



GENERAL INFORMATION FOR JUDGES

The goal of Forensics is to provide a learning experience for the participating students. This annual tournament is the culmination of that experience and gives each participant the opportunity to demonstrate his or her skills in intelligent and articulate communication. As a judge, you participate in two important ways. Firstly, you evaluate the performance of each participant in each round you judge. Secondly, you provide constructive criticism for each participant you evaluate.

The Evaluation, also known as the "Critique Sheet," is written separately on a specific form for each participant. These forms may be completed at your convenience, but completed forms must be returned to the Tab Room by Saturday afternoon. For each event, the form provides individual criteria in order to make evaluations more consistent. Space is provided for comments in each area, but only the general score for the performance as a whole is recorded. The explanatory notes for each event and the critique sheet itself will familiarize you with the criteria and the special nature and demands of each event. Judges' comments, both on individual criteria and in general, should provide constructive criticism and encouragement to the student whenever possible. These comments are the base from which the participants and the coaches will work to improve future tournament performances, and their importance to students and teachers cannot be overemphasized.

During each round of the sweepstakes events (Duet Acting, Group Discussion, Impromptu Speaking, Original Oratory, and Oral Interpretation) participants are scored on a scale of 1 to 7. Half points may also be awarded. It is important that you view this scale in proper perspective - it is rare for PFA tournament participants to be graded 2 or 1 and the advice of tournament officials and experienced judges should always be sought prior to any disqualification. In broad terms, points reflect the following standards:

- 7 = exceptional in all respects, in a class by itself, and definitely finals material.
- 6 = excellent performance, deserving to be in the finals.
- 5 = very good, a fine job.
- 4 = good, a competent performance.
- 3 = lacking in some qualities expected in the event.
- 2 = poor; serious problems of material or presentation mar the performance.
- 1 = very poor, not of tournament quality.
- Z = disqualified. (The judge must write a statement detailing the reasons for disqualifying the participant. Questions regarding rules or procedure should be brought to the Tournament Director(s) before submitting the evaluation form.)

For a performance that you feel falls between two of these descriptions, you may award half points: (eg. 4.5; 5.5).

In any round, the participants should be scored according to their performances based on this scale. The judge does not award a "7" to the participant whom s/he considers to be the best in the group, but only if there is a performance meriting this highest score. A judge might award three "3s" and three "4s", or a "3", two "4s", a "5" and a "6". There may be no "6" at all; or there may be several. Thus, each score may be given to as many participants as you feel merit it. Scores must not be revealed to the participants, to members of the audience, or to any others.

English is the language of the tournament, but you will hear it spoken in many forms, both native and non-native. For this reason, a standard for "accent-free" English cannot be set. You will hear participants with American, Greek, British, Arabic and other accents. Communication is the goal, and the variety of speech is discounted unless it seriously interferes with accomplishing this goal.



STEP-BY-STEP GUIDE TO GOOD JUDGING

1. When you arrive at the school for the first time, go to the Judges' Room to check in, and get a folder and badge.
2. Confirm your timetable; check the events board regularly for changes.
3. Go to assigned room 5 minutes before the event is scheduled to start.
4. Ensure that you have a seat in the front. Ask someone to move if necessary.
5. Ensure that the timekeeper delivers an envelope (with the ballot and the critique sheets), and confirm that the correct participants are present.
6. Ask everybody to turn off his/her cell phones (remember your own) and ensure that all are aware that no photos or recordings are allowed during performances.
7. No-one should leave the room before the end of the event unless there is an overriding reason, in which case this should be done during a break, i.e. between two oral interpretations, two oratories or two duet acts. No-one should leave the room under any circumstances during impromptu, group discussion or debate rounds.
8. If you wish to leave the school after you finish judging an event, please go to the Judges' Room to check out. If you can stay on, please help yourself to some refreshments in the Judges' Room, staying there or nearby so that you may be called on for a last-minute judging assignment.
9. Complete a critique sheet for each participant. Please remember that the critique sheet is very important feedback for students and coaches and therefore should be completed with some thought and sensitivity. You should also ensure that the grade awarded fits with your comments. Completed critique sheets should be delivered to the Judges' Room no later than Saturday night.
10. While general comments on events and performances are inevitable, please refrain from specific comment about individual pieces or presentations. Participants may ask for direct feedback but judges may prefer not to provide this. Any comment should be tactful and sensitive. Any reservations or difficulties should be reported to the Tournament Director.

