



Arizona Interscholastic Association, Inc.

AIA

**Speech, Debate and Theatre
Tournament Rules Book**

2004 - 2005

www.aiaonline.org

Speech, Debate & Theatre Advisory Committee Page - Updated 01/23/05:gs
Pages 12 & 43 Revised 02/01/05:gs

SPEECH, DEBATE AND THEATRE RULES BOOK

Content and Order of Book

<u>Content</u>	<u>Page</u>
Table of Contents	
Speech, Debate, and Theatre Advisory Committee Members	
Speech, Debate, and Theatre Member Schools	
Forward	1
Purposes and Responsibilities	2
AIA General Tournament Information	4
General Instructions to Judges	8
Debate Categories - Policy Debate	9
Debate Categories - Lincoln Douglas Debate	11
Instructions for Debate Judges - Lincoln Douglas/Policy	13
Instructions for Debate Judges - Debate Pairings	14
Individual Event Categories - Original Oratory	19
Individual Event Categories - Expository Speaking	20
Individual Event Categories - Extemporaneous Speaking	21
Individual Event Categories - Impromptu Speaking	22
Individual Event Categories - Oral Interpretation	23
Individual Event Categories - Duo Acting	26
Scheduling of Individual Events	28
Play Competition	37
Play Contest Procedures	39
Critique Instructions for the Play Judges	42
Determining & Tabulating Sweepstakes Points	43
Student Congress	44
Arizona Interscholastic Association Amendment Form	48
Student Congress Positions	49
Student Congress Oath of Office	50
Student Congress Scorer's Criteria Sheet	51
Student Congress Judge's Six-Point Scale	52
Arizona State Speech/Theatre Student Congress Ballot – Judge Comment Sheet	53
Student Congress Record Sheet	55
Student Congress Precedence Record Sheet	56
Oratory Ballot	
Expository Ballot	
Extemporaneous Ballot	
Impromptu Ballot	
Poetry Ballot	
Drama Ballot	
Prose Ballot	
Humor Ballot	
Duo Interp Ballot	
Duo-Acting Ballot	
Tournament Tab Sheet	
Master Tab Sheet - Play Competition	
One-Act Plays - Registration Form	
AIA Speech & Theatre Tournament Play Ballot	
State Speech and Theatre Tournament Entry Form	
Invoice for State Speech and Theatre Tournament	
Sweepstakes Tally Sheet - Part I Preliminary Rounds	
Sweepstakes Tally Sheet - Part II Semi-Final Points	
Sweepstakes Tally Sheet - Part III Final Points	
Sweepstakes Tally Sheet - IV Place Points	
Protest Forms	

2004-2005 SPEECH, DEBATE & THEATRE ADVISORY COMMITTEE

(AIA Constitution; Article 6, Section 6.6 and AIA Bylaws; Article 36, Section 36.1)

1A-3A CONFERENCE

Matt Guthrie, Speech/Debate
Phoenix Country Day School
3901 E. Stanford Drive
Paradise Valley, AZ 85253
School: (602) 955-8200
E-mail: MGuthrie5@cox.net

TERM

2003-2005

1A CONFERENCE – ADMIN REP

To Be Determined

TERM

2A CONFERENCE – ADMIN REP

To Be Determined

Karla Baskin

Blue Ridge High School
1200 W. White Mountain Road
Lakeside, AZ 85929
School: (928) 368-6328
Home: (928) 367-3539
E-mail: kbaskin@brusd.k12.az.us

2003-2005

3A CONFERENCE – ADMIN REP

To Be Determined

4A CONFERENCE – ADMIN REP

To Be Determined

4A CONFERENCE

Adam Nelson, Speech/Debate
Catalina Foothills High School
4300 E. Sunrise Drive
Tucson, AZ 85718
Home: (928) 853-5843
School: (520) 577-5090
Fax: (520) 577-5094
E-mail: adam.nelson@law.arizona.edu

2004-2005

5A CONFERENCE – ADMIN REP

To Be Determined

EDUCATIONAL THEATRE STATE DIRECTOR

Susan Thompson, Theatre
Cactus High School
6330 West Greenway Road
Glendale, AZ 85306
School: (623) 412-5000
Home: (623) 486-8313
Fax: (623) 412-5020
Cell: (602) 318-7683
E-mail: smorrell@peoriaud.k12.az.us

1998-2005

Richard Glover, Speech/Debate

Cactus Shadows High School
5802 E. Dove Valley Road
Cave Creek, AZ 85327
School: (480) 575-2488
Fax: (480) 575-2455
E-mail: rglover@ccusd93.org

2004-2005

FORENSIC LEAGUE PRESIDENT

Jennifer Minton, Speech/Debate
Gilbert High School
1101 E. Elliott Road
Gilbert, AZ 85206
School: (480) 497-0177 ext. 253
Home: (480) 629-5316
E-mail: jenminton21@hotmail.com

2003-2005

5A CONFERENCE

Kevin Berlat, Speech/Theatre
Central High School
4525 N. Central Avenue
Phoenix, AZ 85012
School: (602) 764-7884
Home: (480) 829-3864
E-mail: berlat@phxhs.k12.az.us

2001-2005

NATIONAL FORENSIC LEAGUE

Diana Krauss, Speech/Debate
Central High School
4525 North Central Avenue
Phoenix, AZ 85012
School: (602) 764-7657
Home: (602) 997-1992
Fax: (602) 271-2385
E-mail: madamdi@aol.com

2001-2005

Scott Stonebreaker, Speech/Debate

Mesa High School
1630 E. Southern Avenue
Mesa, AZ 85204
School: (480) 472-5712
Fax: (480) 472-5995
E-mail: sgstoneb@mpsaz.org

2004-2005

NON-VOTING MEMBER

Kelly McDonald, Ph.D.
Assistant Instructional Professional and
Director of Forensics
Arizona State University
Phone: (480) 965-2027 (office)
Cell: (480) 390-5699
Fax: (480) 965-4291
E-Mail: kelly.mcdonald@asu.edu

2002-2005

AIA CHAIR

Jim Fountain
112 W. Raven Drive
Chandler, AZ 85248
Home: (480) 839-1065
Cell: (480) 363-3780
E-mail: Fountainzoo02@yahoo.com

2001-2005

Revised 01/23/05:gs

2004-2005 SPEECH SCHOOLS

1A CONFERENCE

Ajo
 Arizona School For The Arts
 ASDB
 Ash Fork
 Bagdad
 Bowie
 Cibecue
 Clifton
 Desert Eagle*
 East Fork Lutheran
 Emily Gray*
 Flagstaff Arts/Leadership
 Fort Thomas
 Fredonia
 Grand Canyon
 Green Fields
 Immaculate Heart
 International Studies
 Joseph City
 Lourdes Catholic
 Music Mountain*
 North Pointe Prep.*
 Northland Prep.
 Patagonia
 Phoenix Day School/Deaf
 Pima
 Rock Point*
 Salome
 San Simon
 Santa Cruz*
 Seligman
 Shonto
 St. Augustine
 St. David
 St. Michael
 St. Paul's
 Sun Valley*
 Surrey Garden
 Tempe Preparatory
 Academy
 The Academy of Tucson
 Thunderbird Academy*
 Tohono O'odham
 Tri-City Prep.*
 Valley Union

2A CONFERENCE

Antelope
 Arizona Lutheran
 Baboquivari
 Benson
 Bisbee
 Bourgade Catholic
 Canyon State Academy
 Desert Christian
 Duncan
 Florence
 Gila Bend
 Hayden
 Heritage Acad.*
 Horizon Honors
 Life School
 Many Farms
 Maricopa
 Mayer
 Miami
 Mogollon
 Morenci
 Northwest Christian
 Phoenix Christian
 Phoenix Country Day
 Pinon
 Precision
 Pusch Ridge
 Queen Creek
 Ray
 Red Mesa
 Rough Rock
 San Carlos
 San Manuel
 San Pasqual
 Scottsdale Christian
 St. Gregory
 St. Johns
 Superior
 Thatcher
 The Orme School
 Tombstone
 Valley (Sanders)
 Valley Christian
 Valley Lutheran
 Yuma Catholic

