent did the content and organization of the speech fulfill the speaker's purpose? **1 2 3 4 5**

3. To what extent did the presentation reflect effective language skills, including such items as use of transitions and clear, vivid and appropriate word choices? **1 2 3 4 5**

4. To what extent was the vocal presentation clear and appropriate for the chosen occasion, including such items as articulation, pronunciation, volume, rate, pitch and voice quality? **1 2 3 4 5**

5. To what extent did the physical presence contribute to the clarity and effectiveness of the presentation, including such items as the use of note card, any visual materials, facial expression, eye contact, gestures and bodily movement? **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_

Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RULES FOR STORYTELLING

### **Purpose of the Category:**

To develop skill in presenting imaginative material of the narrative form.

### **Definition of the Category:**

To tell a story is to chronicle events. The burden of the storyteller is to chronicle those events in a coherent, unified, clear, and interesting manner. The storyteller may use vocal variation and physical movement to suggest different characters and character relationships in order to make the story clearer and more interesting. The storyteller must sit in a chair; other costumes or props are not permitted. It should be remembered throughout that the emphasis of the storyteller's art is on the teller as intermediary or narrator. The student is expected to "demonstrate a sense of audience", that is, tell the chosen story in such a manner that it would be suitable for the intended audience, be it young children, teenagers, adults or chronologically advanced.

Material for storytelling will be chosen by the student based on the topic areas announced by the State Office. A student will choose and rehearse one or more different stories for each topic area. Original material is acceptable. At WHSFA Festivals all students will report to the participation room. The student will bring a single card listing the five topic areas, with one different title, and author(s) for each\*. Before each performance the student will present the card to the adjudicator. The adjudicator will choose and initial the selection to be told that round. The student will be required to tell a different selection each round. Adjudicator will return card to the speaker.

\* For **STATE** participation the student will be allowed to select (3) three of the (4) four original topic areas and list chosen topics with one different title, and author(s) for each, on a single card.

### **Topic areas for 2011-2012 are:**

1. A Story from American heartland
2. A Story about a fool
3. A Story with puns or other word play
4. A Story about overcoming heartbreak or sadness

### **Rules:**

1. Before speaking, each participant will allow the adjudicator to select and initial a story from his or her selection card.
2. A brief introduction identifying author, title and intended audience is required.
3. **The participant must sit in a chair.** No other costumes, props, or visual material may be used. Vocal music, if used, must be incidental and consist of no more than thirty(30) seconds total, after which there will be a one point deduction.
4. Notes are not permitted.
5. Maximum time limit: 8 minutes. A 15 second grace period is allowed, after which one point will be deducted from that evaluation item dealing with rate.

### **Criteria for Evaluation:**

1. The extent to which the story as told constituted a coherent, spontaneous and unified narrative appropriate to the topic area.
2. The extent to which the teller's choice of language and introduction was appropriate to the chosen story and audience.
3. The extent to which nonverbal expressions, including such items as gestures, facial expression and bodily movement contributed to clarity.
4. The extent to which vocal aspects of the performance were appropriate and enhancing to the meaning of the story, including such items as articulation, pronunciation, vocal clarity, volume, rate and pitch.
5. The extent to which the suggestion of character and character relationship was appropriate to the material.

# STORYTELLING EVALUATION SHEET

Maximum Time: 8 minutes

Name (or Code) \_\_\_\_\_

Round \_\_\_\_\_ Time \_\_\_\_\_

Topic/Title \_\_\_\_\_

Circle the number representing your response to the question - **1. WEAK 2. FAIR 3. GOOD 4. VERY GOOD 5. EXCELLENT**  
USE THE SPACES BELOW TO **EXPLAIN YOUR RATING** AND TO **PROVIDE SUGGESTIONS FOR IMPROVEMENT**.

1. To what extent did the story as told constitute a coherent, spontaneous and unified narrative appropriate to the topic area? **1 2 3 4 5**

2. To what extent was the teller's choice of language *and introduction* appropriate to the chosen story and audience? **1 2 3 4 5**

3. To what extent did nonverbal expressions, such as gestures, facial expression and bodily movement contribute to clarity? **1 2 3 4 5**

4. To what extent were the vocal aspects of the performance appropriate and enhancing to the meaning of the story, including such items as articulation, pronunciation, vocal clarity, volume, rate and pitch? **1 2 3 4 5**

5. To what extent was the suggestion of character and character relationships appropriate to the material? **1 2 3 4 5**

Signature of Adjudicator \_\_\_\_\_

Going Over Time (-1) \_\_\_\_\_  
Total Points \_\_\_\_\_

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

### WHERE'S THE BEEF? SELECTING LITERATURE FOR INTERPRETIVE CATEGORIES

**Michael Knoedler**

As more high school students choose to participate in the interpretive categories, students, coaches, and judges need to become more reflective about the quality of the literature chosen. We need to acknowledge that the quality of the literature selected for the interpretive categories is as important as the performance itself.

As a coach and judge, I understand that the selection process may evolve in several ways: the coach may discover an interesting piece; the student may have an idea or an author in mind, then the coach and student conduct a mutual search; in increasingly rare situations, the student steps forward with a quality piece in hand; or, as time lines approach, the coach may dip into the file of chestnuts gathered over the years. This initial stage--the selection moment--serves several important purposes. It involves research into an author's life and work enhancing the investigatory skills of the student. More importantly, it is the stage when the student and coach lock into a piece of writing that they will live with for the next several months of performing and, potentially, reflect back to for the rest of their lives.

Unfortunately, I don't think students and coaches take this selection moment seriously enough. The end result is the proliferation of performances of writings that are not of substance, that are deficient in rich language and powerful life experiences, that fail to deliver one of the most important purposes of choosing to perform in the interpretive categories: developing an appreciation for a significant piece of literature, allowing a student and a coach to taste and chew on an author's insights into the human condition. The selection of the piece of literature is the foundation of the forensic experience in the interpretive categories. It is an extension and an enrichment of the literature classroom and should be seen as such.

As literature teachers, many of us frequently ask ourselves if the stories, poetry, drama, and essays we offer to our classes are "good stuff". We discover quickly, after teaching the same pieces to several groups, whether or not the literature selected enables the students to learn something significant about themselves and their place in the world. We are able to discern, after multiple readings and analyses and discussions, if the piece is "good stuff". If we like the piece after multiple encounters, we keep it in; if not, we get rid of it. Our searching for new material is active and relentless. The works in the traditional canon are only one source. We scour the full range of print material looking for those special pieces that connect with students and still maintain a high level of literary merit. When we find something, one of the key questions we ask ourselves is this: will it hold up after multiple readings?

## Selecting Literature For Interpretive Categories

### Page 2

The selection moment for interpretive categories ought to focus on this same question. When a piece is selected, students need to understand that months of reading, analyzing, discussing, and presenting this piece will follow. As teachers and coaches we need to guide students into selecting pieces that are multilayered, that will reveal complexity rather than limitations as the practices and performances unfold. This is the great legacy of living with pieces of literature in the interpretive categories: we come to see the richness of the pieces through repeated encounters, much as the authors have when they created them. In the end, the forensic events will fade from memory. The true legacy is living with the richness of the literature.

Let's encourage the search for the "good stuff" and give our students opportunities to live and breathe the quality literature that exists in such abundance. Let's not take the easy and convenient way out by encouraging or allowing students to select the "cute" pieces. As coaches, let's be tough-minded about maintaining high standards. As judges, let's make written comments regarding the quality of the material we have heard. Let's make the initial decision about the material selected as important a criteria as any other in judging the quality of interpretive performances.

## DEVELOPING COMMUNICATION SKILLS THROUGH FORENSICS

### Martha Kaump

The Wisconsin High School Forensic Association has been in existence since 1895. Although the program has experienced many changes during its rich history, the emphasis on providing students with opportunities to develop lifetime skills in communication has remained constant. In some cases, forensic activities provide the major opportunity of students to learn, develop and practice using these skills. In other situations forensic activities provide an opportunity for students to expand the use of skills learned in the classroom. The intent of WHSFA programs is to interact with classroom activities in Debate, Speech and Theatre, to assist schools in providing as complete an experience with communication skill development opportunities as possible.

Since the mid-seventies, WHSFA has used the five communication functions described herein and spelled out in the current DPI English and Language Arts Curriculum Guide, as the basis of the skills development objective for each speech category.

These are the five Functions of Communication.\*

#### **Informing (Informative Communication)**

- The primary purpose of information communication is to give and receive information.
- Common forms of informative messages are lectures, news stories, news programs, informative essays, documentaries, educational films and interpersonal exchanges.
- The categories which serve this function are Four-Minute, Moments in History, Radio Speaking and Demonstration Speaking.

#### **Expressing Feeling (Affective Communication)**

- The primary purpose of affective communication is to share feelings. The feelings expressed may be positive or negative.
- When readers or listeners effectively process affective messages, they demonstrate empathic skills.
- Common forms of affective messages are interpersonal exchanges, love letters, hate mail, greeting cards, poems, glares, raised eyebrows and prayers.
- The categories which serve this function are Prose Reading, Poetry Reading and Farrago.

#### **Imagining (Imaginative Communication)**

- The primary purpose of imaginative communication is to experience the joy of creating new situations and ideas.
- Appreciative readers and listeners enjoy the imaginative efforts of others whether that creativity be revealed through literature, film television, stage or face-to-face encounter.

## Developing Communication Skills through Forensics

### Page 2

- Common forms of imaginative messages include puns, limericks, fantasies, stories, plays, poems and language play.
- The categories which serve this function are Solo Acting, Group Interpretive Reading and Play Acting.

#### **Ritualizing (Ritualistic Communication)**

- The primary purpose of ritualistic communication is to meet social expectations.
- Ritualistic communication includes such ordinary speech acts as greeting, leave taking, teasing, introducing, commenting on the weather and demonstrating social amenities.
- Rituals are practiced in conversations, interviews, small group discussions, parliamentary debates, ceremonial speeches, letter, diary entries, thank you notes and prayers.
- The categories which serve this function are Special Occasion Speeches and Storytelling.

#### **Controlling (Persuasive Communication)**

- The primary purpose of controlling is to influence beliefs or actions.
- Attempts to control may employ such diverse strategies as commands, promises, threats, arguments, psychological appeals and entreaties.
- Common forms of messages designed to control include television commercials, printed advertisements, legal briefs, editorials, forensic speeches, deliberative speeches, election posters and school yard squabbles.
- The category which fully serves this function is Oratory. Persuasive elements may also be present in Four-Minute Speaking.

\* Based on the work of Wells (1973) and Halliday (1973) and the subsequent work of the National Project on Speech Communication Competencies.

## **TASTES GOOD: BUT IS IT IN GOOD TASTE?**

**William Davis**

Is that selection in good taste? Is all of that profanity necessary? Is that an appropriate subject for public discussion? What happened to the good, clean material that kids used to find?

Sound familiar? Over the past few years these and related questions have been asked time and again by coaches, judges, parents, colleagues and members of the WHSFA Board of Control. These concerns have been articulated often enough that we need to be prepared to defend our coaching practices as reasonable and educationally sound.

Good taste is a legitimate concern. Many of the WHSFA categories specifically mention the selection of quality material. Most of us agree that if a selection is outside of the bounds of good taste, there will be a negative response on the part of the audience. A person's performance includes not only his right to self-expression, but also the audience's right to be offended and to express their unhappiness. To offend without some overwhelming and compelling reason is, at best, unwise. Since a judge is a part of the audience, a participant who uses material that may be questionable risks an adverse response from the judge.

Profanity exists in our literature and culture. Profanity can be a powerful communications tool that enables us to communicate clearly and colorfully. One cannot truly portray a character like George Patton and have him saying things like "son-of-a-gun", "pshaw", and "shucky-darn". On the other hand, much of the profanity in contemporary literature is gratuitous and can be left out without damaging the integrity of the selection. Recently, one of our students performed a cutting from a play that dealt with the relationship between a young homosexual and his heterosexual brother. The original script contained a number of direct, vulgar references to homosexual activities. Since our emphasis was the relationship between the two brothers, not specific homosexual activities, we edited out the language that would likely be offensive. We knew that for many in our audience the conflict between a homosexual and his heterosexual brother would be quite enough to handle without letting the language unnecessarily complicate matters.

The media freely discuss just about everything, so it appears that the old taboos about talking about certain subjects in public have disappeared; however, one should remember that the media consists of thousands of different magazines, newspapers, TV shows, etc. that treat subject matter in different ways depending upon the intended audience. Time and Hustler would not deal with sex in marriage in identical ways. We must teach our students to adapt appropriately to the occasion and audience.

Good taste and civility are attributes of an educated person, and we are operating educational programs.

## GETTING AND KEEPING A STUDENT PROGRAM

### Roxi Wakeen

Just like a booming business or a winning sports team, a successful forensics team will create excitement for the program! In reality, that's only partly the case. It is the joint efforts of an organized coach, supportive administration and enthusiastic students which help to maintain a high quality forensics team.

If you are lucky enough to be coaching a team that is self-sufficient, you should be writing this article. After polling several experienced coaches, I concluded every team needs an informed coach who does regular recruiting, gives consistent attention, gains financial support and provides public praise in order to maintain a high level of student participation.

First of all, coaches need to have a feel for a forensics program. If you are a new coach, find someone in the area who has coached and seek advice. Some districts have yearly meetings early in the season - - attend! The WHSFA course on adjudication provides information as well as a network of other people from which to seek support. By calling the State Office, you can receive names of people who will give you help.

Quality programs recruit methodically. Although the methods vary, one point seems to remain: Recruiting is ongoing. Having fellow teachers be on the lookout for forensics leads gives your program identity throughout the building. It becomes more than a one person show. The guidance counselor and secretary should not be overlooked as a source of names of articulate and cooperative students.

School announcements of meetings alert students to the beginning of the season, but having each English or speech teacher explain the program (I give specific handouts to be used in class) touches each student in the high school. Actually, having former forensics students make presentations in teams (I use one interp student and one public address student per room) yields better results.

At the first meeting, many coaches have a prepared handout of categories, festival dates and rules. Several schools actually have a code of conduct for forensics students. This works well because students are sometimes overwhelmed by the quantity of information and a handout is lasting. Also if students don't attend the meeting, the coach has something to give them in the hallway.

Junior high/middle level program coaches can provide lists of all eighth grade participants so that students can personally invite them to participate their freshman year. Older students should be encouraged to bring a new face to the first meeting. Some schools offer points for recruiting which can be used to earn trips to forensic workshops and institutes.

A forensics newsletter is easy to generate and can be circulated in the library. This constant attention allows kids the enjoyment of seeing their names in print. It also can be a way of communicating with the team about departure times and any other necessary items.

## Getting and Keeping a Student Program

### Page 2

Some coaches encourage kids to try a variety of categories in early festivals. Coaches who do not go out on the tournament circuit frequently team up with other area schools for a mini-workshop or fun-fest.

Finding out what classes are doing poetry units or might possibly be willing to listen to public address/oratory topics or having speakers travel to junior high are all ways of getting hands on experience for your speakers. This attention broadens your program (constant recruiting) and gives students other evaluators.

Many schools work on tight budgets, but frequently money is made available to forensic coaches who care to take their students to festivals. Giving students the chance to go beyond the Subdistrict, District and State festivals makes students more aware of other programs.

Coaches who have State Nights, banquets or picnics find that the parents, administration, other students and judges like to participate. Planning awards for various accomplishments is time-consuming but can definitely be a fulfillment of the team commitment. My students like silly awards too. In fact, my extemp and storytellers who force us to be early for festivals usually end up with a clever award.

Remember, forensics occurs during the cold and flu season. Illness, other arts programs, tournaments and spring breaks seem to threaten every forensics program. If you and a coach become disheartened, much of your aggressive enthusiasm leaves. A program needs YOU to survive. Take care of yourself and provide a list of cold remedies to your team. Write newspaper articles to not only reward successes, but list participation and growth. The many hours you spend with these sincere, talented students will keep you recruiting and fighting for their participation. Happy smiles and hugs are rewarding!

# FORENSIC ETHICS

Chris Verges

"Ethics" appears to be the cry of the 1990s. It is a theory or system of moral values that has prompted the withdrawal of presidential candidates, has toppled religious dynasties and has eliminated amateur athletes from participating in collegiate sports. Ethics is also a system by which the WHSFA operates in that ethical behavior exemplifies the organization's educational goals of promoting, stimulating, improving and providing for the process of communicating. A discussion of forensics ethical behavior promotes these educational goals and relates them to the coach, the judge and the participant. Forensics ethics then, is an attitude or behavior that a person brings to one's coaching and judging that directly effects and influences his/her students and represents the activity, as well as an attitude or behavior learned and demonstrated by the participating student.

## **The Coach**

The forensics coach should promote ethical behavior and attitudes while acting as coach and judge. While coaching one should serve as a role model by being professional toward this responsibility and tolerant of other students, programs and activities. Also, one should treat all students fairly and equally, emphasizing learning rather than winning while teaching how to win and lose, or, succeed and fail graciously. Additionally, one should supplement rather than be a substitute for student efforts since ghost writing does not further any educational goal. The coach should also regulate the content of student speeches by verifying sources and credibility as well as teaching the student ethical forensic etiquette and upholding it.

## **The Judge**

An ethical attitude is also demonstrated through the judge by his/her striving for impartiality and consistency, promoting intellectual growth and creativity, and avoiding prejudice and personal preference as well as recognizing the acceptability of diverse interpretations of literary material. Furthermore, when writing evaluations, the judge should explain evaluations according to rules, and address the given criteria of the category. Finally, he/she should exemplify professionalism in his/her punctuality, efficiency, etiquette and appearance. In summary, forensics ethics are fostered through attitudes and behaviors when fulfilling his/her judging responsibilities.

## **The Student**

The student should learn and demonstrate ethical attitudes and behaviors as they pertain to the educational goals of this activity. The student should not belittle, degrade or demean others and should recognize the rights of others. He/she should also observe schedules and regulations rather than misuse them for personal advantage. And finally, one should follow the rules of reasoned discourse and not invent definitions, statistics or facts or misrepresent evidence, as well as respect the integrity of literature and not rewrite portions of an author's work without noting the changes. In other words, he/she should participate honestly, fairly, and avoid being deceptive, misleading or dishonest while following festival rules.

Thus, it is an attitude and behavior aptly called forensics ethics that a coach brings to, and uses in, his/her coaching and his judging of communication which promotes, stimulates, improves and provides ethical behavior in the student participant.

## JUDGES MEETING - SUBDISTRICT SPEECH FESTIVAL

### William Davis

Judging forensics is, at best, inexact. Each judge approaches the situation with a perspective based on that particular judge's background, training, experience and expectations: the WHSFA tries to put together events that will be educationally valid, rewarding for students, fair and operated according to an established set of rules. No forensics judge ever approaches a festival with the idea in mind that "Today, I'll be a lousy judge." Our judges are good people who are trying to do the very best that they possibly can (Remember, they're usually overworked and underpaid, considering our expectations of perfection). We must do what we can to help the subdistrict judges perform their responsibilities of honestly evaluating each performance and writing educationally helpful evaluations.

The following is presented as a set of rules/procedures for the subdistrict host to follow in dealing with judges:

**1. HIRE THE MOST EXPERIENCED, QUALIFIED JUDGES AVAILABLE.**

Seek out qualified judges. Try to get forensic coaches from schools that are not in your subdistrict. Get lists of certified judges from schools in your area that will not be participating in your subdistrict. Use the town mayor and willing colleagues only if they are WHSFA certified.

**2. SEND THE JUDGES A SCHEDULE AND RULES BEFORE THE FESTIVAL BEGINS.**

Ask that the judges read these materials before the day of the festival so that they may bring any questions or concerns to the judges meeting.

**3. MEET WITH THE JUDGES BEFORE THE FESTIVAL BEGINS.**

Consider the following at the judges meeting:

- a. Judge each participant according to the criteria set forth in the handbook for the particular category. Have sets of rules available for each judge.
- b. Discuss any new rules, confusing rules and any rules that are perennial problems.
- c. Remember that this is an educational activity; thus, evaluations should be honest and helpful. Have judges be as specific as possible in suggesting ways to improve the performance.
- d. For many students the Subdistrict festival is the first event of the year. This does not mean that everyone should proceed to the District festival, but should lead to some compassion in the written evaluation.
- e. Explain the point system; i.e. what it takes to advance to the next level.
- f. There should be no comparisons of performances or ranking. This is a forensic festival in which the participants are judged by how well they perform in view of established criteria, not how well they perform compared to other participants.
- g. Have judges bring any questions regarding rule violations and/or disqualifications to the festival manager.
- h. Ask judges to refrain from long oral evaluations, so that the festival can operate on schedule.
- j. Thank the judges for their help and explain the format for payment.

**4. HAVE SOME FOLLOW-UP WITH YOUR JUDGES.**

Please take the time to send thank you letters to your judges. If there are any concerns about something that a judge has done, share that with the judge.

There are probably more complaints about judging than about any other aspect of the forensic program. We need to do everything humanly possible to help our judges do the best possible job.

## COACHING FROM THE OUTSIDE

Mary Knutson

As the number of students interested in forensics increases, so does the need to hire coaches and/or assistant coaches who are not part of the high school teaching staff. The growing numbers of coaches in this situation pose some unique and challenging questions. In an attempt to provide some background and create a general awareness of these issues the following tips and information should prove helpful. Many points mentioned are common to any new coaching situation while others are especially important to the "outside" coach.

### **Assess the Current Program**

With your principal find out about the following:

- Who was your predecessor and how can you reach him/her?
- Who else, if anyone, will be coaching with you?
- Are there any teachers on staff who might be willing resources of materials, Student names?
- What's the budget? How many meets can your team afford? What does your school pay for judges?
- What forensic organizations is your school a member of?
- What forms do you need to fill out for transportation requests, entry fees and judge payments?
- Is there a specific room or two where you can meet with student after school Or evenings on a regular basis?
- Can you meet with students in the evening? Is the building open? What about keys?
- Get a mail slot at the high school.
- What forms of recognition does your school offer for forensics? Announcements? News Articles? end of season banquets or awards? Assemblies for state qualifiers? Can a student earn a "letter" in forensics at your school?
- Is there a speech or rhetoric class at your high school? Who is the teacher?

With your predecessor ask the following:

- Is there a resource file? Does the school have copies of selections in prose, poetry, play acting that have been or could be used?
- Who are last years active squad members or captains who are still in the high school?
- What format did he/she use for general team meetings and individual practice sessions?
- What are the names and phone numbers of qualified persons used in the past As judges?

### **Establish your program**

In order to be effective, especially since you do not have the advantages of being a teacher in the building, you will need to create your own identity. The easiest way to do this is in three phases.

## Coaching from the Outside

### Page 2

#### Preseason: Organizing as early as October

- Set up a schedule. Decide when, where and what times you will hold team meetings. Find out what events will be available beginning in January. Decide which ones you will definitely be attending (conference, subdistrict, district, etc.) and which tentative invitational dates you're considering. Type that schedule for students and parents.
- Decide on your team requirements. How often should they show up? How often must they practice to participate? Do you decide which categories they try or do they? Is there a "no show" penalty?
- Run copies of category rules and descriptions. Get to know them yourself.
- Meet with team captains or a few of last years active students.
- Do some general recruiting.

#### In season

- Introduce yourself; background. Inform students of how the program is going to work.
- Get students names and home phone numbers. Keep them in a folder at school and at home. You'll need them!
- Let students know when you're available for individual practice and/or research sessions. Make sure they sign up for times so you don't waste yours. Early sessions will be 30-45 minutes per student and 1-1/1/2 hours for groups. Depending on your schedule and how over committed your students are, you will probably need some after school and evening time for various practices.
- You will need to know how many students are in which categories approximately 3 weeks before each event.
- Involve students as much as possible: writing up announcements, news articles with results, performing at team meetings, "good luck" signs on lockers before festivals, etc.
- An early or mid-season "social" meeting helps.
- Tap into a teacher or two who will help direct students to school resources or refer talent to you.
- Hosting a "Parent's Night" is always good P.R. and helps recruit too.

#### End of season

- Choose a captain and have students vote on one or two more for the next year. Attitude and attendance are prime factors. Ability is helpful.
- Recognize accomplishments. Seriously or humorously try to note all of the team. A social or actual awards meeting, pot luck or banquet is best.
- Encourage student to be looking for their selections for next year.
- Encourage learning and variety. If a student excels in something, have them try something even more challenging. Another category or a more difficult piece or topic should be strongly considered.

Remember your enthusiasm, your image and identity, and your knowledge of forensics - more specifically of your forensic team, are what will make the program work for you. Help your students learn and they'll teach you even more. Good Luck!!

## JUDGES: WHO, WHAT, WHERE, ETC.

**Dorothy Berg**

A judge, according to the World Book Dictionary, is a person qualified to form an opinion and to criticize or evaluate with compassion. In forensics, our judges not only form opinions and evaluate, but in so doing form the backbone of our WHSFA educational purpose. Judges can stimulate improvement in the quality of high school speakers by giving helpful suggestions.

Judges can come from many backgrounds. Personally, I find my former team members make super judges. Former coaches, fellow teachers, interested parents and other community members interested in communication can also be helpful. All must be willing to participate in a speech adjudicator workshop to become certified to evaluate individual performances, not select winners, at all levels.

A judge should be willing to be trained; however, we must remember forensics judging can be subject to a person's experience, training and expectations of a speaker's performance.

Coaches look for competent, confident and consistent adjudicators who have a sense of humor and a knowledge of the events to be judged. Adjudicators must be able to avoid biases, caustic remarks, outside influences and personal preferences. They must be impartial, helpful and friendly.

An adjudicator sets the atmosphere in the room, so introductions, pleasantries and professionalism should be evident. Proper appearance, attitude and behavior are important. No smoking, eating or drinking in a performance room. Organization of material before entering the room allows an adjudicator time to call roll and begin the round on time.

A working knowledge of all events in forensics and their rules is vital to a prepared adjudicator. Once the performance begins, note taking and/or writing comments is necessary. Keeping the performer in view and writing at the same time is a hard task, but needs to be done. The positive, constructive written suggestions on the evaluation form will suffice if there is not time for oral comments after all have performed.

Hopefully, you can secure enthusiastic well-trained adjudicators. If all else fails and it seems impossible to find the "perfect" person, call the State Office. A reminder, individuals judging at **all** WHSFA levels (Subdistrict, District and State) must be certified WHSFA Adjudicators.

## THE IMPORTANCE OF ORAL EVALUATION AT THE STATE SPEECH FESTIVAL

**Michael Price and Ed Zahn**

You've finally located your assigned building, miraculously found the correct room and even managed to stop hyperventilating. However, you're now five minutes late. The temptation to simply call the first speaker more than flits past your mind -- it lodges there repeating over and over, "**Get on with the speakers.**" But better sense prevails and you resolve to conduct this round as you had originally planned by introducing yourself, congratulating the students on their achievement and reviewing the operating procedure for the round. All three steps are extremely appropriate and necessary.

The introduction can and should be brief: your name, your professional affiliation and your experience as a participant and/or evaluator of forensic events. In essence, you are giving your qualifications for evaluating students.

The second step should be to congratulate all participants on having advanced to the State Festival. You might indicate that each year literally thousands of student begin forensics at the entry level and only the very best have advanced to State. At this point it would be wise to emphasize that speaking in the same round with some of the best forensic students from the state is an honor.

Finally, let the participants and guests know that you will be calling each speaker in the printed order. In fact, you should check the roll in order that you might identify misplaced or absent students. Remind the participants that at the end of the round you will be distributing the evaluation forms and conducting an oral evaluation. Just what items are contained in the oral evaluation that follows the round? Basically, they are items which you discern while evaluating the speaker. Therefore, keep an extra few sheets of paper at hand while evaluating and jot down those items that need improvement on one sheet and items that the speaker did extremely well on the other sheet. These two lists become the basic outline for your oral evaluation.

In presenting the oral evaluation you are demonstrating your credibility and knowledge of the category. Be sure your comments are concise and directed to the group as a whole. Do NOT single out any one individual in a negative manner. Most importantly, keep in mind that your choice of words can be instrumental in determining the impact they will have on each student participant.

When you have completed your oral comments, distribute the evaluation forms and immediately open the door. This nonverbal cue is a direct invitation for the participants to be on their way. You need not invite lengthy discussion by standing around. Of course, you should be sure that all participants are able to read your writing. Your next duty is to move on to the following round where you will begin the process of introduction, congratulations, procedural comments and the oral evaluation. Hopefully the suggestion will mean you will employ quality standards in evaluating and the oral evaluation will merely reinforce your written evaluation in a positive manner for the student participants.

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

### THE PREPARATION AND PERFORMANCE OF ORAL INTERPRETATION EVENTS

#### Farrago - Poetry Reading - Prose Reading

Charles Haas

*Oral Interpretation is the art of communicating to an audience a work of literary art in its intellectual, emotional, and aesthetic entirety.*

Charlotte Lee

#### PREPARATION

As one can see in the above definition of oral interpretation by Charlotte Lee, interpretation includes the communicating of the intellectual aspect of literature as well as the performing aspect. In effect, oral interpretation is as much the study of literature as it is the oral presentation of that literature. In order to communicate the intellectual aspect of the literature, the reader must understand what the author is saying and how it is being said. Therefore, the first step in preparing for any interpretive event, whether it be Poetry or Prose Reading or Farrago, is a thorough analysis of the literature. Why the analysis step is so important is that it forms the determining factor by which readers decide how the literature is to be presented to the listeners.

A good place to start the analysis of the literature is to know as much as possible about the authors: who are they? what else did they write? when and where did they live? what happened in their lives that is expressed in their literature? did they belong to a specific school of thought, or follow a literary trend such as naturalism, realism, romanticism, local color?

When the investigation of the author is complete, students should repeatedly read the literature aloud, keeping in mind what the study of the author revealed and how the author's background is reflected in the literature. Not only should readers note what the author is saying and how he or she says it by considering the syntactical structure and arrangement of sentences, but also the choice and arrangement of words and phrases. A dictionary should be close at hand not only to check the meaning of words but also the pronunciation. Readers should also pay close attention to punctuation. In poetry, for example, the end of a line often is not the end of the sentence. The images and ideas may be developed in several succeeding sentences. Paraphrasing a line, a verse, or the whole poem may help the readers to understand what the poet is saying.

It also may help the readers to reconstruct the poem so that related words, phrases and sentences are gathered together into a prose-style arrangement of image and idea units. Deconstruction of a poem will not spoil it; the rhythmic structure is so ingrained that it will prevail when it is read aloud, and the research that the readers have done will enhance the "intellectual, emotional and aesthetic" components of the literature.

#### PERFORMANCE

Once the preliminary work of analyzing the literature and researching the lives of the authors is completed, readers are now ready to consider how voice, gesture, movement and facial expression are to be used in communicating the "work of literary art" to the audience. A cardinal principle for considering enhancement of the literature is to remember that all responses, both vocal and physical, are to be motivated by the literature; whatever is added should enhance the interpretation of the literature and not detract from the author's intent. This principle is valid regardless of whether the category is Poetry or Prose Reading or Farrago. However, each category has distinguishing features that must be considered when preparing for performance.

## **THE PREPARATION AND PERFORMANCE OF ORAL INTERPRETATION EVENTS**

### **Farrago - Poetry Reading - Prose Reading**

#### **Page 2**

Reading techniques for each of these categories are basically the same. In all three categories, readers need to understand clearly what the authors are saying. To achieve this, readers will find it helpful to identify the basic elements in each sentence.

Readers must be careful that they do not fragment the images and ideas while reading by pausing at the end of each line and dropping pitch before the image or idea is completed. Voice, movement and expression should be motivated by the literature. Consequently, some literature may present more opportunities for enhancement than others. In the instance of Poetry Reading, readers may find it helpful to understand the poetry better by restructuring the poem in prose style by which all words, phrases, and sentences contributing to an image or idea are brought together into a paragraph format. Using this technique, readers can concentrate on projecting the images and ideas more easily to the audience.

The major task in the performance of Farrago is to establish and maintain the central theme that holds the performance together. Transitions should make a clear statement of the central theme. If this is not done with constant and careful attention, readers may lose a listener to whom a poem or prose unit may trigger a personal memory not related to the readers' theme, and unless the listener's attention is brought back to the central theme by a transition, the listener may never return to the intended theme for the rest of the performance.

Readers in any of the interpretive categories should assume that their performance starts as soon as they move to the performance area and does not end until they are back in their chairs. Therefore, they should be careful to do nothing which might detract from the intended mood of the presentation.

According to the rules, introductory comments are to be delivered extemporaneously (however, it may add to the readers' confidence if the written comments are at hand in case of a memory lapse). It is also helpful if readers pause between the introduction and the opening lines of the literature. This gives the audience time to consider what the readers have said before attention is drawn to the literature. It also gives readers time to prepare themselves psychologically before beginning their reading. At the conclusion of the performance, readers should wait a few seconds to give the audience a chance to reflect on the performance before their attention is broken by the readers' movement back to their chairs.

Oral interpretation is not a discipline in itself, but rather is an instrument by which readers give the words life. Interpretive reading helps readers communicate a message in a more effective manner, whether that message is contained in a work of literature, or an oration, a radio newscast, or any form of oral communication. However, not all the emphasis should be placed on the performance; the preparation is vitally important if the speakers' performance is to achieve the desired degree of effectiveness. Thus, forensics is an opportunity for students to conduct research, interpret the findings, and ultimately share the oral/aural communication with an appreciative audience.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## "PRACTICAL" ABC's OF JUDGING/COACHING RADIO SPEAKING

Clif Morton

### I. Content

- A. Selected stories should be significant.
- B. Selected stories should indicate a proper balance.
  - 1. Student should start with national or international stories.
  - 2. Attention should be given to stories with statewide emphasis.
  - 3. Important sports stories should be read, not just the scores.
  - 4. Weather can be used as a tease but should generally come after the commercial since it has the most universal interest (and sponsors know that).
- C. Use of a Tease and/or Headlines at the top of the news is important.
- D. The Lighter Side or "Fluff" stories are good to close with.
- E. Students shouldn't do an oral interp. commercial but do have creative license to "enhance the product or service without dominating the news."

### II. Organization

- A. The Tease and/or Headline in many ways acts the same way as a preview statement in a speech. They can and should grab our attention.
- B. IMPORTANT!! Students shouldn't skip between different types of stories!!
- C. Transitions are good between stories. "Turning to state news," etc., can act as a roadmap.
- D. A recap is okay because it gives us the news in a nutshell; plus it's a good time extender (may come after fluff, if used).
- E. Students may identify themselves and their station call letters at the beginning and/or end of the news.

### III. Delivery

- A. Students should choose a format and be consistent with it.
- B. Conversational style is important!
  - 1. The more familiar students are with the news the more natural they should sound.
  - 2. "Punching" certain words should help the conversational style in radio.
  - 3. Students should talk to us, not at us, avoiding the "out there in radio land" jive.
  - 4. Remembering efficient use of air time, delivery rates should tend toward the fast side of normal rates rather than too slow.
- C. Shuffling papers should be avoided since those sounds could carry over the airwaves.

### IV. Options for Material (suggested by Speech Advisory Committee)

- A. Contact area radio and/or TV stations
- B. Use newspaper articles
- C. Contact your Speech Advisory Committee representative or Sectional Chair.
- D. Tape news broadcasts for student review.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## DEMONSTRATION SPEAKING

### Martha Kaump

Demonstration? Hmm, now let's see . . . demonstrate how to do something or how something works. Be instructive? Present worthwhile information not already possessed by member of the audience.

So that must mean that one doing a demonstration speech needs to teach the audience something they don't already know much about and that "something" needs to be "worthwhile," (not trivial, but not so narrow and technical that it would be of little benefit to audience members). Ah yes, and here is the tricky part, the subject needs to be something which cannot be clearly developed unless the speaker shows the audience "how to do something" or "how something works" using an "object of demonstration." So the "object of demonstration", the model, graph, slide, enlarged photo, flip chart, diagram, etc., must be essential to the message, not just a frill or a bonus.

For example, it would be tough to clearly explain the symbolism related to the theatrical make-up used by Kabuki actors if one could not see what it looks like. One could not explain how the actors apply that make-up without showing the audience by some visual means - - a series of drawings, applying make-up to a model figure or a person who has volunteered to serve as "the object of demonstration".

That's it! The next time a student expresses interest in demonstration speaking, perhaps the most appropriate response from the coach might be: "Well, don't just tell me about your topic, Show Me!"

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## EXTEMPORANEOUS SPEAKING

### William Davis

Extemporaneous speaking is often thought of as being the most difficult of the original speech forensic events. The difficulty of extemporaneous speaking requires some special coaching techniques and patience.

A student should have some experience in another speech category before entering this event. Public Address, Oratory and Four-Minute speaking permit a speaker to develop a single speech and work on developing a personal speaking style. In some instances, storytelling may also be a good background as the event requires an organized strategy while performing. In any event, only an extremely rare student is able to excel in extemporaneous speaking as a beginner.

The first step toward becoming a good extemporaneous speaker is information gathering. The WHSFA Speech Handbook specifies a number of periodicals that need to be read, but the successful extemporaneous speaker needs to be more thoroughly prepared than just reading those particular materials. Extemporaneous speakers should read at least one good daily newspaper, watch newscasts regularly and discuss current events with friends and family. A speaker is better able to respond to complex questions if time and effort have been dedicated to the information gathering process.

Initial sessions with extemporaneous speakers should be devoted to discussion of the structure of a speech as it specifically applies to this category. The following general structure may serve as one useful model:

- I. Introduction
  - A. Attention Getter/General Background
  - B. Statement of Question
  
- II. Body
  - A. Statement of 2-5 Main Ideas
  - B. Use of Supportive Material
    1. Statistics
    2. Quotations
    3. Examples
  
- III. Conclusion
  - A. Brief Review/Restate Question
  - B. Give Specific Answer to Question

Once the student has a good understanding of the organization, the coach and the student should take a sample topic and work together to organize a speech. The student should now be ready to take on a topic alone. Generally, students have extremely short initial extemporaneous speeches, and this is acceptable if the basic structure is present.

In subsequent practice/coaching sessions, the goal should be to expand the speeches and polish the performance. Not everyone can become an outstanding extemporaneous speaker, but patience and perseverance in following this or a similar procedure can be productive.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## FARRAGO

### Terry Grippen

"What is Farrago?" Students ask this question every year. The title, Farrago, doesn't offer a ready explanation of itself as do the titles of the other interpretive events. How does the coach explain Farrago?

As a student reads and compares different types of literature from various authors and time frames, he notices an idea or an image that reappears in these readings. After the student sees this idea or image, perhaps first in a poem and then again in the dialogue of a play or in the conflict of a short story, he understands something about himself and about all of us. That is what he needs to tell his audience. What have the images and ideas in literature taught him? What should they teach us?

Now that the student has found an idea or an image, he faces the first challenge in Farrago: the script. Key phrases in Farrago's definition and rules are "quality material" and "literary merit". When considering which literature to use, the student and coach should focus on the word "quality". Quality material excites the mind and not only the senses. Quality material explains motives and reasons for actions, and not a description of the outcome. Quality material explains and convinces; it does not serve only to titillate and to shock. Quality material has stood and can stand the test of time because it draws a response from all generations. When cutting literature for use in the script, the student and coach must also be careful to keep intact the author's ideas, images and intent.

To recreate for the audience the images and ideas grasped, the student must write an introduction that will not only capture the audience's attention, but also explain what has been learned, what can be learned and why they should listen. The student also needs to write transitions between his reading selections that will develop his ideas and guide his audience to a conclusion. Introductions and transitions which follow a pattern, or use a stylistic device such as a metaphor or an allusion, can more effectively explain and guide the audience through the script.

The second challenge of Farrago is the student's delivery. Because Farrago requires that different types of literature be used, the student must be skilled enough to leap from prose to poetry, and then recreate the dialogue from a dramatic cutting. The time frame of the chosen literature will also place demands on performance. Shakespeare's language requires a very different delivery than does Eugene O'Neill's. While performing, the student must keep in mind that his voice and movement are only vehicles for the author's ideas. The audience should respond to what is said and not only to how it is said. The student must not rely on delivery to make up for a poor script.

Farrago is not a beginning event for a student interested in the interpretive events. Students need to sharpen skills in prose and poetry reading first. Farrago requires time, thought and effort, but no one should be daunted. There are thousands of pieces of literature with thousands of ideas and images just waiting for a fresh pair of eyes to enjoy them. The possibilities in Farrago are endless.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## FOUR MINUTE SPEAKING

**William Davis**

One of the enjoyable and frustrating parts of coaching forensic events is the fact that two competent coaches can look at the same event in quite different ways. Some coaches look at Four Minute Speaking as a wonderful place to put beginning speakers. After students have gained some competence in this category, let's move them along to more advanced events like Oratory, Public Address or Special Occasion. Some coaches look at Four Minute Speaking as one of the most difficult categories. I remember taking a course in which I had to write a ten page term paper, but I had to turn in a fourteen page paper because I didn't have time to write just ten pages. By now you perhaps realize that I take a position with one foot firmly in each camp.

Four Minute Speaking is a wonderful event for beginning speakers. A good four-minute speech can be about five hundred words long, and even a beginning student, no matter what grade level, can find enough information to fill that requirement without suffering from sleepless nights or "brain cramps". Four minutes sounds like such a short time that everyone knows that the time can be filled. A person can cover quite a bit of territory in the time allowed and can survive in spite of fears that (1) the brain will be stuck in neutral, (2) I'll **DIE** with all of those people looking at me, (3) I'll sound stupid, and/or (4) why did I let **THEM** talk me into this. Yes, beginners can get their feet wet and succeed.

Four Minute Speaking can also be a very difficult category. Getting enough ideas and words to fill the time is not a difficult task for a well-read, sophisticated student. The real problem is to deal with a significant issue in a sincere, thoughtful, complete way in the time allowed. Sit a monkey down at a typewriter for a long enough time and the "Gettysburg Address" will appear. Those of us who function in the real world know that none of our students has that sort of time now, and they won't have that time later. We must teach them to organize, to simplify, to cover the material, to get to the bottom line. "Brevity is the soul of wit", and it's terribly difficult to be witty.

Where does this leave us in coaching Four Minute Speaking? We should use this category for beginning speakers, but we should not exclude those students who wish to take on the challenge of truly excelling in this category. Let's not coach on the basis of the awards that a student might win, but let's coach students to do what will best serve their needs.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## GROUP INTERPRETIVE READING

**Dorothy Berg/Charles Haas/Clare McCain**

There is a line of distinction between Group Interpretive Reading and Play Acting that can be clearly drawn and executed. Consider focus, literature type and movement.

Group Interpretive Reading selections prohibit the use of drama. The interaction must be directed toward the audience rather than among fellow performers. This can best be achieved through OFF-STAGE FOCUS. Rather than looking at each other, the readers' focus and intent is on the audience.

The variety of selections used in Group Interpretive Reading go beyond occasional dialogue into more imaginative realms of description, narration, poetic rhythm, factual and philosophical reflections. Without the ensemble working together, group interpretation would be impossible.

Select literature that has a challenge for your group; is "good" and not just "cute"; is a theme or author combination with clear transitions and is worthy of being practiced and performed. Remember - English textbooks are an excellent source of quality literature!

When cutting literature and arranging material, there does not have to be an equal number of words or lines for each reader. Cut and arrange the material by image and/or idea units. Be careful not to fragment images/ideas or confuse listeners with character parts. Remember to provide the listeners with opportunities to imagine action being described or ideas developed through the reading.

Your presentation begins as soon as you get up from your chairs. Know who is to lead, where everyone is to stand, who is to start the performance and who will lead back to your seats at the conclusion. Do nothing during the performance to distract from the mood. You are a part of the group and whatever you do should be a part of the total presentation.

In addition to the previously mentioned eye contact, other types of movements are *suggested* rather than literally portrayed. Movement for inanimate objects, animals or extreme emotional vocalizations should be carefully planned and motivated by the literature and should be more imaginative, more stylistic and more suggestive than play acting. But remember - NO CONTACT is permitted.

Do not move for the sake of moving. Movement should enhance the impact of the literature and/or explain the relationship, feelings, ideas, changes, moods, locales, or action expressed. Group Interpretive Reading is oral interpretation and not a show choir.

Facial expressiveness, subtle suggestion of emotion and limited movement leave more for the mind to conjure, thus fulfilling the intended purpose of interpretation.

The voice, a performer's "orchestral" instrument, should be the major thrust of group interpretive reading.

Page-turning is often an issue with judges. It should not be a criteria for evaluation, providing the pages are turned quietly and unobtrusively so as not to break the mood, causing the listeners to forget the theme of the literature. Not all pages need to be turned in unison. The rules state that a manuscript or book must be visible when performing and "material is to be read from the printed page", but please do two things: do read, and do look up occasionally. Group Interpretive Reading participants must establish off-stage audience contact!

Off-stage focus; the selection of non-dramatic literature; limited movement; and reading (as opposed to memorization) of the literature from a manuscript set Group Interpretive Reading a long way from Play Acting.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## MOMENTS IN HISTORY

**Toni Johnson**

Moments in History is designed to be an informative speech with some topic limitations within a focus area. "Moments in History" may be interpreted by some as a great moment or event; others may look for an interesting sidelight of the focus area. In tackling this category, students will broaden their knowledge of history; they may wish to see what primary source material can add to their research. Some may want to consider some aspect of regional or local history.

There is interest in history on the part of many students. Not every student and not necessarily an interest in textbook history, but for some students looking into people, events, fads and the "the way it was" holds a certain fascination. "Moments in History" can be the forensics vehicle for those students who are history buffs and for those students who are searching for a category - - not of the sophistication of Oratory, not of the call to action of Public Address and not Four-Minute. Perhaps someone who would do Four-Minute "but just can't find a topic" will consider this category because some topic surveying is being presented for him/her.

Moments in History can provide interesting challenges for students. It gives them the opportunity to explore an area of history, topics often lost in the hurried world of daily events. Students may choose the bit of history they wish to research within the WHSFA focus.

In testing the waters of this category, it is important for students to put on waders. Allow students the opportunity to consider different angles. The challenge is not to present six minutes (maximum) on why this is the most historic, significant and compelling topic within the entire focus area. Yes, a student may choose a headlining topic, but, then again, s/he may go for a lesser-known event. History is headliners, but it is also everyday people. The student is informing the audience about the in's and out's of the topic; s/he is not justifying that topic's greatness nor why s/he chose that topic.

Invite/encourage your students, those who gobble up history and those who may reluctantly nibble at it, to explore the possibilities, to consider a fresh informative approach, to capture a Moment in History.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## ORATORY

### Mary Torgeson

This category provides the student with an opportunity to give a clearly organized, well developed, eloquently stated and skillfully presented speech on a topic which is significant to the individual and the intended audience. In WHSFA participation, there is the added burden of ensuring that this persuasive speech does one of three things: (1) alerts the audience to the existence of a problem; (2) affirms the existence of a problem and offers a solution; (3) urges the adoption of a policy. Oratory represents a sophisticated challenge to the student who chooses to prepare and present such a speech.

Because the student will develop, refine, revise and try to perfect the oration over a period of months, a topic should be chosen that is of personal concern and the topic needs to be researched in depth from a variety of points of view for the student to be able to state and support a position. A specific purpose statement, a thesis or proposal then needs to be drafted. This provides the direction necessary for the student to determine which ideas will be the most appropriate main points. Once the main ideas are in place, the selection of quality supporting materials will enable the speaker to fully develop the ideas.

When the basic message is outlined, the special skill challenges begin for the orator; the use of language and style which create the eloquence we have come to expect from an orator. This is why the research of topic and the organization of the speech comes before the artistic work of giving it language. This involves carefully selecting words and phrases, using figures of speech, using language to accent the structure of the speech, to create vivid images, to give a sense of rhythm to the sound of the speech.

This leads us to that final step, dynamic delivery. For the orator, who hopefully has had experience in other areas of speaking, the key to good delivery is spontaneity, a spontaneity that is a result of realization of the ideas of the speech, a full understanding of what is being said. Perhaps "**the greatest occupational hazard of an orator is to say nothing beautifully.**" If the proper preparation has been done, this hazard will not exist.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## PLAY ACTING

### Clare McCain/Dorothy Berg

Play-acting is a larger than life "**re-creation**" of any real or imaginary happening in a person's life.

- Plays demand INTERACTION with fellow performers - not only through dialogue, but more importantly through eye contact, physical touch and through the exchange of feelings and emotions.
- ON-STAGE FOCUS - where actors look at and react to each other. The fourth wall calls for the performer to imagine a separation between the acting area and the audience. This imaginary wall does not allow direct eye contact with audience members. Facial expression and the voices of actors are important, but acting uses the entire body with full movement. Physical movements/actions are not merely suggested, as in group interpretive reading, but participants are expected to move/pantomime. All material must be memorized.

Essential to good play acting are:

1. Knowledge of the mental and physical makeup of the character.
2. Motivated blocking or movement that enhances the mental and/or physical needs of the character.
3. Clear demonstration of feelings and interrelationships among characters.

The selection should reflect depth of theme and characterization in this category. Numerous rehearsals allow actors to go beyond rote line memorization and into creating new insights for motivating believable action and in-depth character understanding.

To keep the selection vital throughout the rehearsal period, try:

1. Inviting a small audience.
2. Switching parts.
3. Adding spontaneous action.
4. Saying aloud what the character feels instead of the given dialogue.

Willingness to practice and to perfect will aid students who choose this category.

Suggested sources for play acting materials:

*BEST SHORT PLAYS* or *BEST ONE ACT PLAYS*, usually done annually.

PLAY PUBLISHERS that publish short descriptions of plays:

BAKERS PLAYS  
P.O. Box 699222  
Quincy, MA 02269-9222  
Fax: (617) 745-9891  
[www.bakersplays.com](http://www.bakersplays.com)

PIONEER DRAMA SERVICE, INC.  
P.O. Box 4267  
Englewood, CO 80155-4267  
(800) 333-7262 Fax: (303) 779-4315  
[www.pioneerdrama.com](http://www.pioneerdrama.com)

SAMUEL FRENCH, INC.  
45 West 25th Street-Dept W  
New York, NY 10010  
Fax: (212) 206-1429  
[www.samuelfrench.com](http://www.samuelfrench.com)

ELDRIDGE PUBLISHING CO.  
P.O. Box 1595  
Venice, FL 34284-1595  
Telephone (800) 447-8243  
[www.histage.com](http://www.histage.com)

I.E. CLARK, INC  
P.O. Box 246  
Schulenberg, TX 78956-0246  
Telephone: (800) 937-5297

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## POETRY READING

**Martha Kaump**

"Gee Coach, I think I'd like to do poetry reading because it's easier." Alas, the words of the innocent strike again!

Students sometimes perceive that poetry and prose reading are easier because one has a manuscript to "hold on to" (like a security blanket). Perhaps that's true if it were just a matter of "oral reading," but true oral interpretation is another matter!

The interpreter's challenge is to give life to what is written, to create or re-create an experience for the listener. So here are some very brief suggestions related to how one helps a student interpret poetry orally.

Help her/him choose poetry worthy of public presentation, (remembering that our standards at 30 or 50 may vary from those of one who is 15 or 17), which uses language as an art form, which "says something" to the listener which goes beyond this time and this place.

Help the student examine the selection (or series of selections) to discover what the poetry is "saying". What verbal picture does the material create when we hear it (rather than simply read it to ourselves)?

Help the student work with the rhyme and rhythm so that it adds to the pleasure of the experience rather than dominate or distract. Sometimes having the student write the manuscript in sentences or thought groups, rather than in stanzas as it appears in print, may help the student deal with rhyme.

If the student selects a series of shorter works, it is important to help the student think through how these selections are related to one another. The introduction and transitional material between selections will help clarify the relationship.

The student's manuscript is the "how to" sheet. "How do I pronounce this word? Which words do I emphasize? Elongate? When do I speak slowly? Where do I pause? Do I smile here or look serious?" With this in mind, it makes sense to spend some time marking the manuscript in practice sessions; making notations in pencil, reading aloud, hearing and revising until you and the student are satisfied that a worthwhile oral interpretation experience has been created for the audience.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## PROSE READING

### Martha Kaump

The starting point in working with students who wish to interpret prose is the selection of materials. There are several guidelines which come to mind when one is deciding on a selection: Does this material have universal appeal? Does this material have vivid verbal images created by skillful use of language on the part of the author? Is there action which will create interest on the part of the listeners? Can this material be edited to conform to time limitations without damaging the integrity of the material? Does the student who is going to interpret this material like the material, and identify with what is happening and how it "feels"?

With a selection you and the student consider worthy of public presentation, let's begin the process of editing. If the selection is part of a longer work, it is essential that the student become familiar with the entire work, if this experience is going to be a complete one that make any educational sense at all. Again, the student needs to know what is happening and how it "feels". What happened before this moment in time, what happens after this moment, who are the characters, what is their relationship to each other and to the "story"?

What are the images produced by the language? When the student has done a careful study, then the student is ready to make appropriate cuttings for the presentation. The idea is to come up with a self contained portion of literature with a "beginning, middle and end", so the listeners will not be lost from the beginning or left hanging at the end. An appropriate introduction and transitions can assist the interpreter. It is possible to give the audience needed background, introduce characters, describe the setting . . . whatever is needed so that the material can make sense to the listeners. Remember to be aware of what it "sounds like" when editing material for oral interpretation. Simply reading to oneself silently will not reveal what it sounds like, so it will be necessary to read aloud after one edits.

With an edited copy of the manuscript and a pencil in hand, you and the student are ready to work on delivery. Because the student is familiar with what is happening and how it feels to the characters, this process of refining ways to convey that to the listener is clearer. Variations in rate of speech, for example, have a direct relationship to the pace of the action in the selection. Variations of pitch and loudness have a direct relationship to the intensity of the action, the feelings of the characters and the relationships revealed among characters. Facial expression and gestures which fit, which match what is happening and how it feels help communicate what the student has discovered while studying the selection for emotional and intellectual meaning.

It may be helpful for the student to videotape the presentation to listen and see their presentation.

The listener should be engaged by the interpreter's communication of the events and the emotional content of the selection. That piece of literature should "come alive" for those who hear it interpreted skillfully.

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

### PUBLIC ADDRESS

**Chris Verges**

Coaching the category of Public Address is very similar to coaching Oratory (see description of Oratory) but with one special requirement. The participant must answer and support a designated question on a contemporary issue. It is this answer and support that requires special attention. Within the introduction the speaker expresses an explicit and direct answer to the question which functions as the thesis of the speech; however, it does not suffice to state it only once. It now becomes the speaker's challenge to restate the thesis throughout the speech perhaps also as transitional statements so that when the speech has been concluded, the listeners can ask themselves the given question and the speaker's answer will come to mind.

Not only is the answer to be very obviously stated, but it is quite common to hear a speaker "preview" his method of support to the audience before beginning the body-support of the answer. For example, if the question is "To what extent, if any, are professional sports overemphasized in our society?" And, the speaker may "preview" by stating, "Let's examine this problem of overemphasized professional football by first examining the sport itself, then its tremendous consumption of time in both the family and work place and finally, its outrageously high salaries".

Thus, Public Address is a good intermediate category in that the designated topics give the student direction and take away some of the anxiety of finding that special topic. It does demand, however that the student follow the steps of good speech writing and produce a polished delivery.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## RADIO SPEAKING

### Clif Morton

1. It is a non-memorized category that develops speech skills.
2. It is practical; something that is done exactly that way in real life.
3. It encourages students to keep up on current news and prepare with specific deadlines.
4. It encourages students to cut and edit with extreme accuracy.
5. It is a relatively nonthreatening and easy category. Physical appearance plays no role, making it more attractive to self-conscious students who might not otherwise get involved.
6. It requires a minimum of space and can be prepped with other extemporaneous categories.
7. Resource materials are free and easy to obtain. All television, radio and daily newspapers throw away yards of wire service news each day. Whether by phone, letter or in person, most are happy to give away some of what is otherwise wasted. For Subdistrict, District and State festivals, material will be provided by the WHSFA State Office.
8. It is fun to do, something you won't have to talk your students into!

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## SOLO ACTING

### Clare McCain

Solo Acting consists of the ability to portray one or more characters in a convincing and creative way.

Besides the intellectual understanding of the chosen selection, an actor's only tools are the voice and body. Physical characterization include a walk, a stance, a stare, a glare or even a bad habit. Even though space is limited:

1. Height differences - can suggest sitting, climbing or leaning.
2. Facial expression - can alter emotional responses.
3. Meaningful gestures - can enhance personality traits.

Single character portrayal demands the same versatility as multiple portrayal. In both, the ability to believably convey the character's life experiences rest on real life observations, careful script analysis and experimentation.

Vocal variation can be achieved through changes in pitch, accent, pacing and quality. Character distinction can be achieved effectively by using different focal points in the room. A challenge often overlooked in multiple character portrayal is the importance of "responding to yourself". Physical posture and facial expression are the keys to this challenge. Working for quick, smooth and natural looking transitions between character dialogue also makes a solo actor look polished.

Finally, the most crucial aspect of solo acting is choosing the right selection. Since selections can be from more than plays (i.e. novels, short stories, essays, magazine articles) sources are innumerable. If adapted to the dramatic format, all choices are appropriate.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## SPECIAL OCCASION SPEECH

**Chris Verges**

A Special Occasion speaker has a public speaking challenge very different from that of informing or persuading; being a ceremonial speech, its challenge is to inspire a recommitment to commonly held social values. Since in this situation the speaker and audience share the same beliefs and feelings, it is the speaker's job to put these beliefs and feelings into appropriate and memorable words and to satisfy the ceremonial expectations of the audience. To accomplish this end, one must first realize the purpose of the speech and then create a structure, research the information and finally find the appropriate language to accomplish this task. At this point, it is organizing and creating appropriate and expected wording and phrasing of the speech with special emphasis on clear illustrations, direct ideas and vivid language which makes the speech successful.

After careful analysis, planning and preparing, the final element of a successful Special Occasion speech is a natural and spontaneous delivery that is emotionally and ceremonially appropriate to the situation. Thus, the speaker must make the Special Occasion speech appropriate to the audience and situation and fulfill the audience's expectations while making it memorable!

## WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

### STORYTELLING

**Mary Torgeson**

Ruth Sawyer, in her book The Way of the Storyteller, says, "I think stories must be acquired by long contemplation, by bringing the imagination to work, constantly, intelligently upon them. And finally by that power to blow the breath of life into them. And the method? That of learning incident by incident, or picture by picture. Never word by word." (Viking Press, 1942, pp. 142-43.)

The following is one method, suggested by Sawyer, to help students achieve the skills of storytelling:

1. Read the story silently, just for enjoyment, making notes of the qualities that particularly attract you.
2. Read the story aloud to help yourself see each scene. Give the character and events visual images in your mind.
3. Think through the story, identifying the plot pictures; i.e., the beginning (the problem), the middle (the complication) and the end (the resolution).
4. Read the story aloud to listen to the words, phrases and any special narration that give the story its particular flavor, realizing that those are the words and phrases you will wish to retain in your retelling.
5. Begin to rehearse the story aloud. Pay particular attention to maintaining spontaneity. Vocal and bodily response should be simple and informal, yet full of vitality. Remember that tempo should have the same variety that the events of the story portray.
6. Overlearn the story. If you live with it, it will be yours forever.

All of this may suggest that becoming a "Storyteller" is hard work. It is. Perhaps more initial effort, harder concentration will be called for; yet the end result of learning with the imagination will make this disciplining of the mind well worth the effort.

# WISCONSIN HIGH SCHOOL FORENSIC ASSOCIATION

## COMPOSITION AND STRUCTURE OF THE WHSFA

### Board of Control

The policy-making body of the Wisconsin High School Forensic Association (WHSFA) is the Board of Control. Members of the Board are the thirteen District Chairs, the five Sectional Chairs and the Executive Director. The Advisor in Speech, Advisor in Debate, Advisor in Theatre and the Advisor to Middle Level Division are non-voting members of the Board.

The Board meets twice a year. Dates and places of Board meetings are published with WHSFA calendar information.

Among other duties, the Board makes decisions concerning the nature of the Association and its festival/tournaments, considers the requests of member schools and maintains relationships between the WHSFA and other associations and organizations.

Three components of the Association are the Statewide Advisory committees in Theatre, Debate and Speech. Each committee consists of five teachers who are elected on a sectional basis, one representative from each of the five sections, and is chaired by the respective WHSFA advisor. Each committee will meet as necessary to conduct Association business. At the meetings, recommendations are formulated which the advisors will present to the Board of Control at the subsequent Board meeting. The Board may refer matters to the committees, but does not act on rule changes in the absence of a committee recommendation.

A fourth component is the Middle Level Division Advisory Committee, composed of teachers elected by their constituents throughout the state. This committee meets, as is necessary, to formulate policy and practices for this division. Recommendations are made to the Board for their considerations through the Middle Level Advisor.

Standing committees of the Board are the Finance-Personnel and the Eligibility Review Committees. Members are appointed by the Chair of the Board each year to serve for a one-year term. Their duties include: review of the financial status of the Association, propose a budget for the following fiscal year, liaison with State Office personnel and review any Student/Eligibility requests as necessitated by **Guidelines/Rules for WHSFA Speech - #2 Student Eligibility - page 7.**

## **The State Office**

**The Executive Director.** The chief administrative officer of the Association is the Executive Director. The Executive Director supervises the finances of the organization, prepares and distributes WHSFA publications, makes arrangements for Board and Advisory Committee meetings and prepares minutes, maintains necessary communication with member schools, manages the State Festivals/Tournaments in Theatre, Debate and Speech, and generally represents the Association in matters related to the WHSFA purposes and ideals.

### **Current Executive Director of WHSFA is:**

Chuck Malone

P. O. Box 176

Waukesha, WI 53187-0176

Telephone: (262) 446-0780

Fax: (262) 446-0781

E-mail: [director@whsfa.org](mailto:director@whsfa.org)

Web site: [www.whsfa.org](http://www.whsfa.org)

### **Advisors in Speech, Theatre, Debate, Middle Level Division.**

The Advisor in Speech, Advisor in Theatre, Advisor in Debate and the Advisor to Middle Level Division have the duty of advising the Board of Control, chairing the advisory committee meetings and assisting member schools on matters relating to the nature of WHSFA events. Advisors are appointed by the Board of Control. Current advisors are listed on page 1.

### **Sectional Chairs**

In addition to serving on the Board of Control, the five (5) Sectional Chairs conduct Sectional festivals/tournaments in Theatre and Debate. Also, Sectional Chairs may conduct clinics/workshops for coaches and judges of WHSFA events. Sectional Chairs are administrators or teachers/coaches. They are elected by member schools for three-year terms. Current Sectional Chairs are listed inside the front cover of this Speech Handbook.

### **District Chairs**

Besides serving on the Board of Control, District Chairs supervise the District level festivals/tournaments in Theatre, Debate and Speech. They also organize the member schools in their respective Districts into Subdistricts and supervise Subdistrict Theatre Workfests and Speech festivals. District Chairs are administrators or teachers/coaches who are elected by member schools for three-year terms. The current District Chairs are listed inside the front cover of this Speech Handbook.

### **Membership**

The WHSFA is an association of schools, not individuals. Only students from member schools are eligible to participate in WHSFA events. The membership year is from July 1 to June 30. The membership registration deadline is July 15 and a payment of dues deadline is September 15. The current dues of \$300 allow schools to participate in all Theatre, Debate and Speech activities. Effective with the 2010-2011 school year these dues will increase to \$325 with the late fee of \$50 for all dues paid after September 15 remaining the same.

# Speech Adjudicator Profile

By Jim Berger and Carol Krause

## Who may be an adjudicator?

The adjudicators at a forensic event come from a wide range of backgrounds. Some are active coaches, and some are former or retired coaches. Some are college professors of speech and some are college students who were forensic participants themselves. Others are parents and community members with little experience in communications, but much enthusiasm for forensics. All adjudicators must have a single goal -- to give the fairest evaluation possible to each participant.

## What qualities does the model adjudicator possess?

Model adjudicators have **enthusiasm** for forensics, and they show this enthusiasm to those they evaluate. Model adjudicators are **confident** of their abilities, and therefore come to their work **prepared**. An essential step in the preparation process is learning the rules of each event. Often adjudicators have personal biases for or against particular performance techniques or certain selections. Rather than being influenced by these biases, they should let the rules of each event be their guide. They should consider all the skill areas on the evaluation sheet as well as the overall impact of the performance.

## Know the rules!

**Even the most experienced adjudicators must review the rules annually.** Besides having knowledge of the rules, adjudicators of WHSFA festivals must always be aware that they are not selecting "winners", but that they are evaluating individual performances.

## Set the tone in the performance room.

Model adjudicators establish a **cordial** atmosphere. They introduce themselves, and give encouragement to the participants before the round. During the performances, adjudicators watch with interest and provide warm, encouraging non-verbal feedback. Recognizing that proper dress enhances a student's performance, the model adjudicator will dress appropriately as well.

## Evaluating students in writing.

The adjudicator's primary responsibility is writing a compassionate, constructive evaluation. Remembering that student performers possess diverse talents, abilities and backgrounds, adjudicators must refrain from writing caustic comments. Although adjudicators must always maintain standards of excellence and must expose faulty aspects of performance, they must realize that critical comments need to be stated positively. If low ratings are given, they must be combined with constructive suggestions for improvement. Even evaluations of excellent performers should contain specific comments regarding what made the performances excellent. Clear, legible handwriting is essential to every evaluation.

## Are oral comments necessary?

Sometimes time permits adjudicators to comment orally at the end of the rounds. Adjudicators should use this time to commend participants for some common qualities in their performances or to suggest some common improvements. Adjudicators should not use this time to expound upon their own expertise.

## In summary . . .

Adjudicators are responsible for establishing the proper atmosphere in the performance room. Model adjudicators are competent, confident, and caring. Their evaluations should encourage students to improve and to pursue excellence. Perhaps no adjudicator is perfect, but those who recognize their responsibilities, who maintain friendly, helpful dispositions, and who keep themselves informed of changing trends in forensics are well on their way to becoming model adjudicators.