

**DUO INTERPRETATION OF LITERATURE  
BALLOT**

Starting Time \_\_\_\_\_

Section \_\_\_\_\_

Ending Time \_\_\_\_\_

Round \_\_\_\_\_ Room \_\_\_\_\_ Total Time \_\_\_\_\_ Date \_\_\_\_\_ Judge \_\_\_\_\_

Names \_\_\_\_\_ Code \_\_\_\_\_

CRITERIA

COMMENTS

**Introduction**

Are the title and author clearly stated? Is interest in the selection created? Is the mood set? Is information relevant to a sufficient for the selection?

**Selection**

Is the selection appropriate for the performers? Does the selection contain characters of reasonable depth and development?

**Insight and Understanding**

Do the performers appear to have an understanding of the selection? Do the performers display insight of the author's intent?

**Characterization**

Do the performers clearly distinguish each of the characters in the selection? Are the characters and their attitudes clear and vivid? Are verbal and non-verbal responses and attitudes appropriate?

**Delivery**

Does the character dialogue reflect a genuine sense of interaction, not a mechanical exchange of lines? Do the performers vary pitch, rate, phrasing, tone and volume? Is there use of appropriate gestures? If the students used manuscripts, were they used appropriately?

**General Effectiveness**

Do the performers maintain the listener's interest? Do the performers maintain high energy in the selection? Is the performance consistent?

CIRCLE THE NUMBER BELOW THAT INDICATES THE RATING OF THIS SPEAKER

50-49-48-47-46-45  
44-43-42-41-40-39-38-37  
36-35-34-33-32-31

TOTAL SCORE \_\_\_\_\_

RANK \_\_\_\_\_

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

CRITIC \_\_\_\_\_

**DO NOT GIVE STUDENTS ORAL CRITIQUES**

## DUO INTERPRETATION

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:

- A. The oral interpers recreate and share a selection of material from printed, published source(s) that have literary merit.
- B. 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](http://www.nflonline.org) after June 1<sup>st</sup>.
- C. Material printed on the jacket of a recording is considered to be printed, published material.
- D. 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. The interpers must be careful to avoid violating the author's intent.
- E. Deletions of words from the original may be made, but words may be added only for transitional purposes.
- F. The interpers must provide an introduction that adequately identifies the title and author of the source(s).
- G. The interpers may not look at one another or make contact with each other in any way, except during the introduction.
- H. If the interpers use a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
- I. When the interpers are using multiple vignettes, multiple introductions may be used.
- J. During the introduction and throughout the performance the interpers may use vocal, facial, and bodily expression as long as he/she does not detract from the meaning of the material.
- K. Singing is allowed.
- L. Each speaker must portray one or more characters during the presentation.
- M. Narration may be presented by one or both speakers.
- N. No props or costumes are allowed.
- O. Scripts are optional.
- P. Eye contact with specific audience members is permitted.
- Q. The interpers may pivot from side-to-side or turn around, change places, stand with one behind the other or otherwise move and suggest changes in relationships.
- R. Material may be humorous, serious, or both.
- S. 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 students' ability to reveal insight into the mood and implications of the selection, projection of the dramatic and/or humorous qualities and the team'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.