Apart from these general instructions above, the following apply to specific events:

Duet Acting, Oral Interpretation, Oratory : After the door is closed, the senior judge should call the numbers of the participants to check that everybody has arrived. If anyone is missing the timekeeper should be asked to report this to a tournament official and act according to information received. The order of performance is the order on the ballot. Ask the first participant to begin. When the first participant finishes, the judges grade him/her and note down, next to the number, the time of the presentation as provided by the timekeeper. The judge asks the next participant to begin and so on. After the last participant finishes, the judges ask the participants and audience to leave the room, complete their own ballots, seal them in individual envelopes, and give them to the timekeeper. Judges should not confer over their view of the performances until after the ballots have been completed. The timekeeper cannot leave until s/he has been given the sealed envelopes.



Group Discussion: After the door is closed, the senior judge should call the numbers of the participants to check that everybody has arrived, and arrange the order they are seated in accordance with the order their names appear on the ballot. A tournament official will deliver the topic and the participants have five minutes to read and prepare. They may have one prepared A4 sheet and one blank sheet for making notes during the discussion. The timekeeper will tell them to begin and will give them a warning five minutes before the 40 minutes are up. After the discussion has ended, the judges ask the participants and audience to leave the room, complete their own ballots, seal them in individual envelopes, and give them to the timekeeper. Judges should not confer over their view of the performances until after the ballots have been completed. The timekeeper cannot leave until s/he has been given the sealed envelopes.

Impromptu Speaking: A tournament official will deliver the topics and advise when the round may begin. The topic envelope should be placed on a desk at the front of the room. The senior judge should then ask the timekeeper to fetch the first participant on the ballot. In coordination with the timekeeper, each candidate should then be given 30 seconds to read and select a topic (during which they may not take notes); a further 60 seconds to write notes; and three minutes to deliver their speech. When each participant has finished judges should ensure that the speaker remains in the room, note down the time and grade on the ballot, and ask the timekeeper to fetch the next participant. Judges, participants and the audience must remain in the room as quietly as possible after the final candidate has finished until the end of the round is announced by a tournament official. When the round is over, the judges ask the participants and audience to leave the room, complete their own ballots, seal them in individual envelopes, and give them to the timekeeper. Judges should not confer over their view of the performances until after the ballots have been completed. The timekeeper cannot leave until s/he has been given the sealed envelopes.

Debate: The senior judge should confirm that all team members are present and ready to begin. The motion under debate and the participating teams should be written on the board. After any discretionary preliminary remarks, in consultation with the timekeeper, the judge starts the debate by inviting the first speaker to take the floor. After each speech, the senior judge should invite the following speaker and so on. Apart from this the judge's role is to arbitrate briefly in the event of any serious disputes or Points of Information out of the allotted time. When the round is over, the senior judge may invite the debaters to cross the floor, and then ask the participants and audience to leave the room, complete their own ballots, seal them in individual envelopes, and give them to the timekeeper. Judges should not confer over their view of the debate until after the ballots have been completed. The timekeeper cannot leave until s/he has been given the sealed envelopes.

If you are not scheduled to judge a round, please help yourself to coffee in the Judges' Room. We would like you to check in and out of the Judges' Information Room so that we know of your availability during the course of the tournament. We would also appreciate your staying there or nearby so that we may call on you for a last minute judging assignment. We are most grateful for your help and will try not to schedule you for two or more consecutive rounds unless you have requested that we do so or if we are in desperate need of a judge.

The Panhellenic Forensics Association and Tab Room Staff would like to express our appreciation for your patience and understanding during this tournament. We sincerely thank you for your interest and time in helping promote this most educational experience for our students.



DEBATE RULES SUMMARY

Two teams: Proposition and Opposition with three speakers on each team

Order of speakers:

1st speaker for the Proposition:

1st speaker for the Opposition:	7 minutes
2nd speaker for the Proposition:	7 minutes
2nd speaker for the Opposition:	7 minutes
3rd speaker for the Proposition:	7 minutes
3rd speaker for the Opposition:	7 minutes
Opposition Reply Speech:	4 minutes
Proposition Reply Speech:	4 minutes

There is no disqualification for speaking over the time-limit, but marks are lost on strategy if a speech is excessively long.

Points of information are offered between the 2nd and the 6th minute of the six first speeches. No points of information can be offered during summary speeches.

Roles of speakers:

1st Proposition:

1. Defines the motion
2. Provides the case
3. States the case line
4. States the arguments
5. Analyzes the majority of the arguments
6. May summarize the speech

1st Opposition:

1. Accepts or challenge the definition
2. Briefly rebuts the proposition's case
3. States the case line
4. States the arguments
5. Analyzes the majority of the arguments
6. May summarize the speech

2nd Proposition:

1. Rebuts the arguments of the opposition
2. Analyzes the rest of the arguments of the proposition
3. May summarize the speech

2nd Opposition:

1. Rebuts the arguments of the proposition
2. Analyzes the rest of the arguments of the opposition
3. May summarize the speech

3rd Proposition:

1. Rebuts the arguments and the case of the opposition
2. May summarize the speech

3rd Opposition:

1. Rebuts the arguments and the case of the proposition
2. May summarize the speech

Opposition Reply Speech:

Identifies the main issues of the debate and shows why the opposition prevails

Proposition Reply speech:

Identifies the main issues of the debate and shows why the proposition prevails



Scores are awarded to each speech on a scale of 1-100, but only scores in the range of 60-80 are valid. Reply speeches are on a scale of 1-50, with scores of only 30-40 being valid.

- 79 - 80: Superb - best ever seen
- 76 - 78: Excellent - definitely finals quality
- 74 - 76: Extremely good - a possibility for the finals
- 71 - 73: Very good - above average for this tournament
- 69 - 71: Good - average for this tournament
- 66 - 68: Satisfactory - some strong and weak qualities
- 63 - 65: Fair - more weaknesses than strengths
- 60 - 62: Poor - lacking qualities expected, improvement needed

The final grade should consider the style of the speaker (40%), the content of the speech (40%) and the speaker's strategy (20%).

On the ballot, give each speech a score between 60 and 80, and a score between 30 and 40 for the reply speech, and then add up all the four scores for the result. The team that wins the debate must have the highest score.

You do not need to give a breakdown of your score, but you could comment on style, content and strategy in your critique:

Style: Effectiveness of delivery. This includes eye-contact, audibility, variety of tone, use of pause; the ability to convince. The use of palm-cards, folders or note-pads should not affect the mark a speaker is given. The speaker should not read the speech, but may use notes to which he/she makes reference.

Content: The strength of the arguments presented; analysis of the motion or resolution; clarity of argument; appropriate use of facts and references; ability to recognize and rebut the main arguments of the opposing team.

Strategy: Logical ordering of arguments; timing: spending appropriate amount of time according to the strength of the argument; offering and accepting Points of Information.

Roles of the speakers

First Speaker for the Proposition

- a) Define the motion. The definition should be logical, straightforward and should include the issues expected on this topic.
- b) Give the case line of the proposition. The case line is what every argument aims to prove, the case of the team of the proposition.
- c) State all the arguments of the proposition.
- d) Analyze the majority of the arguments. The rest of the arguments are analyzed by the second proposition speaker in his extension of the case
- e) May summarize the speech.

The first speaker should ideally spend 2 minutes on the definition and the case line and 5 minutes on the analysis of the arguments. S/He should state the case division, that is, which argument is going to be analyzed by him and which by the second speaker. The case division influences the general criterion of the team strategy. The arguments should be analyzed in depth, and they should be supported by examples, facts, statistics and/or illustration. No more than 5 arguments on each side are expected.

First Speaker for the Opposition

- a) Accept or challenge the definition.
- b) State the case line of the opposition.
- c) Attack the main line of argumentation of the proposition.
- d) State the arguments of the opposition.
- e) Analyze the majority of the arguments. The rest is analyzed by the 2nd speaker in his extension of the case.
- f) May summarize the speech.

The first opposition speaker should ideally finish the rebuttal in 2-3 minutes and then move to the analysis of the arguments. Some experienced debaters can do the rebuttal along with the analysis of the arguments. Generally, it should be noted that the role of the first opposition speaker is mainly constructive. A challenge of the definition should be made only when the definition is irrelevant or very specific. When challenging the definition, the opposition does not merely reject the definition but also adds more matter to the case. In this way, we never have to deal with semantics.

Second Speaker for the Proposition

- a) Rebut the arguments of the 1st Opposition speaker. This should ideally take 3.5 minutes.
- b) Move to the extension of the case of the proposition. This should take 3.5 minutes.
- c) May summarize the speech

The second speaker should not analyze the arguments first and then move to the rebuttal of the case. Experienced debaters, when starting their speeches, restate the arguments of the first speaker, state their extension, rebut the arguments of the opposition, move to the analysis of their extension and then summarize their speech. If the definition has been challenged, the second proposition speaker must defend their definition, explaining why it is reasonable and debatable.

Second Speaker for the Opposition

- a) Rebut the arguments of both the first and second proposition speakers. This should ideally take 3-4 minutes
- b) Move to the extension of the case of the opposition. This should take 3-4 minutes.
- c) May summarize the speech.

The second speaker should not analyze the arguments first and then move to the rebuttal of the case. Experienced debaters, when starting their speeches, restate the arguments of the first speaker, state their extension, rebut the arguments of the opposition, move to the analysis of their extension and then summarize their speech.

Third Speakers (Proposition and Opposition)

The 3rd speaker does not add to the constructive case. His duty is to rebut all the arguments of the opposite team, and clear up any misconceptions.

Reply Speeches (Opposition and Proposition)

The reply speech may be given by either the first or second speaker but never the third. The reply speaker should address the main issues of the debate and show why their team prevails. This can be done thematically or chronologically.

Points of Information

The points may be offered after the first minute and before the last minute of the speech. No points are allowed during the summary speeches. Each debater on the opposing team should offer 2-3 points during every speech of the speaking team, except the summaries.

Every debater, when delivering a speech, should accept at least 2, but no more than 3 points. Accepting more than 3 points will probably detract from the speaker's line of argument.

If a debater is offered few points, they should not be penalized for not taking enough points.

A good speaker will lose marks for strategy if he asks few and/or accepts few points of information.

Similarly, a weak speaker may get a higher grade for strategy if he asks good points.

Constant offering of points (over 20 per speech, or every 10 seconds) should result in a lower grade for strategy.



DEBATE BALLOT

Round:
Resolution:
Judge:

Room:
Timekeeper:

Proposition Team Number:

Opposition Team Number:

	Score
1 st Prop	<input type="text"/>
2 nd Prop	<input type="text"/>
3 rd Prop	<input type="text"/>
Prop Reply	<input type="text"/>
Total Prop	<input type="text"/>

	Score
1 st Opp	<input type="text"/>
2 nd Opp	<input type="text"/>
3 rd Opp	<input type="text"/>
Opp Reply	<input type="text"/>
Total Opp	<input type="text"/>

Winning Team Number: Opp / Prop

N.B. Give each speech a score between 60 and 80, and a score between 30 and 40 for the reply speech, and then add up the four scores for the result. The team that wins the debate must have the highest score.

Judge's Signature

DEBATE - WINNING TEAM
CRITIQUE SHEET



Round: Judge: Motion:.....

Proposition team: Opposition team:

1:..... Score: 1:..... Score:

2:..... Score: 2:..... Score:

3:..... Score: 3:..... Score:

S:..... Score: S:..... Score:

Proposition

1st:.....

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2nd:

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3rd:

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Summary:

Opposition

1st:.....

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2nd:

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3rd:

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Summary:



SAMPLE BALLOT

(for all Sweepstakes events: There is a separate ballot for Duet Acting, Group Discussion, Impromptu Speaking, Original Oratory and Oral Interpretation of Literature) **THIS IS ONLY A SAMPLE**

Event: _____ **Round:** _____
Judge: _____ **Room:** _____
Timekeeper: _____

This ballot is to be completed by the judge at the end of the round and given to the Timekeeper within 10 minutes following the end of the round. Critique Sheets for each participant are to be returned to the Judges' Sign-In room upon completion. They will be given to the students at the end of the tournament.

Time: Please check ACTUAL ballots for official time limits for each event. There are specific rules for performances that run under or over the set time limits.

EVENT SCORES: Using the scale below, a judge gives a score to each pair. The participants in a round may be given any combination of scores. For instance, in a room with seven pairs, there may be 2 "3.0's, 1 "5.5" and 4 "4.5's." There may be no "6's" at all or there may be two or more "6's." The contestants are **not ranked but rather graded on the individual performance.**

- 7 = exceptional in all respects, in a class by itself, and definitely finals material.
- 6 = excellent performance, deserving to be in the finals.
- 5 = very good, a fine job.
- 4 = good, a competent performance.
- 3 = lacking in some qualities expected in the event.
- 2 = poor; serious problems of material or presentation mar the performance.
- 1 = very poor, not of tournament quality.
- Z = disqualified. (The judge must write a statement detailing the reasons for disqualifying the participant and take it directly to the Tournament Director **before** submitting the ballot).

For a performance that you feel falls between two of these descriptions, you may award half points: (eg. 4.5; 5.5).

DO NOT ANNOUNCE YOUR DECISION TO THE CONTESTANTS

Participants' Numbers	Time	Grade



DUET ACTING NOTES TO JUDGES

Definition: A duet is defined as an excerpt from a full or one-act play, although original pieces are also allowed. The performance must be a self-contained unit; should more than one scene be performed within the duet, narrative transition must link the scenes as a whole. Pieces must be classified as either comic or dramatic, as they are judged separately.

Introduction: This may vary from an integral part of the act itself to a brief setting of the scene; choice of introduction must be assessed in each individual case on the basis of clarity and appropriateness.

Choice of Material: It is important to bear in mind that the demands of the material should be appropriate to the maturity level and skills of the performers. Judges should also take care not to be swayed by audience reaction. For example, cheap comedy may produce loud laughter, but this does not necessarily indicate quality of performance or interpretation. Absurd or satirical pieces may evoke more subtle responses.

Presentation: Participants should be judged on how successfully they establish and sustain characterization. Although it is customary for a duet to involve two roles, this does not preclude its having more than two. In such cases, the duet should be judged on the basis of how effectively the two performers carry this off. In any case, the duet should be balanced between the two performers, with neither one dominating the scene. Close attention should be paid to the actors' facial expressions, use of voice, gesture, movement and interaction. Judges should remember that, while some of the performances may be outstanding, based on dedicated rehearsal and polishing, none of the performers are professional actors, and performances should not be judged to this standard.

Restrictions: No props, costumes, or make-up are allowed, with the exception of two chairs and the floor. Students should take care to wear ordinary clothes, which they may touch, but not alter in any way. They must employ pantomime to create an impression of any additional objects or apparel required by the scene.

Time: The time limit is 9 minutes including the introduction. A piece that runs over 9' 10" cannot receive a score of over 5 unless the delay was caused by audience reaction. Minimum time is set at 7 minutes. Duets of less than 7 minutes cannot receive a score of over 5 (five).

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DUET ACTING CRITIQUE SHEET

Round: Judge: Time: Score:

Participants: Title:

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PLEASE SEE NOTES REGARDING USE OF ENGLISH COMMENT ON AS MANY OF THE FOLLOWING AS YOU FEEL ARE APPROPRIATE PLEASE REMEMBER THAT YOUR COMMENTS SHOULD REFLECT THE SCORE AWARDED

1. Choice of material: introduction, degree of difficulty, and suitability for performers.

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2. Ensemble quality: Was the scene well balanced between the two actors? Was the interaction effective, appropriate?

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3. Characterization: Did the characters come to life? Was the characterization sustained?

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4. Acting technique: Voice, gesture, facial expressions, body movement, and delivery.

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5. Overall effectiveness: credibility, impact.

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Additional and/or general comments on the duet:



GROUP DISCUSSION NOTES TO JUDGES

Definition: Group Discussion is aimed at developing cooperative skills of communication among participants. The goal of each contestant should be to demonstrate an ability to work cooperatively to solve a problem through the use of clear thinking, effective expression of ideas, and sensitivity to the views of others. The discussions will be problem-solving sessions which require the participation and cooperation of all members of the group. Topics will require the group to define and analyze a problem, consider and evaluate a variety of solutions, and select and develop the best solution to the problem presented. Any structure for the group discussion should be established and implemented by the discussants themselves.

Materials: Groups will be presented with a hypothetical problem that requires a solution from the group. Problems could relate to school situations, community planning, moral dilemmas, international concerns, health issues, etc. A sample discussion topic is: "You are a committee that has been asked to determine requirements for graduation from a new high school that is being established. What requirements should students meet before they receive a diploma from your high school?" Each participant may use both sides of a sheet of A4 paper (8 1/2" x 11") with notes. During the discussion they may take notes on a clean piece of A4 paper. **No "extras", such as "post-it notes" or anything similar are allowed. For that reason, participants will be asked to present their notes to the judges before the event starts.**

Presentation: Each discussant should seek to contribute to the group without dominating it. Such leadership skills as paraphrasing, summarizing and clarifying ideas of other participants, keeping the discussion moving, and asking appropriate questions may be as important as actually expressing his or her own opinions clearly. Appropriate evidence from published sources may prove useful; when mentioned, the source should be fully documented. The final criterion for the judge should be, "which discussants made the most significant overall contribution to the discussion?"

Time: The group has five (5) minutes to think about the question and choose a sheet of paper from their notes. Each round lasts around 45 minutes, including preparation time. The final round is also 45 minutes in length. There is no limit on the time given to individual contributions unless the group decides to impose one. The timekeeper should inform the group when 35 minutes of discussion have passed.

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GROUP DISCUSSION CRITIQUE SHEET

Round: Judge: Score:

Participant: Topic:

PLEASE SEE NOTES REGARDING USE OF ENGLISH COMMENT ON AS MANY OF THE FOLLOWING AS YOU FEEL ARE APPROPRIATE PLEASE REMEMBER THAT YOUR COMMENTS SHOULD REFLECT THE SCORE AWARDED

1. Analysis - Organization: Identification of problem; clarification and evaluation of relationships; use of "tie-in" contributions and/or summarization; logical and succinct organization of remarks.

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2. Knowledge: General knowledge of subject; quality of evidence and ability to compare and contrast this with evidence of others; demonstration of critical thinking and problem-solving skills.

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3. General discussion skills: Voice and articulation. Listens attentively; demonstrates objectivity and disagrees tactfully. Ability to influence group and to encourage other members to participate.

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Additional and/or general comments:



IMPROMPTU SPEAKING

NOTES TO JUDGES

Definition : The impromptu speech is an extemporaneous oration on a topic unknown to the contestant until immediately before his/her performance. Ideally, it is an oral essay with an effective introduction, logical development, and a sound conclusion. Speakers have 30 seconds to decide on a topic, and then a one minute period before the speech for note taking. No other notes may be used.

Materials: Each contestant in a round is given a choice of the same three topics. These topics will fall into the following categories:

- a single word
- an incomplete sentence (open-ended)
- a quotation

The one-word topic usually has several meanings, some or all of which may be covered in a single impromptu. With an open-ended topic, the contestant completes the sentence in his/her own way, and then must be careful to stick to the subject as he/she has defined it. In the case of quotations, the participant should either agree or disagree with the statement and give supporting evidence.

Presentation: The contestant should convey the exact topic of his/her speech to the audience very early on. A short introduction should be given, after which the participant must develop the subject in a logical way. If a series of points are given, it should be done in such a way as to connect them naturally; the contestant should consider each point in some depth, and avoid merely giving a superficial list of ideas. The conclusion should be effective and to the point. Humour can be used effectively in an impromptu speech, but it should not be employed simply to mask a lack of substance. In addition to the content of the speech, the verbal and physical poise of the contestant should be taken into account in your final judgment.

Restrictions: Speakers may not enter the room until it is their turn to speak. One of the judges must assume responsibility for calling each contestant in the order listed on the ballot. It is most important that no one, whether speaker or members of the audience, leave the room until all participants in every room have finished the round. A Tournament official will tell you when you may dismiss the audience.

Time: The contestant has 30 seconds to choose one of the three topics, after which he/she is given 1 minute to prepare his speech and make notes. The maximum time of the actual speech is 3 minutes. Speeches of less than 2 minutes, or more than 3 minutes, 10 seconds cannot receive a score of more than 4.

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IMPROMPTU SPEAKING CRITIQUE SHEET

Round: Judge: Time: Score:

Participant: Topic:

PLEASE SEE NOTES REGARDING USE OF ENGLISH COMMENT ON AS MANY OF THE FOLLOWING AS YOU FEEL ARE APPROPRIATE PLEASE REMEMBER THAT YOUR COMMENTS SHOULD REFLECT THE SCORE AWARDED

1. Organization: Adequate introduction, main ideas apparent, transitions clear, appropriate conclusion which summarizes the main points.

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2. Content: Exact topic clearly stated early on, significant main points selected and elaborated on meaningfully, continuity of thought expressed through unity and clarity.

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3. Delivery: Poise, eye contact, facial expressions, gestures, fluency, enunciation and projection.

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Additional and/or general comments:



ORIGINAL ORATORY

NOTES TO JUDGES

Definition: Original Oratory is **primarily a persuasive speech** on a topic of human interest. Each speaker prepares a written speech and points out an issue that concerns society, takes a stand, and tries to convince his/her audience to: change its point of view, change its behaviour, or accept another way of looking at the problem. The speech should be written out in full and then memorized. Delivery should be done from memory and without the use of notes or other prompting. The style of the speech should be expository; it should not be a dramatic monologue. It is, however, permissible to treat the topic in a light or humorous manner.

Introduction: The introduction should have a topic sentence that will catch the attention of the audience. It may be a quotation, a question, an illustrative anecdote, or anything that arouses the interest and concern of the listeners. The main point/idea should be obvious.

Main Thesis: The body of the speech should develop the main points raised in the introduction, and should support the speaker's ideas. The supporting details may include facts and figures, illustrations, specific instances, etc. The body of the speech should have an obvious structure. It may begin with the most important point and go on to the least important, or it may begin with the least important and lead to the most important point. The speaker may choose to use a chronological order and begin at a point in time and go forward or backward. He/she may want to use the cause/effect type of reasoning, but should clearly and logically point out why this issue needs to be addressed. Statements should be well documented. Not every statement needs to be documented, but the speaker should be able to tell where the evidence for his/her more important statements was found. Quoted material may not be more than 100 words (or approximately 10% of the speech.)

Conclusion: The conclusion should summarize clearly and convincingly. The final sentence, like the topic sentence, should have a particular impact on the listener.

Time: The maximum time is 8 minutes. Speeches of less than 6 minutes or more than 8 minutes 10 seconds may not receive a score of over 5.

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ORIGINAL ORATORY CRITIQUE SHEET

Round: Judge: Time: Score:

Participant: Topic:

PLEASE SEE NOTES REGARDING USE OF ENGLISH COMMENT ON AS MANY OF THE FOLLOWING AS YOU FEEL ARE APPROPRIATE PLEASE REMEMBER THAT YOUR COMMENTS SHOULD REFLECT THE SCORE AWARDED

1. Suitability of the subject: Was it primarily a persuasive speech? Was the topic worthwhile?

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2. Content and Development of Ideas: Evidence of critical thinking; fresh and challenging approach to the subject, adequate use of re-statement, illustration, and evidence.

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3. Organization: Adequate introduction and conclusion; logical sequence of thoughts with clear transitions.

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4. Delivery: Poise, eye contact, sufficient variety and emphasis; suitable movement, facial expressions, gestures. Fluency, enunciation and projection. Wording direct, accurate, vivid, and forceful.

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Additional and/or general comments:



ORAL INTERPRETATION OF LITERATURE

Notes to Judges

Definition: Pieces are classified as either dramatic-serious or comic-satiric, and are judged separately. Oral Interpretation of Literature is defined as the art of reading a selection from published literature through the effective use of voice and body, communicating its intellectual and emotional content. It is a reading of a written text, not an acting performance.

Introduction: These may vary. For a complete work, such as a short story, the author and title is sufficient, but may be expanded into a more detailed exposition of context. For a selection, the introduction may include any background or character information the reader feels the audience needs to understand and enjoy the selection. In all cases, the criteria for judging are clarity and appropriateness.

Material: The selection may be from any published text: a complete work or an excerpt from a longer work. Excerpts must be sufficiently self-contained to make sense in the form presented. In general, a judge is looking at the overall merit of a selection and its presentation by the student. Overall merit, therefore, means that pieces are not marked down because the judge has "seen it a million times before." In and of itself, literary merit is not a criterion for judgement. It may enter indirectly into the final rating insofar as the performer will be judged partly on how demanding the piece is on his/her interpretation skills. Thus, in a comic piece, a performer who successfully interprets a piece of subtle and varied comedy or satire should be rated higher than one who achieves comparable success with a simpler piece which relies on easy laughs. Similarly, in dramatic pieces, a performer who brings out the subtleties of the descriptive language and the dramatic tension with the use of appropriate phrasing and eye contact should be rated higher than one who touches the audience through melodramatic expression (shouts, screams, etc.). In all cases, the judges should rely on their own judgement and should not be swayed by audience reaction, either volume of laughter in comic pieces or volume of tears in dramatic.

Delivery: The participant presents a piece seated on a stool, holding the complete text in a book or folder in front of him/her. Suggestion, not explicit demonstration, is the interpreter's goal. Credit may be given for appropriate use of facial expression, gesture, accent and eye contact with the audience. However, the audience should never lose the sense that it is being read to from the text, although the piece may be so well mastered that it need not be referred to for every word. Judges should comment on what they feel is too little reference to the text, but not penalize the participant by more than one (1) mark if the performance is otherwise superior.

Time: The presentation, including introduction if given, may not last more than eight (8) minutes. A minimum time limit is set at 6 minutes. Pieces of less than six (6) minutes cannot receive a score of more than five (5). A piece of over 8' 10" also cannot receive a score of more than five (5) unless the delay was caused by audience reaction.

English is the language of the tournament, but you will hear it spoken in its many forms, both native and non-native. For this reason, a standard for "accent-free" English cannot be set. You will hear participants with American, Greek, British, Arabic and other accents. Communication is the goal, and the variety of speech is discounted unless it seriously interferes with accomplishing this goal.



ORAL INTERPRETATION OF LITERATURE CRITIQUE SHEET

Round: Judge: Time: Score:

Participant: Title:

PLEASE SEE NOTE ON BALLOT REGARDING USE OF ENGLISH COMMENT ON AS
MANY OF THE FOLLOWING AS YOU FEEL ARE APPROPRIATE PLEASE REMEMBER
THAT YOUR COMMENTS SHOULD REFLECT THE SCORE AWARDED

1. Suitability of piece: Good choice for participant? Suitable choice for the competition? Easy or difficult piece in terms of range, complexity? Also consider the degree of subtlety of the piece either comic or dramatic which may require more skilled interpretation than e.g. 'easy laughs' or 'melodrama'.

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2. Clarity of delivery: Was the piece easy to follow, no strain to understand meaning? Was it read and articulated well? Was there a good use of prosodic features i.e. pausing, intonation, stress and voice modulation?

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3. Contact with audience: (without losing contact with the text) did the participant keep eye contact, use purposeful body language and facial expression without it becoming a 'performance'? Overall presence and 'rapport' with listeners?

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4. Overall effect:

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Additional and/or general comments: