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 Humorous 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   TOTAL SCORE_____
INDICATES THE RATING OF THIS SPEAKER
                                                       RANK_____

        50-49-48-47-46-45
        44-43-42-41-40-39-38-37   DO NOT INFORM THE STUDENT OF HIS/HER RANK OR
        RATING.
        36-35-34-33-32-31

                                  CRITIC _____
        DO NOT GIVE STUDENTS ORAL CRITIQUES

INTERPRETATION OF HUMOROUS LITERATURE

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself or herself as the middleman between the author who created the literature and the audience which 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 interpers 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.
    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 humorous 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.