

**INTERPRETATION OF DRAMATIC LITERATURE
BALLOT**

Starting Time _____ Section _____
Ending Time _____
Round _____ Room _____ Total Time _____ Date _____ Judge _____

Name _____ Code _____

CRITERIA **COMMENTS**

Introduction

Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

Insight and Understanding

Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's theme, purpose, viewpoint, and style? Was the cutting of literary merit?

Projection of Dramatic Qualities

Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

Delivery

Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? If the student used a manuscript, was it appropriate to the piece and/or the rules of the tournament?

Total Effectiveness

The total impression of the interpreter and material upon you, the critic, as compared to other students in the round.

CIRCLE THE NUMBER BELOW THAT
INDICATES THE RATING OF THIS SPEAKER

TOTAL SCORE _____

RANK _____

50-49-48-47-46-45

44-43-42-41-40-39-38-37

36-35-34-33-32-31

DO NOT INFORM THE STUDENT OF HIS/HER RANK OR RATING.

CRITIC _____

DO NOT GIVE STUDENTS ORAL CRITIQUES

INTERPRETATION OF DRAMATIC LITERATURE

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself/herself as the middleman between the author who created the literature and the audience that responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

MANUSCRIPTS:

Scripts are optional at State Qualifying Regionals and the State Tournament.

TIMING:

The critic must keep time. The critic may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time cards must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

RULES:

1. The oral interper recreates and shares a selection of material from printed, published source(s) that have literary merit.
2. Beginning with the **2012-13 school year**, interpretation events (DI, HI, Duo and Poetry) will allow limited use of literature from digital publications that originate from the online publishing sources approved by the National Forensics League. A complete listing of approved digital and online sources may be found at www.nflonline.org after June 1st.
3. Material printed on the jacket of a recording is considered to be printed, published material.
4. There is no minimum time but the speaker may not exceed 10 minutes. After a 15-second grace period and an audible STOP, the judge will rank the speaker last if the timing rules listed above were followed.
5. The interper must be careful to avoid violating the author's intent.
6. Deletions of words from the original may be made, but words may be added only for transitional purposes.
7. The interper must provide an introduction that adequately identifies the title and author of the source(s).
8. If the interper uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
9. When an interper is using multiple vignettes, multiple introductions may be used.
10. During the introduction and throughout the performance the interper may use vocal, facial, and bodily expression as long as he/she does not detract from the meaning of the material.
11. Singing is allowed.
12. No props or costumes are allowed.
13. Scripts are optional.
14. There is a procedure for protesting material that someone deems questionable. Any fellow competitor, any coach, any judge, or any observer who finds the material performed in an interp objectionable may file a formal complaint by obtaining, from the tournament director, an official CHSAA form which outlines the procedure.

Evaluation will be based upon the student's ability to reveal insight into the mood and implications of the selection, projection of the dramatic qualities and one's success in creating a unified scene or story.

PROCEDURES:

1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. Critics will rate and rank speakers and give constructive written criticisms. The total score automatically provides a rating by use of the rating scale on all ballots.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
4. In all non-debate events, speaker ranks and points must correspond. No ties are allowed.