3A CONFERENCE

Alchesay
 Blue Ridge
 Camp Verde
 Chino Valley
 Coolidge
 Estrella Foothills
 Fountain Hills
 Ganado
 Globe
 Greyhills Academy
 Higley
 Holbrook
 Hopi
 Monument Valley
 Parker
 Rio Rico
 River Valley
 Round Valley
 Safford
 Sahuarita
 Santa Cruz
 Sedona Red Rock
 Seton Catholic
 Show Low
 Snowflake
 Tuba City
 Wickenburg
 Willcox
 Williams
 Window Rock
 Winslow

4A CONFERENCE

Agua Fria
 Apache Junction
 Apollo
 Arcadia
 Basha
 Bradshaw Mountain
 Buckeye
 Cactus
 Cactus Shadows
 Catalina
 Catalina Foothills
 Centennial
 Chaparral
 Chinle
 Cholla
 Cienega
 Coconino
 Coronado
 Cortez
 Desert Edge
 Desert Ridge
 Desert View
 Douglas
 Dysartt
 Flagstaff
 Glendale
 Greenway
 Independence
 Ironwood Ridge
 La Joya
 Lake Havasu
 Marana
 McClintock
 Millennium
 Mingus
 Mohave
 Moon Valley
 Nogales
 Notre Dame Prep.
 Page
 Palo Verde
 Payson
 Pinnacle
 Prescott
 Pueblo
 Rincon
 Saguaro
 San Luis
 Santa Rita
 Shadow Mountain
 Sinagua
 Sunnyside
 Sunnyslope
 Sunrise Mountain
 Tempe
 Thunderbird
 Tolleson
 Washington
 Willow Canyon

5A CONFERENCE

Alhambra
 Amphitheater
 Barry Goldwater
 Brophy
 Buena
 Camelback
 Canyon del Oro
 Carl Hayden
 Casa Grande
 Central
 Cesar Chavez
 Chandler
 Cibola
 Corona del Sol
 Deer Valley
 Desert Mountain
 Desert Vista
 Dobson
 Flowing Wells
 Gilbert
 Hamilton
 Highland
 Horizon
 Ironwood
 Kingman
 Kofa
 Marcos de Niza
 Maryvale
 Mesa
 Mesquite
 Mountain Pointe
 Mountain Ridge
 Mountain View (Marana)
 Mountain View (Mesa)
 North
 North Canyon
 Paradise Valley
 Peoria
 Red Mountain
 Sabino
 Sahuaro
 Salpointe
 Sandra Day O'Connor
 Skyline
 South Mountain
 St. Mary's
 Trevor Browne
 Tucson
 Westview
 Westwood
 Xavier
 Yuma

*Associate member schools do not compete in state tournaments.

(At posting of this book a new revised update of member schools had not been submitted to the AIA)

FOREWARD

Arizona Interscholastic Association sponsors the state speech and theatre tournaments.

While much of the material included in this tournament rules book is concerned primarily with the AIA qualifying and state tournaments, it is hoped that many of the areas discussed can be of assistance to you in developing a broad speech and theatre program.

The rules book is intended to help those schools that already have an active program as well as those which are beginning to develop speech and theatre activities. Questions of clarification and suggestions for improvement should be directed to your conference representatives who will be willing to offer assistance in the development of your speech and theatre program.

The State Speech and Theatre Advisory Committee has updated and revised this bulletin quite extensively. Speech and Theatre Directors are encouraged to review all the rules and regulations carefully prior to the qualifying and state tournaments.

For additional information you may contact:

Arizona Interscholastic Association
Speech Representative
7007 N. 18th St., Phoenix, AZ 85020-5552
(602) 385-3810

PURPOSES AND RESPONSIBILITIES

The Arizona Interscholastic Association has established the framework which will provide the opportunity for AIA member schools to participate in Speech and Theatre Tournaments, with the following educational values in mind:

1. Provide the skills of communication.
2. Develop appreciation of literature and drama.
3. Promote the teaching of speech and theatre in secondary schools.

While the Speech and Theatre Advisory Committee has assumed much responsibility for realizing these purposes, it cannot succeed without the enthusiastic support and cooperation from the students, faculties, and administrators of the member schools. The responsibilities of those who participate in the AIA Speech and Theatre Tournaments are obvious but are sometimes ignored or forgotten.

It is the rule that no student(s) shall be permitted to participate in the program unless accompanied by an adult with a valid Arizona teaching certificate. The AIA coaching rule states that a certified (teaching or substitute certificate) person must be accountable for students. EXCEPTIONS: In an emergency situation the committee would recognize a coach, teacher or administrator from another school as the responsible party mentioned above. Such delegation should come from the administration of the home school. Please see AIA Bylaws Articles 17 and 36 (back of Speech Rule Book or in the Bylaws).

In addition, as guests of the schools which host the AIA Tournaments, all those involved have a responsibility to respect the property of these institutions. We should also respect any rules, customs, or traditions they might have. In addition, such practices as those forbidding smoking in the buildings or on the campuses of host schools will be observed the tournament director is authorized to take necessary action including notifying AIA of non-compliance.

By accepting such responsibilities as these, all of the individuals who participate in the AIA Speech and Theatre program can insure its continued growth, development and standards by upholding and implementing the following Code of Ethics.

CODE OF ETHICS

IT IS PHILOSOPHICALLY AND ETHICALLY DESIRABLE THAT THE EDUCATIONAL VALUES INHERENT IN COMPETITION BE PLACED AHEAD OF WINNING. Winning should be the natural result of careful research, diligent preparation, and a clear and thoughtful presentation which takes into account the audience, among other factors. The audience at tournaments is comprised primarily of high school students and includes non-competing spectators as well as the judges for the tournament. Material for tournament events should be selected and prepared with the divergent nature and age of the primary audience in mind. The coach of each team has the responsibility of determining the appropriateness of material used by his/her team.

It is to be remembered that the intent of those involved in speech and theatre competition is to provide an educational experience of the highest possible caliber; that we bring to each other and to the students, widely divergent backgrounds and areas of expertise; that intellectual growth thrives in an atmosphere of mutual respect. Students tend to emulate their coaches, whose personal and professional conduct should always be above reproach. Any protests should be made in a manner commensurate with the highest standards of our profession.

Judges should be reminded that these are high school students, not polished professionals. Written critiques should be succinct, constructively worded, honest evaluations of that particular performance. Among the several responsibilities of a judge lies the obligation to encourage the students to complete their selections. Decisions, ranks, and ratings are considered privileged information and are not to be divulged by the judge to anyone. It is the responsibility of the judges to know and enforce the tournament rules and procedures.

Contestants are reminded that much is to be learned from each other, as well as from the general experience. It is courteous for students to remain throughout the round to which they have been assigned, listen appreciatively, and encourage other contestants regardless of school affiliation. They will enter and leave rounds only when no one is speaking.

The following practices are considered unethical and pedagogically unsound and are not condoned:

1. The distortion or falsification of evidence.
2. The altering of material in interpretative events that is contrary to the author's intent.
3. The use of literature which will offend or embarrass the performer or audience because of language, actions or subject matter.
4. The writing of cases, speeches and introductions by anyone other than the student himself.
5. The use of canned material in extemporaneous and impromptu speaking.
6. The use of emotional appeals without the evidence to support them.
7. The diverting of attention from weakness in argument by unsupported attacks on the opponent.
8. The breaching of normal courtesy by heckling, grimacing, or other disruptive actions while the opponent is speaking or performing.

The responsibility of knowing and adhering to the rules of the particular event in the particular tournament lies solely with the coach. Specific attention is directed to the matter of securing coaches who are highly qualified and who understand both young people and the events in which they compete. Violation of AIA Speech and Theatre Tournament Rules may result in disciplinary action by the AIA Executive Board as stated in Article 16 of the AIA Constitution and Bylaws.

AIA GENERAL TOURNAMENT INFORMATION

Failure to abide by any of the rules listed in this Tournament Rules can result in disqualification and/or notification to the AIA for appropriate action.

I. GENERAL:

- A. All persons in attendance will follow the rules and regulations of the host school.
- B. For the AIA Speech & Theatre Tournaments the individual(s) whose name(s) appear on the entry blank as the coach shall be considered the official voice for the school during the tournament and will be required to remain at the tournament with the participants. In the event of illness, accident, or other legitimate reason, designation of a substitute must be made prior to the completion of registration.
- C. The official coach of each participating school will have the opportunity to review tournament results prior to posting semi-finals, finals and after final sweepstakes points are determined. Coaches are encouraged to monitor their team's sweepstakes points as the tournament progresses. Results may be compared to the points recorded by the tournament officials. All tournament results are declared final at the conclusion of the last coaches' review prior to the awards assembly.
- D. Only the official coach has a right to protest and address the committee or tournament director. Protests concerning the infractions of the rules should be made immediately upon knowledge of the infraction.
- E. School speech and theatre programs are subject to disciplinary action when a school team is removed from a Qualifying or State Tournament after registration is complete.
- F. In all matters concerning the state tournament, the SSTAC shall make all final decisions and have final authority. Matters that arise at the tournament will be decided by the conference representatives for that state tournament.
- G. Participants will compete against as many different individuals as is possible and will not compete against members of their own school unless such procedure is unavoidable.
- H. Students are expected to report to rounds on time. Any undue delay must be the result of tournament scheduling. When the round scheduling is not specific, the round will begin 15 minutes after the posting. Contestants are expected to be in their rooms at that time except in the case of double entries. Failure to comply with this rule may, at the tournament director's discretion, result in forfeiture or a last-place ranking in the round.
- I. Only those events which are included in this tournament rules book are allowed to be held at the state tournaments.

II. ENTRIES:

- A. All schools that are eligible for participation will receive from the State Office of the AIA the Tournament Rules and Constitution & Bylaws early in each school year. These will be sent to the administration offices of each school, and it is the responsibility of each coach to read and to comply with the rules listed in this publication.
- B. In addition, each tournament director will send a reminder letter and official entry blank to each school, no later than six weeks prior to the contest date. The invitation should include:
 - 1. Date and site of the tournament.
 - 2. List of the events, number of entries permitted, special rules concerning the nature of the events, number of events an individual may enter, etc.
 - 3. Indication of entry fees. Fees will be based on the official entry as of 4:00 p.m., Wednesday prior to the tournament and payable at registration. Any cancellation or "no shows" after this deadline will still be assessed for payment. Payment will be accepted in cash, check, or purchase order.
 - 4. Judging requirements that must be met by each participating school.
 - 5. Indication of deadline for entry lists to be returned, and statement as to whom entry lists are to be mailed.
 - 6. A tentative schedule of events. The AIA Tournaments normally follow this schedule:
 - a. Saturday
 - 8:00 a.m.--Round I, Individual Events
 - 9:30 a.m.--Round II, Individual Events
 - 11:00 a.m.--Round III, Individual Events
 - 2:00 p.m.--Semi-Finals (all events)
 - 4:00 p.m.--Finals (all events)
 - 7:00 p.m.--Awards Assembly
 - 7. An indication as to where and when the coaches should register on the day of the tournament.

- C. A copy of the Official Entry Blank for the tournament will be found at the back of this Tournament Rules. Each coach is responsible for returning the entry blank to the tournament director by the stated deadline and no entries will be accepted after that date. Enclosed with the invitation and announcement should be two copies of the Entry Blank (one to be returned to the tournament director and one to be kept by the coach for his own records.) While the format of the Entry Blank is left to the discretion of the tournament director, the one used for AIA Speech & Theatre Tournaments is fairly typical (see last page of current year.) The Entry Form should:
1. Provide space for the coach to sign his/her name and that of the school. He/she (or they, if a school has more than one coach) will be considered the official representative of that school.
 2. Provide ample space for the coach to indicate the first and last names of the participants, and the events in which they are entered.
 3. Provide space for the coach to indicate the number and, if possible, the names of the judges the school will provide.
 4. See play section for specific information that should be included on the play contest.
- D. As each entry blank is received the tournament director should place on it, in a conspicuous manner, the identifying code for that particular school. Numbers or letters of the alphabet are the symbols most often used. Assuming the tournament director is using letters, he will assign letter A to the first entry he receives, B to second entry he receives, C to the third, etc. Thus, from now on, until the awards assembly at the end of the tournament, each school and its participants will be identified only through its code.
- E. Policy debaters may triple enter at the State Tournament. This means that a debater may enter one (1) debate event and two (2) individual/ duo events.
- F. Lincoln-Douglas debaters may triple enter at the State Tournament. This means that a debater may enter one (1) debate event and two (2) individual/ duo events.
- G. A student may enter a maximum of two (2) individual events and the play contest.
- H. 1A, 2A, 3A schools are allowed to enter one play, six (6) Lincoln-Douglas debaters, and six (6) policy debate teams, and up to six (6) entries in all other events at the state tournament. Tournament entry limits will be set by the AIA committee dependent upon space available at the host site.
- 4A schools are allowed to enter one play, six (6) Lincoln-Douglas debaters, and six (6) policy debate teams, and up to six (6) entries in all other events at the state tournament. Tournament entry limits will be set by the AIA committee dependent upon the space available at the host site.
- 5A schools are allowed to enter one play, six (6) Lincoln-Douglas debaters, and six (6) policy debate teams, and six (6) entries in all other events at the state tournament.
- The play contest may be held on an alternate date from the state tournament. Sweepstakes points will be awarded for the play contest and will be recorded on the sweepstakes tally sheets during the state tournament held on the third weekend in March.

III. PHYSICALLY CHALLENGED COMPETITORS:

- A. Special accommodations must be requested in writing to the tournament director prior to the tournament.
- B. If situations arise during the tournament concerning physically challenged competitors, the ethics committee will make adjustments.

IV. JUDGES:

- A. Schools have the following judging obligations:
 - 1 judge for 5 entries or fraction thereof for Interpretation/Duo-Acting/Duo Interpretation/Platform Events
 - 1 judge for every 2 debaters or fraction thereof for Lincoln-Douglas Debate
 - 1 judge for every 2 debate teams or fraction thereof for Policy Debate
 At the tournament directors' discretion additional judges may be required of each school to ensure sufficient judges for the semi-final and final rounds.
- B. The original quota of judges must be present at the time of registration. Failure to provide the listed number of judges may mean elimination of up to five students for each individual event judge who is missing, up to five duo-acting teams for each Duo-Acting judge who is missing, up to two Lincoln-Douglas debaters for each L-D judge who is missing or up to two Policy Debate teams for each Policy judge who is missing. At the discretion of the tournament director a penalty fine may be assessed for each round missed. A school's quota of judges must remain for at least two rounds after elimination of its last student.

- C. The committee determined that an AIA committee member who is working in the tab room counts as one judge to meet their school's judging quota.
 - D. Prior to turning in their ballots, judges may not confer with anyone except their timekeeper in any event. There are to be no oral critiques.
 - E. Judges may be pre-assigned for all semi-final rounds, with three judges from three different schools in each room. For the finals, all judges are expected to report to the tournament headquarters shortly before the round begins for their assignment. An attempt will be made to have the three judges each represent a different school, with no student being evaluated by a judge from his school.
 - F. The following procedure will be used in resolving complaints made to the ethics committee about judges:
 - 1. Step One - the committee will discuss the problem with the coach.
 - 2. Step Two - if necessary, the judge will be removed.
 - 3. Step Three - the AIA will contact the coach and principal.
- V. FEES:
- A. Each school will pay \$20.00 base fee.
 - B. Each school will pay \$6.00 entry fee for each entry in events in which two students compete as a team.
 - C. The entry fee for each entry in events in which individual students compete will be \$3.00 per entrant per event.
 - D. Fees will be based on the official entry as of 4:00 p.m., Wednesday prior to the tournament and payable at registration. Any cancellation or "no shows" after this deadline will still be assessed for payment. Payment will be accepted in cash, check, or purchase order.
 - E. Fees are due at the beginning of the tournament. If fees are not paid participants from that school may compete but not be allowed to advance to semi-finals at the tournament. In play competition the school will not place.
- VI. TOURNAMENT BUDGET
- A. Total tournament expenditures should total no more than 70% of the total fees collected. If there appears to be a hardship relating to the expenses of running the AIA Speech & Theatre Tournaments, the tournament director should petition the advisory committee for approval of additional funds.
 - B. Following the AIA Speech & Theatre Tournaments, the tournament director is responsible for rendering financial report to the AIA Executive Director. Forms for financial reporting are available from the AIA office. Profit from fees is handed to the AIA for use in covering additional speech and theatre activities expenses.
 - C. Expenses which can be covered through fees are:
 - 1. Hospitality for tab room personnel and coaches and judges lounge.
 - 2. Custodial fees.
 - 3. Play judges.
 - 4. Security & clerical.
 - 5. Postage.
 - 6. Miscellaneous supplies.
 - 7. Site and Tournament Director stipends.
 - C. With the approval of the SSTAC, tournament directors may request advance funds from the AIA Office to help pay for tournament expenses. The tournament directors shall keep an accurate accounting of these funds along with the entry fees. The advance funds shall be returned to the AIA Office along with the profits generated from the tournament.

VII. COMPETITOR AWARDS:

One set of each of the following medals are needed for each state tournament.

One set marked: 1-3 A STATE

One set marked: 4 A STATE

One set Marked: 5 A STATE

SETS:

ORATORY

PLACES 1ST - 6TH

EXPOSITORY SPEAKING

PLACES 1ST - 6TH

EXTEMPORANEOUS

PLACES 1ST - 6TH

IMPROMPTU SPEAKING

PLACES 1ST - 6TH

DRAMATIC INTERPRETATION

PLACES 1ST - 6TH

PROSE INTERPRETATION

PLACES 1ST - 6TH

POETRY INTERPRETATION

PLACES 1ST - 6TH

HUMOROUS INTERPRETATION

PLACES 1ST - 6TH

DUO ACTING (2 each)

PLACES 1ST - 6TH

DUO-INTERPRETATION (2 each)

PLACES 1ST - 6TH

POLICY DEBATE

2 - 1ST PLACE

2 - 2ND PLACE

4 - 3RD PLACE

LINCOLN-DOUGLAS

1 - 1ST PLACE

1 - 2ND PLACE

2 - 3RD PLACE

STUDENT CONGRESS

In each House of Student Congress at the state Tournament, a first, second, and third place will be awarded.

3 - Finalist (per house)

A.I.A. SWEEPSTAKES TROPHY

1

A.I.A. RUNNER-UP SWEEPSTAKES TROPHY

1

A.I.A. THIRD PLACE SWEEPSTAKES TROPHY

1

A.I.A. PLAY COMPETITION PLAQUE

Plaques inscribed:

AIA State Play Competition

Conference Name

Stick on Metal Plates for:

Superior, Excellent - Plates with current tournament date

CERTIFICATES:

AIA Award of Merit Certificates shall be presented to the semi-finalists in individual/Duo events and to quarter-finalists in Debate events.

GENERAL INSTRUCTIONS TO JUDGES

The successful conduct of any Speech and Theatre Tournament rests to a large degree on the cooperation of those individuals who serve as judges. While there will always exist a degree of subjectivity in evaluating student speeches or performances, there are many areas where the judges can follow uniform procedures. These are listed below.

1. A judge will not give a competitor a lowered ranking or last place in a round on the presumption of a rules violation. Any suspected violation of events rules or rules of general conduct should be brought to the tournament director's attention before ranking the contestants of the round.
2. Start the rounds on time. **DO NOT WAIT UNTIL ALL THE PARTICIPANTS ARE PRESENT.** Some of the students are in two events. Since all events are run at the same time, these participants must be given preference for speaking order. They will request permission from the judge to speak first or second, then excuse themselves from that event and report to their second event room where, of course, they will speak toward the end of the speaking order. Thus, those students who are double entered may leave one judge's room early and arrive at another judge's room late. The important point to remember is that if there are students assigned to a judge's room who are double entered, the judge is to start the round on time, regardless of how many participants are present.
3. Do not permit any student to speak whose name is not on the Pairing List as being assigned to your room, unless the student has a note from the tournament director or is substituting for another participant from his/her own school.
4. Because of the rigid time schedule, oral critiques should not be given.
5. Do not reveal your ratings, rankings, or decisions or to anyone, other than the tournament officials.
6. Do not close your round and make your ratings, etc., unless you are sure that all the speakers assigned have spoken. If you are in doubt, send one of the participants who has already spoken to the tab room to see if there have been cancellations.
7. Return the ballots to the tab room immediately after the last student assigned to your room has spoken. Do not take them with you to the judges' lounge or on to your next judging assignment.
8. Your ratings, rankings, and decisions should be reached without consultation with anyone else. If you are one of three judges in a round (as will be the case in semi-finals and finals) you should sit apart from the other judges and should not confer with them before you have completed your ballots.

In addition to these general procedures, the following should be noted in filling out the ballots for the participants whom you judge:

1. Be sure that the student's name is on his/her ballot.
2. Opposite the participant's name is an item marked CODE. On this line should be placed the number or letter of the student or his school. This information can be obtained from the Pairing List and should be checked with the participant before he begins speaking. Under no circumstances should the judge ask the student what school he is representing. The number or letter is all the identification the judge should know.
3. The judge should fill in, as accurately as possible, the item marked "Title", "Selection" or "Topic".
4. Each ballot makes provision for an overall rating: "This participant is rated: _____ (50-0) write in only one whole number." It is imperative that one whole number be inserted as an indication of the participant's overall performance.
5. In addition to his/her rating, each student also receives a ranking. This information is indicated toward the bottom of the ballot: "This participant ranked _____ out of _____ speakers." As the ballot stipulates, each speaker must be ranked as to whether the speaker was 1st, 2nd, 3rd, 4th, 5th, 6th.
6. The rules provide for the lowering of students in rank for exceeding the time limit of the event. To ensure accuracy in monitoring speaking time, the use of a stop- watch is required to verify a time violation.
7. Signals indicating speaking time will be given at the competitor's request. Time signals must be given in Extemp, Impromptu and both debates.
8. At the bottom of each ballot is provision for written comments and suggestions and improvements. Participants and their coaches profit much from these written comments.
9. Each judge should sign each ballot including his/her school and code.

DEBATE CATEGORIES

POLICY DEBATE

Description:

Debate is an organized oral argument, which utilizes extemporaneous and formal speaking in structured presentation. Competition in debate should create opportunities for intensive investigation and research of significant contemporary problems. Debating should develop the ability for research in locating materials and in the selection, arrangement, and composition of such data clearly and effectively in an organized oral presentation.

Rules and Procedures:

1. The debate topic will be the resolution determined by the National Federation of State High School Associations.
2. A team will consist of the same two members who will debate in all rounds for which they qualify. Both will be present when the school registers or they will be considered a drop.
3. The number of debate rounds is determined by the number of entries who are registered at the beginning of the contest. Follow the equation below:
1 – 7 ENTRIES = 3 prelim, semis, and final rounds
8 – 19 ENTRIES = 4 prelim, semis, and final rounds
20 – 31 ENTRIES = 4 prelim, quarters, semis, and final rounds
32 or more ENTRIES = 4 prelim, octa-finals, quarter-finals, semis, and final rounds (at SSTAC discretion)
No team shall advance to elimination rounds that has not won more than half of its prelims. If the number of teams qualified for elimination rounds is less than the number needed to make a complete round then a partial round shall be conducted, with byes issued to top seeds as needed.
4. Each team will be assigned to debate both affirmative and negative, alternating when possible, and in equal number of rounds when possible. Teams that have previously met will change sides.
5. The debate format will be as follows:

a.	Affirmative constructive speech	8 min.
b.	Cross examination of affirmative by negative	3 min.
c.	Negative constructive speech	8 min.
d.	Cross examination of negative by affirmative	3 min.
e.	Affirmative constructive speech	8 min.
f.	Cross examination of affirmative by negative	3 min.
g.	Negative constructive speech	8 min.
h.	Cross examination of negative by affirmative	3 min.
i.	Negative rebuttal	5 min.
j.	Affirmative rebuttal	5 min.
k.	Negative rebuttal	5 min.
l.	Affirmative rebuttal	5 min.
6. Each team will be allotted 8 minutes total preparation time during the debate to be used as desired. Members of a team are permitted to switch speaking order in the rebuttals. As a matter of courtesy, the other team and the judge should be notified before the debate begins.
7. If visual aids are used they must be made available to the opposing team.
8. Timing--Judges or designated time-keepers must give time signals (cards, hand, or oral signals). The time signals should be time remaining. When the time has expired for a given speech, the time-keeper must call out "time". Any comments made after the speaking time has elapsed must be ignored by the judges. Flagrant disregard for the speaking time may result in the judge lowering the rating in several areas on the ballot.
9. Conduct and Ethics:
 - a. Each participating debate team should sit removed from the general audience during the debate, and no debater will receive help of any kind during the course of the debate from anyone but his/her partner.
 - b. Oral and written prompting during a timed speech and during cross-examination is allowed at the discretion of the judge.
 - c. Team members may confer during the opposing team's presentation and between speakers ONLY in whispered conferences. This must not be audible or distracting to the other team or to the judge.

- d. Personal references to the opposing team of a sarcastic or antagonistic nature are not allowed. At no time is the debate to degenerate into a clash of personalities rather than of issues. The lack of good manners will result in a lowering of points.
- e. Anyone may flow a round.
- f. All evidence when introduced in debate rounds must have available for reference the name of the author, qualifications, dates and page number. If source citations (at least author and date) are not orally given the judge must ignore the evidence.
- g. "Computers", defined here as an electronic device capable of calculation, data storage and sorting, may be used in policy debate. This term includes, but is not limited to, laptops and P.D.A.s. "Networking" is defined as communicating with other computers. Use of computers for the following is permitted: flowing, writing portions of a speech, and retrieving pre-written argumentation, with the exception noted in this paragraph. Other actions not permitted are expressly forbidden. Evidence may only be read from a computer if a copy of the evidence is made available to the opponents. This may be done by networking, by providing a previously existing hard copy, or by printing out a copy during the speech. (This printing must be done at the time of reading the evidence, not only after the opponent requests it.) Evidence in violation of this section must be disregarded by the judge(s). Networking is only allowed between partners or (if mutually agreed) between opponents. Connecting to the internet or any available intranet during a round is strictly forbidden. The penalty for violation of this section is forfeiture of the round.
- h. Distortion and falsification of evidence use could result in loss of round. Judges unsure of what course to take should consult with the tabulation room.
- i. Students are expected to report to rounds on time. Any undue delay must be the result of tournament scheduling. When the scheduling is not specific, the round will begin 15 minutes after the posting. Contestants and judges are expected to be in their rooms at that time except in the case of double entries. Failure to comply with this rule may, at the tournament director's discretion, result in forfeiture.
- j. The use of speed to communicate logically formed arguments in a confined amount of time (spread debate) is allowed if the judge understands the speaker who is presenting the information. Before the debate begins, the judge should explain the guidelines that will be used in judging the round. Included in this philosophy should be the judge's preference for speed of delivery. If the judge does not understand the words of the debater because of speed in articulation, the judge should send a signal to the debater. Judges who are having difficulty with comprehension should communicate this by requesting the speaker to "slow" or "clear."

LINCOLN-DOUGLAS DEBATE

Description:

L-D debate is one-person, value-based, audience-oriented, persuasive debate. One person fulfills the affirmative case responsibilities and the other person fulfills the negative case responsibilities. Debaters are encouraged to develop a direct and communicative delivery. Emphasis is necessarily placed upon the issues involved rather than upon strategy in developing the case. This results in emphasizing logic, theory, and philosophy while eliminating "plan" arguments. Because of time limits, a wealth of evidence cannot be used, but research supported by good background reading is necessary.

Value Resolutions:

L-D resolutions must be propositions of VALUE, not propositions of POLICY. Resolutions calling for an action or a policy position by an agency, institution, or governmental body are unacceptable. L-D resolutions should call for argumentation based on philosophical value positions rather than argumentation based on issues of policy.

Since this is a debate event, there must be a direct clash of ideas and issues. The affirmative presents the major arguments in support of the affirmative position. The negative must refute the affirmative points. Both debaters will need supporting material for responses, issue development and refutation.

Rules and Procedures:

1. The debate topic will be announced by the SSTAC with the invitation to the State Tournament.
2. The number of debate rounds is determined by the number of entries who are registered at the beginning of the contest. Follow the equation below:
 - 1 – 7 = 3 prelim, semis, and final rounds
 - 8 – 19 = 4 prelim, semis, and final rounds
 - 20 – 31 = 4 prelim, quarters, semis, and final rounds
 - 32 or more entries = 4 prelim, octa-finals, quarter-finals, semis and final rounds (at SSTAC discretion)**No one shall advance to elimination rounds that has not won more than half of their prelims. If the number of debaters qualified for elimination rounds is less than the number needed to make a complete round then a partial round shall be conducted, with byes issued to top seeds as needed.
3. Each debater will be assigned to debate both affirmative or negative, alternating when possible, and in equal number of rounds when possible. Debaters that have previously met will change sides.
4. A debate shall include at least one affirmative and one negative speech.

Affirmative Constructive (AC)	6 min.
Cross Examination	3 min.
Negative Constructive (NC)	7 min.
Cross Examination	3 min.
First Affirmative Rebuttal (1AR)	4 min.
Negative Rebuttal (NR)	6 min.
Second Affirmative Rebuttal (2AR)	3 min.

Both sides have three minutes of preparation time to be used as desired.
5. If visual aids are used they must be made available to the opposing team.
6. Timing--Judges or designated time-keepers must give time signals (cards, hand, or oral signals). The time signals should be time remaining. When the time has expired for a given speech, the time-keeper must call out "time". Any comments made after the speaking time has elapsed must be ignored by the judges. Flagrant disregard for the speaking time may result in the judge lowering the rating in several areas on the ballot.
7. Conduct and Ethics:
 - a. Each participating debater should sit removed from the general audience during the debate and no debater will receive help of any kind during the course of the debate from anyone. No debater shall be prompted during his/her presentation. Personal references to the opposing team of a sarcastic or antagonistic nature are not allowed. The lack of courtesy will result in a lowering of speaker points.

- b. All evidence introduced must have available for reference the name of the author, qualifications, complete dates and page number. Should two or more quotations be used from the same source, the citation needs to be given only for the first piece of evidence used from the same source.
- c. Judges who are having difficulty with comprehension should communicate this by requesting the speaker to “slow” or “clear.”
- d. No electronic information retrieval devices may be used.
- e. Distortion and falsification of evidence use could result in loss of round. Judges unsure of what course to take should consult with the tabulation room.
- f. Students are expected to report to rounds on time. Any undue delay must be the result of tournament scheduling. When the round scheduling is not specific, the round will begin 15 minutes after the posting. Contestants and judges are expected to be in their rooms at that time except in the case of double entries. Failure to comply with this rule may, at the tournament director’s discretion, result in forfeiture.

PUBLIC FORUM DEBATE

All rules and procedures for Public Forum Debate will follow current National Forensic League rules and procedures.

INSTRUCTIONS FOR DEBATE JUDGES

LINCOLN DOUGLAS/POLICY

1. All evidence when introduced in a debate must have available for reference the name of the author, qualifications, complete dates and page numbers. If source citations (at least author and date) are not given orally, the judge must ignore the evidence.
2. A judge is allowed to read evidence in a policy debate round when he/she needs to do so in order to weigh arguments and base his/her decision for the outcome of the debate.
3. A judge will not rank or rate a competitor in a round on the presumption of a rules violation. Any suspected violation of events rules or rules of general conduct should be brought to the tournament director's attention before ranking the contestants of the round.
4. Judges should not confer with one another before turning in their ballots; judges must not reveal their decisions to anyone other than the tab room.
5. Anyone may flow a round.
6. L-D is one-person, value based, audience-oriented, persuasive debate. One person fulfills the affirmative case responsibilities and the other person fulfills the negative case responsibilities. Debaters are encouraged to develop a direct and communicative delivery. Emphasis is necessarily placed upon the issues involved rather than upon strategy in developing the case. This results in emphasizing logic, theory, and philosophy while eliminating "plan" arguments. Because of time limits, a wealth of evidence cannot be used, but research supported by good background is necessary.
7. Personal references to the opposing team of a sarcastic or antagonistic nature are unsportsmanlike. Lack of good manners will result in lowering points for delivery.
8. It is expected that the judge will state his/her philosophy before each round. Competitors may ask the judge's philosophy if one is not offered.
9. The judge should evaluate each debate in terms of which student effectively presents and defends the better argument rather than which student happens to represent the judge's personal viewpoint. His written comments should be presented so that they are constructive and contribute to the student's knowledge about either or both the debate process and the topic. The judge should not reveal his decision as to which team won. Specific suggestions for each individual should be written on the ballot. After the ballot is complete and turned into the tab room the judge may give oral critiques that will assist the debaters performance in the rest of the tournament.

10. Time limits:

Lincoln-Douglas:

Policy:

Affirmative Constructive (AC)	6 min.	Affirmative Constructive	8 min.
Cross Examination	3 min.	Cross Examination	3 min.
Negative Constructive (NC)	7 min.	Negative Constructive	8 min.
Cross Examination	3 min.	Cross Examination	3 min.
		Affirmative Constructive	8 min.
First Affirmative Rebuttal	4 min.	Cross Examination	3 min.
Negative Rebuttal	6 min.	Negative Constructive	8 min.
Second Affirmative Rebuttal	3 min.	Cross Examination	3 min.
		Negative Rebuttal	5 min.
		Affirmative Rebuttal	5 min.
		Negative Rebuttal	5 min.
		Affirmative Rebuttal	5 min.
Prep Time Per Speaker	3 min.	Prep Time Per Team	8 min.

DEBATE PAIRINGS

- I. PREPARE A 4" X 5" (OR A 3" X 5") NOTE CARD for each debate team or L-D debater.
 - A. The card should contain
 1. The name(s) of the student(s) on the top left.
 2. The school code on the top right.
 3. The left side of the card should be numbered for each round of competition guaranteed to all competitors.
 - a. For each round, record whether the competitor was affirmative or negative.
 - b. The code of the opposition.
 - c. The judge(s).
- II. PREPARE A CARD in the same manner for each person who is assigned to judge debate.
 - A. The top left should contain the name of the judge.
 - B. The top center should show the school code which the judge represents.
 - C. The top right should indicate whether the judge is assigned to judge policy, L-D, or both styles of debate.
 - D. The left side of the card should be numbered for each round of competition.
 1. For each round, record the code of the competitor on the left who spoke affirmative.
 2. Record the code of the competitor who spoke negative on the right.
- III. BASIC PARAMETERS FOR DEBATE.
 - A. Students will not debate competitors from his/her own school unless unavoidable.
 - B. Students will meet a variety of competition.
 - C. All teams/debaters will speak on both sides of the topic equally during preliminary rounds if an even number of preliminary rounds is required.
 - D. Students will flip for sides when debating equally on both sides cannot be accommodated.
- IV. RANDOMLY PRE-SET round 1.
 - A. Shuffle all of the competitor cards.
 - B. If there is an odd number of teams or debaters, determine which one will receive a "bye" by randomly drawing a card. The participant(s) whose card is drawn will not be paired to debate in this round.
 - C. Holding the remaining cards with the written side down, place the first card right-side-up on a table. This competitor will be on the affirmative side in round 1.
 - D. Turn the next card right-side-up to the right of the first card. Check to see if the two competitors are from the same school. If they are not, the student or team on the right will uphold the negative side in this round.
 - E. Go back up to the top set of competitor cards that does not have a judge assigned and turn another judge card.
 - F. Follow steps A through E until all pairings are completed and have a judge assigned.
 - G. After someone double checks all of the cards to be sure no competitors or judges assigned to one room are from the same school, write the competitor codes, and judges' names and codes on a sheet of paper. This sheet will be posted so the participants in the debate will see their assignments for that round.
 1. Label the paper with the event and round number.
 2. The paper should be laid out with four columns.
 - a. The first column will have the room number for each pairing.
 - b. The next column will have the code of the team or debater assigned to the affirmative side.
 - c. The third column will have the team or debater assigned to the negative side.
 - d. The last column will have the name and code of the judge assigned to hear the debate.
- V. Now prepare the top of the ballots with the information from the posting sheet. Double check to be sure the same information is written on the ballot as is written on the posting.

- VI. It is now time to post the round 1 pairings and distribute ballots.
- A. Each round must begin within fifteen minutes of posting the pairings.
 - B. It is essential to check with the other tabulation room officials to be sure the students who are double entered are able to make the round within fifteen minutes, and that judges are not assigned to judge another event. This will cause a delay if the judge is not available and the ballot must be re-assigned.
- VII. While round 1 is in progress, write the information on each competitor and judge card which was provided for in the preparation of the cards. Refer to the first paragraph of this section for the necessary information.
- VIII. PAIRING ROUND 2
- A. At the tournament director's discretion (depending on time and tabulation personnel, round 2 can be paired before the start of the tournament, or it can be paired while round 1 is in progress. Any pairings which are done prior to the start of the tournament may have to be changed if a significant number of students are dropped from the tournament at registration. It is not advisable to prepare the ballots until after registration to reduce the number of ballots which must be redone due to changes in the entries which will affect the pairings.
 - B. If only round 1 is pre-set.
 1. Round 2 will be power matched randomly within brackets based on the win/loss record from round 1.
 2. Round 3 will be power matched randomly within brackets based on win/loss records from round 1 and 2.
 3. Round 4 will be randomly power-matched within brackets based on rounds 1, 2, and 3.
 - C. NOTE: Power-matched means that teams are paired based on their win/loss record only. For example, 3-0's are paired to meet other 3-0's, 2-1's to debate other 2-1's, and 0-3's to his 0-3's.
 - D. RANDOM PRE-SET METHOD
 1. Round 2 will be paired using the same steps as round 1 but with more conflicts to avoid.
 2. DRAW A BYE if there is an odd number of entrants.
 - a. Remove the cards of all competitors who are from the same school as the team or debater who received a bye in the first round. No school will receive more than one bye unless it is unavoidable.
 - b. Randomly draw one card from those remaining. This student or team will not be paired for round 2.
 3. DRAW FOR PAIRINGS
 - a. Shuffle the competitor cards.
 - b. Holding them with the written side down, draw a card and place it on the table. If the competitor spoke affirmative in round 1, place the card on the right so it will be on the negative side. If he/she spoke negative in round 1, place the card on the left so he/she will be affirmative this time.
 4. Draw the next card and place it on the opposite side of the first card drawn.
 5. Check the pairing for conflicts.
 - a. Are the two competitors from the same school?
IF SO, move the card one place lower on the table, but leave it on the side of the debate on which he/she has not spoken.
IF NOT, check for the second conflict.
 - b. Has the second team or debator drawn spoken on the same side in round 1?
IF SO, move the card below the first card so now the two participants are not competing against each other. They will both be on the same side in round 2.
IF NOT, check for the third conflict.
 - c. Did the two competitors debate each other in round 1?
IF SO, move the card one place lower on the table, but leave it on the side of the debate on which he/she has not spoken.
 6. Once all three conflicts have been checked between the first two cards, proceed in the same manner with the remaining cards until all pairs have been made.
 7. It may be necessary to go back to re-do some of the pairings as you continue to check the three conflicts. However, if its unavoidable that two participants who have previously met must debate again, have them debate on the opposite side of their previous meeting.

- E. POWER-MATCH METHOD
1. DIVIDE CARDS into two groups depending upon their win/loss record. All those who won round 1 go in one group, these who lost in the other group.
 2. DRAW A BYE from the group of cards with the round 1 loss if there is an odd number of entrants following the same steps as is done for randomly power-matching. Byes are always given to teams/debaters who are in the losers' bracket unless unavoidable. However, not giving more than one bye to teams/debaters from the same school is a higher priority.
 3. COUNT THE CARDS in the winners' group.
 - a. If there is an odd number, draw a card randomly from the group of cards which lost in round 1. This team/debater has been drawn up to compete against those who won in round 1.
 - b. If there is an even number, go to the next step.
 4. RANDOM PAIR the teams or debaters as using the method given in "Random Pre-Set Method."
 5. When checking the conflicts, finish the cards in one group before beginning to pair the cards in the second group. Except for the one card which was drawn-up in step 3.a., no team/debater should debate outside of his/her bracket.
- F. ASSIGNING JUDGES to each debate is done using the same process as was done for round 1.
1. As much as possible judges should not be assigned to hear the same team twice. If a judge must hear a team for a second time, it should be the opposite side of the topic.
 2. No judge should be assigned to judge teams from the same school more than twice, unless no other option exists.
- G. FINISH preparing round 2 by
1. Writing the posting sheet as in round 1.
 2. Writing the information on the top of the ballots.
 3. Complete the competitor and judge cards by writing-in round 2 information.

IX. PAIRING THE REMAINING PRELIMINARY ROUNDS

- A. POWER-MATCH the remaining preliminary rounds. Follow the steps as were given for "Pairing Round 2 - Power-Match Method.
- B. Round 3
1. Will be based upon the win/loss record from round 1 if Round 2 was randomly preset.
 2. Will be based upon the win/loss record from round 1 and 2 if round 2 was power-matched.
- C. Round 4 (if needed due to the number of entries)
1. Will be based upon the win/loss record from round 1 and 2 if round 2 was randomly pre-set.
 2. Will be based upon the win/loss record from round 1, 2, and 3 if round 2 was power-matched.

X. DEBATE TABULATION SHEETS

A. Sample Debate Tab Sheet:

Team Code	Names	Round I	Round II	Round III	Total
A-1	Jones Wilson	A 20 W C-2 18	(21.5) W-Bye (21)	A 23 W D-4 24	3-0 125.5
A-2	Smith Walker	N 16 L E-3 14	A 15 W D-4 15	N 18 W F-2 20	2-1 98
A-3	Johnson Stevens	N 10 L E-1 12	A 14 L F-1 15	N 15 W D-2 17	1-2 93

For each round the following information is recorded:

1. Win or Loss - denoted with W or L in center of the box for the team being recorded.
2. Side the Team Debated on - "A" for Affirmative, "N" for Negative recorded in upper left hand corner.
3. Opponents Team Code - Recorded in lower left hand corner.
4. Individual Speaker Points - Recorded in the right hand corners, the upper number representing the points of the first speaker listed on the tally sheet and the lower number representing the second speaker on the sheet.

The column for cumulative total records the overall win/loss record and the total team quality points. If a team has a BYE (as does team A-1) their individual speaker points for the other rounds are averaged to determine the points for the round in which they had a BYE. Total individual speaker points could also be recorded in the "TOTAL" column.

B. Handling Debate Problems at the Tournament:

1. A debate team or Lincoln-Douglas debater cancels.

NOTE: The same procedure used for "teams" is used for individual Lincoln-Douglas debate.

- a. If there were an even number of teams participating, all that can be done is to give the team which was paired with the cancelled team in round 1 a bye.
 - b. If there were an odd number of teams participating, so that in each round one had a bye, it is often possible to have the teams scheduled for Byes debate the teams that were scheduled to meet the team that has cancelled.
 - c. Because of the frequent necessity of rescheduling entire rounds of debate because of cancellations, the director should have included in his "Instructions to Participants" a statement such as this: "Debaters must check bulletin board outside Tab Room prior to the start of every round (including the first) to check on any schedule changes. This is your responsibility!"
2. A debate judge fails to appear.
 - a. If the tournament director has followed the procedure outlined in the information concerning individual events judging problems and finds it impossible to obtain a debate judge, he will cancel the debate, giving each team a win. The rating of the teams of that round will be an average of the ratings they receive for the other preliminary rounds.

C. Determining Pairings for Elimination Rounds:

1. In determining seeding of teams or debaters in the elimination rounds the following procedure shall be followed:
 - a. Each team's or debater's win/loss record will be the first factor considered.
 - b. If it is necessary to eliminate a team(s) or debater(s) with identical win/lose records, the following method shall be used:
 - i. If a tie still exists, the combined winning percentage of the opposition of each team/Lincoln-Douglas debater is the next determining factor. The team/Lincoln-Douglas whose opposition had the greatest percent of "wins" advances to the elimination rounds.
 - ii. Total the preliminary round speaker points of each of the teams or debaters. The team(s) or debater(s) whose speakers have the higher total points will advance.
 - iii. If a tie still exists, low speaker points will be dropped.
 - iv. If a tie still exists high speaker points will be dropped.
 - v. If a tie still exists, run-off will be held.

NOTE: It is possible for a team/Lincoln-Douglas debater with a weaker preliminary round record to advance to State ahead of the stronger preliminary round record. It is the quality of opposition that becomes the determining factor.

2. In pairing teams or debaters for the elimination rounds the Director shall:
 - a. Step 1: power protect by determining the top to bottom seeds based upon the win/loss record of each team for this competition.
 - b. Step 2: Place the team codes on the appropriate bracket, an example of which follows this explanation.

- c. Step 3: Check the pairing and make adjustments if two teams from the same school are scheduled to meet each other. The adjustment must disrupt the original seeding as little as possible.
- d. Step 4: Check the pairings again to determine if two have already met. If so set sides so they debate on opposite sides of their initial meeting.
- e. Step 5: Assign three judges for each semis panel and for finals. Whenever possible there should be three judges for octa, and quarter- final rounds.

DEBATE PAIRINGS BRACKETS

(If Octas)	(If Quarters)	(If Semis)
(1)_____	(1)_____	
(16)_____		(1)_____
(8)_____	(8)_____	_____
(9)_____		
(4)_____		(4)_____
(13)_____	(4)_____	
(5)_____		
(12)_____	(5)_____	_____
(3)_____		
(14)_____	(3)_____	(2)_____
(6)_____		
(11)_____	(6)_____	
(2)_____		_____
	(2)_____	
(15)_____		(3)_____
(7)_____		
(10)_____	(7)_____	

INDIVIDUAL EVENT CATEGORIES

ORIGINAL ORATORY

Description:

An oration is a memorized, persuasive speech, which attempts to convince, inspire, stimulate thinking, or move the listener to action. The subject should be of political, economic, social, or philosophic significance and should be limited to a specific topic. The orator may use any suitable pattern of organization, which will provide a clear, logical development of his/her thesis. The oration should be the result of research, analysis, evaluation and personal conviction.

An oration is not an essay; it is a speech. Thus, emphasis should be placed on oral communication and the student should remember that direct, communicative speech, not stilted or artificial delivery is their goal.

Rules:

1. No student may use an oration that he/she used in the preceding school year(s). Once an oration has been used by a student in a competitive season, it may not be used again in another competition in his/her high school career. Exception: If a novice tournament is held at the end of a competitive season, the student may use the same oration at the novice tournament and during the following competitive year.
2. The participant writes, memorizes, and delivers an original speech arising from their personal feelings and convictions. No props, visual aids or notes are allowed. The coach must have a legible copy of the oration with him/her at the tournament. A coach who, upon request, is unable to produce a legible copy of the oration shall have his/her student(s) ranking for that round and all subsequent rounds dropped to last. The student may continue in competition under protest until such time as the executive committee has ruled upon the validity of the challenge.
3. Quoted material will be limited to 100 words.
4. Each speaker will speak not more than ten minutes.
5. Speakers exceeding the ten-minute maximum by 15-29 seconds shall have their rank lowered one place; by 30 seconds or more, two places.
6. To ensure accuracy in monitoring speaking time, the use of a stopwatch is required to verify a time violation.
7. Signals indicating speaking time may be given at the competitor's request.

Judging Original Oratory:

The Oratory judge should give the speaker latitude in the ideas he/she expresses, but should hold the speaker closely accountable for effectively arranging and supporting them. Composition should be carefully considered in terms of logical development and the use of rhetorical proofs such as appropriate figures of speech. Since the orator has had the opportunity to prepare and polish a manuscript, the oration should demonstrate a concise statement of ideas, discriminating use of language, and a style of composition suitable to the speech and the speaker. The oration must be delivered without the use of notes.

As the ballot indicates, there are five major areas to be considered in evaluating the speaker: a) significance of the topic, b) organization, c) development of the topic, d) use of language, and e) delivery. Reference to the preceding paragraph and to the description of Oratory should clarify the meaning of these five areas.

EXPOSITORY SPEAKING

Description:

Expository speaking gives the student an opportunity to do the type of speaking which he/she will more often need after his/her school years, speaking on matters more practical than those generally found in oratory. The expository speaker gives special attention to presenting his material in a manner that is interesting.

Expository speaking is memorized informative speaking utilizing some element of visual amplification--for example, a visual aid, an object, or a physical demonstration by the speaker. Although the primary intention of the expository speaker is to inform, no speech can be wholly persuasive or informative. The speaker should not be discredited for including an element of persuasion, but the speech should be evaluated on the basis of its informative content and the effective use of the visual amplification.

Rules and Procedures:

1. No student may use a speech that he/she used in the preceding school year(s). Once a student has used the speech in a competitive season, that student may not use it again in another competitive season during his/her high school career. Exception: If a novice tournament is held at the end of a competitive season, the student may use the same speech at the novice tournament and during the following competitive year.
2. Maximum time is 10 minutes total including set-up and takedown of visual aids and other props. Student may arrive in the room prior to the start of the round to prepare their materials.
3. The participant writes, memorizes, and delivers an original speech. No notes will be permitted.
4. Students must bring all their own equipment. The host school shall be expected to furnish no equipment, including easels. Students may not write on chalkboards found in the room where the round is held. No electronic equipment permitted.
5. Penalties for exceeding the speaking time limits shall be adhered to as per the AIA Expository Speaking Ballot.
6. Time signals will be given at the competitor's request.

The following are examples of electrical devices that may NOT be operated during the speech:

Cellular phones	Recorders
T.V.	Computers
Radio	Visual display device
Phonographs/stereos	Overhead projectors
Projectors	C.D. players

EXTEMPORANEOUS SPEAKING

Description:

The purpose of this event is to encourage an interest in current issues and to provide an opportunity for students to discuss these issues "extemporaneously". The participant is expected to base his/her remarks on factual material and interpret this information in the light of his/her own experience and thinking.

Rules:

1. Speaking topics shall be chosen from current topics of national and/or international interest for the preceding three months, taken from the leading national news magazines. Drawing for extemporaneous subjects will be held one-half hour before the meet starts.
2. Planning for extemporaneous speaking should include the following:
 - a. Time schedule should allow a 30-minute preparation time period before the round starts.
 - b. A list of topics should be obtained by the tournament director and prepared for drawing.
 - c. A responsible adult should be obtained to monitor the drawing.
 - d. For each round, different topics should be prepared with each room having the same list of topics from which to draw. The number of topics per round should be approximately twice the number of participants scheduled in each room.
3. Each speaker is limited to published sources for preparation. During the 30 minutes of preparation time, he/she must not consult with anyone else. Outlines and notes made prior to the tournament are not allowed. A topical file index is permitted. Electronic retrieval information systems may not be used by participants during the rounds.
4. Speakers may use one card no larger than 3" x 5".
5. Each speaker will speak not more than seven minutes.
6. Signals indicating speaking time must be given to all competitors.
7. Provided time signals have been given indicating time remaining, speakers exceeding the seven minute maximum by more than 15 seconds shall have their rank lowered one place, by 30 seconds or more, lowered 2 places.
8. To ensure accuracy in monitoring speaking time, the use of a stopwatch is required to verify a time violation.

Judging Extemporaneous Speaking:

The best extemporaneous speech combines clear thinking, good speaking, and the use of interesting material to establish a definite point of view about the subject selected. It should be an original synthesis by the speaker of current fact and opinion on the designated topic rather than a memory test of the material contained in any one magazine article. The speaker should be held accountable for strict adherence to the precise question and the judge should lower the ranking and rating of the participant if the participant fails to answer the specific question or shifts to some other phase of the topic. The information presented should be well chosen, pertinent and sufficient to support the central thought of the speech. The material should be organized according to some logical plan to produce a complete speech within the time allowed.

Remember that the participants draw their topics at five-minute intervals. Thus, they will not all be in the room at the time scheduled for the beginning of the round. Have them speak as they arrive. Those participating in Extemporaneous and another event (those marked with an *) will speak towards the end of their Extemporaneous rounds, and may even be a few minutes late. You are responsible for giving time signals to contestants indicating time remaining.

As the ballot indicates, there are five major areas to be considered in evaluating the Extemporaneous speaking participant: a) adherence to the question, b) organization, c) development of the topic, d) use of language, and e) delivery.

IMPROMPTU SPEAKING

Description:

Outside the speech tournament contest, unprepared speaking situations are most commonly encountered. