

# HIGH SCHOOL SPEECH

Adjudicator

Training Workbook



[www.wisdaa.org](http://www.wisdaa.org)

Revised January 2025

# Speech Adjudicator Guidelines



## Before You Adjudicate:

- Familiarize yourself with specific rules and evaluation criteria of categories you will evaluate.
- Make sure you're not adjudicating any students you know personally; report problems to officials.
- Position yourself so your view and hearing for evaluation are unobstructed.

## Common Issues:

- **Double-entry** – Please allow students to leave/arrive between presentations; students are advised to *sign in* at their second room; adjudicators should remain in the room until all signed-in double-entered contestants present. To keep the round moving, you may go out of order and allow present students to perform before others arrive.
- **Accessibility requests** – Incorporate accommodations/modifications as noted on the ballot, without drawing undue attention. Evaluate each contestant on their own merits. Prompting is not allowed except when noted/requested.
- **Time limits** - In all categories except Radio News Reporting, a 15-second grace period will be allowed, after which one point will be deducted from that evaluation. Although there are no minimum time limits, adjudicators may lower scores for unduly short presentations in speech content development or characterization criteria.
- **Disqualification** - If you believe a student is violating rules, please listen to the entire presentation and evaluate the best you can, then report the matter to contest officials, who will investigate and render a decision. Never *announce* disqualification, except *Demonstration Speech, RULE 4, where illicit items may endanger safety*.
- **Source Citation** - Speeches should be well researched with sources cited orally (no printed list of works cited required).
- **Implicit Bias** - We are all influenced by implicit bias, or stereotypes that unconsciously affect our decisions. When adjudicating, our implicit biases negatively impact students who are traditionally marginalized and disenfranchised. Before writing comments or rating, reflect on any biases that may impact your decision-making process.
- **Video (virtual contests)** - Video quality may be impacted by lighting, internet, access to equipment, and other constraints. Your ratings and comments should focus only on the presentation itself and questions in evaluation criteria. Please **watch videos continuously** without pausing, rewinding/rewatching, so you are evaluating the work as if you were watching the presentation live, in person.
- **Face masks** – do not take presence nor absence of masks into account in your evaluation (in-person or videos) as you do not know circumstances by which students may need to be masked.

**Ratings:** Whenever you select a **rating less than 5**, describe how contestants did not meet your expectations. When deducting more than one point, describe *several items* for improvement, or *explain magnitude* of a single issue. If something applies under multiple evaluation items (e.g., soft volume impacted both audibility as well as emotional intensity called for), explain how your concern specifically *relates to each area* (to avoid “double jeopardy”).

Point Rubric

- 1 – Missing elements, refer to evaluation criteria
- 2 – Needs many improvements
- 3 – Developing, needs additional coaching/practice
- 4 – Meets expectations, needs polish
- 5 – Mastery, exceeds expectations

Calculate total points, record at the bottom of the evaluation sheet; print name and sign. Strive to find areas for improvement for the subdistrict or district level, so contestants are incentivized to grow. Note scores required to advance: 16 at subdistrict; 21 at district.

**Written Comments:** Make specific written comments apply to criteria for evaluation - leave no area blank. *Any rating less than five should have justification for reduction in score, citing specific examples of what a student did or said.* Be honest, positive, supportive and helpful with suggestions for improvement.

**Oral Evaluation:** At the end of each round, you may give a **brief, generalized** oral evaluation. Avoid individualized evaluations, making sure you are evaluating the entire section and not just one individual.

## Return of Forms:

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

# Descriptive Words/Phrases for Adjudicators

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## Content

layered meaning  
evoke emotion  
thought provoking  
persuasive arguments  
credible evidence  
balanced perspective  
timely source  
coherent  
cohesive  
nuanced  
dynamic  
cutting  
defined central narrative  
compelling plot  
range  
clever  
combination  
compilation  
unified  
convincing  
proficient  
mastered  
insightful  
wealth

## Effective Presentation

effective tactic(s)  
executed thoughtfully  
drew me in  
expressive  
articulate  
believable  
characterized  
credible performance  
committed character  
energetic  
lively  
animated  
honest  
genuine  
realistic  
authentic  
natural  
understated  
whimsical  
rhetorical  
passion  
vivacious  
vigor  
intimate

## Developing/Improving

artificial  
awkward  
broad / vague  
faulty  
flawed  
hindered  
incoherent  
misguided  
monotonous  
repetitive  
scarce  
absent  
incomplete  
lacks  
reassess structure  
requires  
potential  
pulled me out  
distracted  
gimmicky  
gratuitous  
incongruous  
reevaluate motives  
identify purpose

**Avoid vague terms:** good • great • weak • needs work • practice more

**Instead, tell them:** exactly what they did well; how they should improve;

specific ineffective aspects of their presentation

# Post-Workshop Assessment of Evaluation by Adjudicator Certification Candidates



Rubric for scoring your assessment:

Standard	0 points	1 point	2 points	3 points
<b>Answered questions in criteria</b>	Comments were not given for all criteria.	Little feedback given, or it does not give frames of reference from student presentation.	Feedback should be more specific with examples from student presentation.	Feedback is consistently thorough, with specific examples from student presentation.
<b>Feedback tied to scores</b>	Scores were not given for all criteria.	Feedback seldom -- or doesn't -- justify scores.	Feedback justifies some, but not all scores.	Feedback consistently justifies scores.
<b>Feedback is kind and constructive</b>	Comments were disparaging or off-topic.	Comments sometimes abrupt or discouraging.	Consistently constructive and encouraging.	Consistently constructive and encouraging.

**9 possible points overall; 7-9 points = passing score**

Individuals who do not pass a workshop assessment will be contacted with feedback to improve, and will be given instructions for completing an evaluation of an online video.

Individuals who pass the workshop assessment will be contacted with instructions for accessing a certificate documenting professional development time and certification status. *Certification status will only be complete when training fee payment is received.*

# Rules for Farrago



## Purpose of the Category

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To develop skills in identifying, selecting, combining, and presenting quality literature from a variety of genres which is connected by a specific theme or emotion.

## Definition of the Category

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The challenge of Farrago is to select material from a variety of literary genres (poetry, short stories, speeches, essays, drama, songs, novels), which address a central specific theme or emotion and to interpret material through oral presentation. **Quality material** is required – that which 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.

## Rules

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1. Original material is not allowed. The reader should choose material from no fewer than two different literary genres, which have a common theme or emotion. An introduction – written by the student and presented without use of notes – is required to establish unity of development of the chosen theme. The student may read a portion of a selection (teaser) from their manuscript before beginning the introduction. Each contestant may choose one of two approaches for delivering their program:
  - a. Delivering each selection/piece of source material separately, with transitions between them for coherence, which identify each selection's title, author, and genre; **or**
  - b. Including all titles, authors, and genres in the introduction and interweaving selections without formal transitions. **Students must announce they are presenting a transitionless program.**
2. The selections are to be read from a paper manuscript. A copy of all source material must be available for inspection.
3. Costumes, props, music, or other audio-visuals may not be used.
4. Maximum time: 10 minutes, with a 15 second grace period, after which one point will be deducted. Vocal music, if used, must be incidental and no more than thirty (30) seconds total, after which there will be a one-point deduction. There is no minimum time requirement but development of the presentation is open to critique.
5. Purposeful platform movement appropriate for selections to suggest relationships, feelings, changes, ideas, moods, locales, etc. – as well as transitions between selections – is acceptable and subject to evaluation.

## Criteria for Evaluation

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1. **Introduction/Transitions:** Does the speaker deliver – without notes – clear introduction/transitions that include titles, authors, and genres? How does the speaker connect the material to their selected theme?
2. **Quality Material:** How does the chosen material provide insight into human values, motivations, relationships, problems, and understandings without sentimentality, violence for its own sake, unmotivated endings or stereotyped characterizations? (Original material is not allowed.)
3. **Conveying Meaning:** Does the speaker understand the material? How does the speaker portray the meaning to the audience through the presentation? Are the intellectual, emotional, and sensory experiences of the material made vivid by the speaker's engagement with the materials chosen?
4. **Vocal Delivery:** How does the speaker utilize effective vocal techniques to enhance meaning? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct?
5. **Physical Delivery:** How does the speaker utilize appropriate physical techniques? How do gestures and physical presence enhance the presentation? Does the speaker use appropriate eye contact and facial expressions to engage the audience?



# Farrago Evaluation

Max: <b>10 Min.</b> (15-sec. grace period)	
Round:	Time:

Name/ Code:	Topic/ Title:		
Circle <b>and</b> explain a rating for <u>each</u> area, <b>reinforcing strengths</b> and <b>providing suggestions</b> for improvement with specific, constructive references to what the contestant(s) said and did.	<b>Rating ↓</b>	1 – Missing elements, refer to evaluation criteria	
		2 – Needs many improvements	
		3 – Developing, needs additional coaching/practice	
		4 – Meets expectations, needs polish	
		5 – Mastery, exceeds expectations	

(1). **Introduction/Transitions:** Does the speaker deliver – without notes – clear introduction/transitions that include titles, authors, and genres? How does the speaker connect the material to their selected theme? 1 2 3 4 5

(2). **Quality Material:** How does the chosen material provide insight into human values, motivations, relationships, problems, and understandings without sentimentality, violence for its own sake, unmotivated endings or stereotyped characterizations? (Original material is not allowed.) 1 2 3 4 5

(3). **Conveying Meaning:** Does the speaker understand the material? How does the speaker portray the meaning to the audience through the presentation? Are the intellectual, emotional, and sensory experiences of the material made vivid by the speaker's engagement with the materials chosen? 1 2 3 4 5

(4). **Vocal Delivery:** How does the speaker utilize effective vocal techniques to enhance meaning? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct? 1 2 3 4 5

(5). **Physical Delivery:** How does the speaker utilize appropriate physical techniques? How do gestures and physical presence enhance the presentation? Does the speaker use appropriate eye contact and facial expressions to engage the audience? 1 2 3 4 5

Overtime Vocal Music Penalty (-1):  Overtime Penalty (-1):

Adjudicator Signature:	Print Name/Code:	<b>Total Points:</b>
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# Rules for Group Interpretive Reading



## Purpose of the Category

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

## Definition of the Category

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Contrary to dramatic performance, the challenge of this category is to compile and 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; therefore, the ensemble of oral readers act as a medium of expression for the audience. Group Interpretive Reading is an ensemble presentation by **2-5 readers**.

## Rules

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1. Original material is allowed, but is open to critique.
2. The script may be a cutting, a complete work, or a script compiled from a variety of sources, including prose, poetry, or essay – or a combination of these forms – but **drama** (play for theatre, screen, or radio) as source material is prohibited. A copy of all source material must be available for inspection.
3. An introduction – written by the group and presented without use of notes – is required. The group may read a portion of a selection (teaser) from their manuscript before beginning the introduction. The group may choose one of two approaches for delivering their program:
  - a. Delivering each selection/piece of source material separately, with transitions between them for coherence, which identify each selection's title, author, and genre; **or**
  - b. Including all titles, authors, and genres in the introduction and interweaving selections without formal transitions. **Students must announce they are presenting a transitionless program.**
4. Each participant is required to read from the printed page of a paper manuscript or book with optional use of chairs or stools and reading stands provided by students, but not used as props. Costumes and props (including using the script as a prop rather than a script), are not allowed. Merely dressing alike or coordinated outfits is **not** considered costuming.
5. Movement to suggest relationships, feelings, changes, ideas, moods, locales, etc., consistent with the offstage focus of the presentation and appropriate to the script is acceptable and subject to evaluation. Onstage focus (direct eye contact) and physical contact (touching) between participants is prohibited. No mechanically produced sound effects are permitted.
6. Maximum time: 12 minutes, with a 15 second grace period, after which one point will be deducted. Vocal music, if used, must be incidental and no more than thirty (30) seconds total, after which there will be a one-point deduction. There is no minimum time requirement but development of the presentation is open to critique.

## Criteria for Evaluation

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1. **Introduction/Transitions:** Does the group deliver – without notes – clear introduction/transitions that include title(s) and author(s)? How well does the group set theme, tone, and mood for the material?
2. **Conveying Meaning:** How does the group portray its understanding of the literature and intended meaning to the audience? How effectively do the speakers express the intellectual (what is happening), emotional (how it feels), and sensory experiences of the material?
3. **Vocal Delivery:** How does the group utilize effective vocal techniques to enhance meaning? Are pitch, volume and rate appropriate? Are articulation and pronunciation clear and correct? Do the group members' voices blend together in unison when appropriate?
4. **Physical Delivery:** How does the group utilize appropriate physical techniques and gestures to enhance the presentation? Do the speakers use appropriate eye contact and facial expressions to engage the audience, while maintaining off-stage focus? Are scripts handled as scripts rather than props?
5. **Overall Effect:** Is the performance well-paced and unified? How does each group member contribute to the total effect?



# Group Interpretive Reading Evaluation

Max: 12 Min. (15-sec. grace period)	
Round:	Time:

Name/ Code:	Topic/ Title:
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Circle <b>and</b> explain a rating for <u>each</u> area, <b>reinforcing strengths</b> and <b>providing suggestions</b> for improvement with specific, constructive references to what the contestant(s) said and did.	Rating ↓	1 – Missing elements, refer to evaluation criteria
		2 – Needs many improvements
		3 – Developing, needs additional coaching/practice
		4 – Meets expectations, needs polish
		5 – Mastery, exceeds expectations

(1). **Introduction/Transitions:** Does the group deliver – without notes – clear introduction/transitions that include title(s) and author(s)? How well does the group set theme, tone, and mood for the material? 1 2 3 4 5

(2). **Conveying Meaning:** How does the group portray its understanding of the literature and intended meaning to the audience? How effectively do the speakers express the intellectual (what is happening), emotional (how it feels), and sensory experiences of the material? 1 2 3 4 5

(3). **Vocal Delivery:** How does the group utilize effective vocal techniques to enhance meaning? Are pitch, volume and rate appropriate? Are articulation and pronunciation clear and correct? Do the group members' voices blend together in unison when appropriate? 1 2 3 4 5

(4). **Physical Delivery:** How does the group utilize appropriate physical techniques and gestures to enhance the presentation? Do the speakers use appropriate eye contact and facial expressions to engage the audience, while maintaining off-stage focus? Are scripts handled as scripts rather than props? 1 2 3 4 5

(5). **Overall Effect:** Is the performance well-paced and unified? How does each group member contribute to the total effect? 1 2 3 4 5

Overtime Vocal Music Penalty (-1):	<input type="text"/>	Overtime Penalty (-1):	<input type="text"/>
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Adjudicator Signature:	Print Name/Code:	Total Points:
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# Rules for Impromptu Speech



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## Purpose of the Category

To develop skills in developing a spontaneous response to a specific prompt in a limited time frame.

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## Definition of the Category

The Impromptu Speech should provide a direct response to the prompt drawn with an original, well-organized and imaginative interpretation, supported by examples. The challenge to the speaker is to phrase pertinent information sufficient to support the central thought of the topic and organized according to some logical plan to produce a complete speech within the time allowed.

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## Rules

1. The State Office will share topic prompts with festival managers, devising these from proverbs, objects, abstract words, events, quotations, hypothetical questions, and famous people. Each round, the festival will provide the adjudicator for each section with envelope of a uniform set of topics.
2. The adjudicator will call one contestant at a time to draw three topics, select one, and return the other two to the envelope. Once that is done, the adjudicator will begin timing; the student has a total of 5 minutes to prepare and speak, and may not receive advice, information, or suggestions from anyone. Use of preparation versus speaking time is at the student's discretion, but subject to critique by the adjudicator. When the student is ready to speak, the adjudicator must be ready to listen and evaluate. Students should remain in the room for the entire round to listen to other speakers.
3. Props or visuals are not permitted.
4. Maximum time: 5 minutes, with a 15 second grace period, after which one point will be deducted. There is no minimum time requirement but development of the speech is open to critique.
5. Students may not bring materials – including prepared speeches, outlines, notes, or parts of speeches (introductions, conclusions, etc.) – into contest rooms; they must rely on background knowledge and memory of personal experiences. The speech must be created during the round, optionally using one uniform 4" x 6" note card provided by the contest, for limited notes.
6. Speakers may use a cell phone only as a timing device. Adjudicators may request to verify usage. *Adjudicators may note prep time on the evaluation form as a portion of the overall time.*

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## Criteria for Evaluation

1. **Topic:** How does the speaker directly answer the prompt chosen? Is the response well-defined, showing clear understanding in responding to the prompt?
2. **Content/Organization:** Is the speech well-developed and organized? Does the speech have a clear introduction, body, and conclusion with effective transitions? Does the speaker support the response with relevant personal insight, examples, reasoning, and utilize examples to their best knowledge?
3. **Language/Style:** How does the speaker utilize quality word choices? How are effective language skills utilized throughout the speech? How does the style of delivery help the speech flow?
4. **Vocal Delivery:** How does the speaker utilize effective vocal techniques? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct?
5. **Physical Delivery:** How does the speaker utilize appropriate physical techniques? How do gestures and movement enhance the presentation? Does the speaker utilize appropriate eye contact and facial expressions to engage the audience?



# Impromptu Speech Evaluation

Max: <b>5 Min.</b> (15-sec. grace period)	Round:
Prep Time:	Total Time:

Name/ Code:	Topic/ Title:
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Circle <b>and</b> explain a rating for <u>each</u> area, <b>reinforcing strengths</b> and <b>providing suggestions</b> for improvement with specific, constructive references to what the contestant(s) said and did.	<b>Rating ↓</b>	1 – Missing elements, refer to evaluation criteria
		2 – Needs many improvements
		3 – Developing, needs additional coaching/practice
		4 – Meets expectations, needs polish
		5 – Mastery, exceeds expectations

(1). **Topic:** How does the speaker directly answer the prompt chosen? Is the response well-defined, showing clear understanding in responding to the prompt? 1 2 3 4 5

(2). **Content/Organization:** Is the speech well-developed and organized? Does the speech have a clear introduction, body, and conclusion with effective transitions? Does the speaker support the response with relevant personal insight, examples, reasoning, and utilize examples to their best knowledge? 1 2 3 4 5

(3). **Language/Style:** How does the speaker utilize quality word choices? How are effective language skills utilized throughout the speech? How does the style of delivery help the speech flow? 1 2 3 4 5

(4). **Vocal Delivery:** How does the speaker utilize effective vocal techniques? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct? 1 2 3 4 5

(5). **Physical Delivery:** How does the speaker utilize appropriate physical techniques? How do gestures and movement enhance the presentation? Does the speaker utilize appropriate eye contact and facial expressions to engage the audience? 1 2 3 4 5

		<b>Overtime Penalty (-1):</b>	
Adjudicator Signature:	Print Name/Code:	<b>Total Points:</b>	

# Rules for Expository Speech



## Purpose of the Category

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To develop skills in describing, clarifying, illustrating, or defining an object, idea, concept, or process.

## Definition of the Category

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An expository speech provides a speech focused on informing an audience within the time allotted. The speech must present valuable and significant information, citing outside sources where appropriate. Any other purpose such as to entertain or convince must be secondary.

## Rules

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1. The speech must be written by the participant.
2. Visuals are not permitted.
3. Maximum time: 5 minutes, with a 15 second grace period, after which one point will be deducted. There is no minimum time requirement but development of the speech is open to critique.
4. The speech may be presented from memory or extemporaneously with limited notes on one or both sides of one 4"x 6" paper note card. Students should not recite from a word-for-word manuscript.

## Criteria for Evaluation

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1. **Topic:** How does the speaker justify the relevance of the topic? How does the speaker engage the audience in understanding the topic?
2. **Content/Organization:** Is the speech well-developed and organized in the time allotted? Does the speech have a clear introduction, body, and conclusion with effective transitions? Is information accurate, documented, and cited correctly when appropriate?
3. **Language/Style:** Is the speech well written? How does the speaker utilize quality word choices? How are effective language skills utilized throughout?
4. **Vocal Delivery:** How does the speaker utilize effective vocal techniques? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct?
5. **Physical Delivery:** How does the speaker utilize appropriate physical techniques? How do gestures and movement enhance the presentation? Does the speaker utilize appropriate eye contact and facial expressions to engage the audience?



# Expository Speech Evaluation

Max: <b>5 Min.</b> (15-sec. grace period)	
Round:	Time:

Name/ Code:	Topic/ Title:
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Circle <b>and</b> explain a rating for <u>each</u> area, <b>reinforcing strengths</b> and <b>providing suggestions</b> for improvement with specific, constructive references to what the contestant(s) said and did.	<b>Rating ↓</b>	1 – Missing elements, refer to evaluation criteria
		2 – Needs many improvements
		3 – Developing, needs additional coaching/practice
		4 – Meets expectations, needs polish
		5 – Mastery, exceeds expectations

(1). **Topic:** How does the speaker justify the relevance of the topic? How does the speaker engage the audience in understanding the topic? 1 2 3 4 5

(2). **Content/Organization:** Is the speech well-developed and organized in the time allotted? Does the speech have a clear introduction, body, and conclusion with effective transitions? Is information accurate, documented, and cited correctly when appropriate? 1 2 3 4 5

(3). **Language/Style:** Is the speech well written? How does the speaker utilize quality word choices? How are effective language skills utilized throughout? 1 2 3 4 5

(4). **Vocal Delivery:** How does the speaker utilize effective vocal techniques? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct? 1 2 3 4 5

(5). **Physical Delivery:** How does the speaker utilize appropriate physical techniques? How do gestures and movement enhance the presentation? Does the speaker utilize appropriate eye contact and facial expressions to engage the audience? 1 2 3 4 5

		<b>Overtime Penalty (-1):</b>	
Adjudicator Signature:	Print Name/Code:	<b>Total Points:</b>	

# Rules for Prose Reading



## Purpose of the Category

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

## Definition of the Category

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The participant should select one or more works of prose literature, including short stories, cutting from novels, drama, essays, or other non-fiction work, centering on a specific theme or emotion. The presentation is read from a manuscript.

## Rules

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1. Original material is allowed, but is open to critique.
2. An introduction – written by the student and presented without use of notes – is required to establish unity of development of the chosen theme. The student may read a portion of a selection (teaser) from their manuscript before beginning the introduction. Each contestant may choose one of two approaches for delivering their program:
  - a. Delivering each selection/piece of source material separately, with transitions between them for coherence, which identify each selection's title, author, and genre; **or**
  - b. Including all titles, authors, and genres in the introduction and interweaving selections without formal transitions. *Students must announce they are presenting a transitionless program.*
3. Material is to be read from a paper manuscript.
4. Costumes and props may not be used.
5. Maximum time: 8 minutes, with a 15 second grace period, after which one point will be deducted. Vocal music, if used, must be incidental and no more than thirty (30) seconds total, after which there will be a one-point deduction. There is no minimum time requirement but development of the presentation is open to critique.
6. Purposeful platform movement appropriate for selections to suggest relationships, feelings, changes, ideas, moods, locales, etc. – as well as transitions between selections – is acceptable and subject to evaluation.

## Criteria for Evaluation

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1. **Introduction/Transitions:** Does the speaker deliver – without notes – clear introduction/transitions that include titles and authors? How well does the speaker establish theme, tone, and mood for the material?
2. **Conveying Meaning:** How does the speaker portray the meaning to the audience through the presentation? Are intellectual (what is happening), emotional (how it feels), and sensory experiences of the material made vivid by the speaker's presentation of the material chosen?
3. **Narrative Style:** How does the speaker use a style of reading that is appropriate to the material? How does the speaker draw the audience in through their delivery? How does use of inflection, force, and timing enhance the performance?
4. **Vocal Delivery:** How does the speaker utilize effective vocal techniques to enhance meaning? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct?
5. **Physical Delivery:** How does the speaker utilize physical techniques? How do gestures and physical presence enhance the presentation? Does the speaker use appropriate eye contact and facial expression to engage the audience?



# Prose Reading Evaluation

Max: <b>8 Min.</b> (15-sec. grace period)	
Round:	Time:

Name/ Code:	Topic/ Title:		
Circle <b>and</b> explain a rating for <u>each</u> area, <b>reinforcing strengths</b> and <b>providing suggestions</b> for improvement with specific, constructive references to what the contestant(s) said and did.	<b>Rating ↓</b>	1 – Missing elements, refer to evaluation criteria	
		2 – Needs many improvements	
		3 – Developing, needs additional coaching/practice	
		4 – Meets expectations, needs polish	
		5 – Mastery, exceeds expectations	

(1). **Introduction/Transitions:** Does the speaker deliver – without notes – clear introduction/transitions that include titles and authors? How well does the speaker establish theme, tone, and mood for the material? 1 2 3 4 5

(2). **Conveying Meaning:** How does the speaker portray the meaning to the audience through the presentation? Are intellectual (what is happening), emotional (how it feels), and sensory experiences of the material made vivid by the speaker’s presentation of the material chosen? 1 2 3 4 5

(3). **Narrative Style:** How does the speaker use a style of reading that is appropriate to the material? How does the speaker draw the audience in through their delivery? How does use of inflection, force, and timing enhance the performance? 1 2 3 4 5

(4). **Vocal Delivery:** How does the speaker utilize effective vocal techniques to enhance meaning? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct? 1 2 3 4 5

(5). **Physical Delivery:** How does the speaker utilize physical techniques? How do gestures and physical presence enhance the presentation? Does the speaker use appropriate eye contact and facial expression to engage the audience? 1 2 3 4 5

<b>Overtime Vocal Music Penalty (-1):</b>		<b>Overtime Penalty (-1):</b>	
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Adjudicator Signature:	Print Name/Code:	<b>Total Points:</b>
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# Rules for Radio News Reporting



## Purpose of the Category

To develop the skills in selecting, editing, and organizing news items 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 at 5 minutes. Host schools should provide adjudicators with a copy of the material given to speakers.

## Rules

1. The speaker may delete or edit any parts of items from the provided material; however, no new articles 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 speaking, the participant will receive source material. Identical material will be provided for each participant at scheduled intervals each round, with enough printed copies for every contestant.
  - a. Some in-person contests *may* offer contestants the ability to connect to their WIFI network to receive and edit their packet digitally. Contestants wishing to do so must bring a fully-charged internet-enabled electronic device, such as a laptop, but may not use electrical outlets. Students must only use the material provided and may not use the internet connection for any other purpose.
  - b. Students using an electronic device must allow contest staff to inspect what they are accessing at any time; otherwise, they may be disqualified. Contest staff may place stickers/tape to help identify devices.
  - c. WISDAA does not assume any liability for lost, stolen, or damaged devices. Host schools may provide wireless internet access, but will not guarantee that contestants will be able to gain access when needed. Contestants choosing to use laptop computers and/or related devices accept the risk of equipment failure.
3. The newscast will include WISDAA-supplied news, weather, sports and one or more commercials advertising some product or service. Commercials will be supplied, which the student may use as written or may be edited/embellished to further enhance the product or service, but no material may be added. The commercial(s) may be inserted at any point but must be included within time limits. The contestant must present in one newsreader voice. Multiple voices are not permitted except for the commercial(s).
4. Any use of audio/visuals is not permitted. The speaker is to be seated in profile position to the adjudicator, who should critique vocal presentation only. Students are welcome to remain in the room to hear other contestants; they may ask to be excused when they must report to draw for a subsequent round.
5. The speaker must supply their own stopwatch (cell phone acceptable) and equipment for cutting, editing, and reading the newscast. The contestant may edit and read from a digital device as well as paper.
6. The speaker is expected to finish "on the nose;" within 10 seconds of the 5-minute time limit; however, beyond those limits one (1) point will be subtracted for each ten seconds away from 4 minutes 50 seconds or 5 minutes 10 seconds; see chart below for guidance on the first ranges for point deductions; further groupings of time result in additional points deducted. After 6 minutes has passed, the adjudicator should stop the presentation.

0 pts.	- 1 pt.	- 2 pts.	- 3 pts.	- 4 pts.	- 5 pts.	etc. →
4:50-5:00	4:40-4:49	4:30-4:39	4:20-4:29	4:10-4:19	4:00-4:09	Continue deductions...
5:00-5:10	5:11-5:20	5:21-5:30	5:31-5:40	5:41-5:50	5:51-6:00	Stop contestant.

## Criteria for Evaluation

1. **Newscast:** Does the speaker provide a clear and logical organization of the script? Are elements of international, national, and state news, weather, sports, and commercial(s) presented in a balanced manner?
2. **Broadcast Style:** How does the speaker use effective and engaging language skills, including introductions, smooth transitions, and conclusions? How does style of delivery create a professional sounding broadcast?
3. **Vocal Delivery:** How does the speaker utilize effective vocal techniques to enhance meaning? Are articulation and pronunciation clear and correct? Does the voice sound confident, clear, and pleasant?
4. **Commercial:** How is the commercial presented as an important element to the newscast without overshadowing other news elements? How well does the speaker "sell" the product or service?
5. **Overall Effect:** Is the newscast delivered without unnatural speeding up or slowing down? How authentic does the speaker make the newscast sound, including utilizing one, professional voice?



# Radio News Reporting Evaluation

Max: <b>5 Min.</b> (15-sec. grace period)	
Round:	Time:

Name/ Code:	Topic/ Title:
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Circle <b>and</b> explain a rating for <u>each</u> area, <b>reinforcing strengths</b> and <b>providing suggestions</b> for improvement with specific, constructive references to what the contestant(s) said and did.	<b>Rating ↓</b>	1 – Missing elements, refer to evaluation criteria
		2 – Needs many improvements
		3 – Developing, needs additional coaching/practice
		4 – Meets expectations, needs polish
		5 – Mastery, exceeds expectations

(1). **Newscast:** Does the speaker provide a clear and logical organization of the script? Are elements of international, national, and state news, weather, sports, and commercial(s) presented in a balanced manner? 1 2 3 4 5

(2). **Broadcast Style:** How does the speaker use effective and engaging language skills, including introductions, smooth transitions, and conclusions? How does style of delivery create a professional sounding broadcast? 1 2 3 4 5

(3). **Vocal Delivery:** How does the speaker utilize effective vocal techniques to enhance meaning? Are articulation and pronunciation clear and correct? Does the voice sound confident, clear, and pleasant? 1 2 3 4 5

(4). **Commercial:** How is the commercial presented as an important element to the newscast without overshadowing other news elements? How well does the speaker "sell" the product or service? 1 2 3 4 5

(5). **Overall Effect:** Is the newscast delivered without unnatural speeding up or slowing down? How authentic does the speaker make the newscast sound, including utilizing one, professional voice? 1 2 3 4 5

**Time Penalty** –1 for each increment of 10 seconds, or fraction thereof, over/under:  

Adjudicator Signature:	Print Name/Code:	<b>Total Points:</b>
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# Rules for Storytelling



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## Purpose of the Category

To develop skills in presenting a story in an imaginative way.

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## Definition of the Category

Storytellers chronicle events in a coherent, unified, clear, and interesting manner. While seated, the storyteller utilizes vocal variation and physical movement to suggest different characters and character relationships to make a story more engaging. The emphasis of the storyteller's art is on the teller as an *intermediary* or *narrator*. The student is expected to demonstrate a sense of audience, that is, tell the chosen story in a manner suitable for the intended audience, be it young children, teenagers, or adults.

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## Rules

1. Original material is allowed, but subject to critique.
2. Students select and rehearse a different story for each of the topic areas set by the WISDAA each year. For three-round festivals, the first listed story topic is assigned to the first round; the second topic is assigned to the second round; the third topic is assigned to the third round. For the State Festival, each contestant may select their favorite story topic area, and must announce this prior to their presentation (as an untimed preface).
3. The student may optionally include an introduction identifying author, title, and intended audience, and may perform a portion of the material (teaser) before the introduction; however, this is currently not evaluated.
4. The presentation is to be given without the use of notes, and in the style of spontaneity.
5. **The participant must sit in a chair.** No costumes, props, or visuals may be used.
6. Maximum time: 8 minutes, with a 15 second grace period, after which one point will be deducted. 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. There is no minimum time requirement but development of the presentation is open to critique.

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## Criteria for Evaluation

1. **Story Choice:** Does the speaker tell the story in a coherent, spontaneous, and unified manner? How well does the story relate to the chosen topic?
2. **Sense of Audience:** How does the speaker use language and imagery appropriate to the story and an intended audience?
3. **Vocal Delivery:** How does the speaker utilize effective vocal techniques to enhance meaning? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct?
4. **Physical Delivery:** Is the speaker consistent in maintaining a seated position while using gestures and facial expressions to enhance the story? How does the speaker engage the audience while maintaining offstage focus?
5. **Overall Effect:** How does suggestion of characters and relationships recreate the story chosen? Does the speaker balance the role of storyteller while playing characterizations with offstage focus?

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## Training Course Story Topic

1. A story about technology



# Storytelling Evaluation

Max: **8 Min.** (15-sec. grace period)  
Round: \_\_\_\_\_ Time: \_\_\_\_\_

Name/ Code:	Topic/ Title:
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Circle **and** explain a rating for each area, **reinforcing strengths** and **providing suggestions** for improvement with specific, constructive references to what the contestant(s) said and did.

Rating ↓	1 – Missing elements, refer to evaluation criteria 2 – Needs many improvements 3 – Developing, needs additional coaching/practice 4 – Meets expectations, needs polish 5 – Mastery, exceeds expectations
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(1). **Story Choice:** Does the speaker tell the story in a coherent, spontaneous, and unified manner? How well does the story relate to the chosen topic? 1 2 3 4 5

(2). **Sense of Audience:** How does the speaker use language and imagery appropriate to the story and an intended audience? 1 2 3 4 5

(3). **Vocal Delivery:** How does the speaker utilize effective vocal techniques to enhance meaning? Are pitch, volume, and rate appropriate? Are articulation and pronunciation clear and correct? 1 2 3 4 5

(4). **Physical Delivery:** Is the speaker consistent in maintaining a seated position while using gestures and facial expressions to enhance the story? How does the speaker engage the audience while maintaining offstage focus? 1 2 3 4 5

(5). **Overall Effect:** How does suggestion of characters and relationships recreate the story chosen? Does the speaker balance the role of storyteller while playing characterizations with offstage focus? 1 2 3 4 5

Overtime Vocal Music Penalty (-1):   Overtime Penalty (-1):  

Adjudicator Signature:	Print Name/Code:	Total Points:
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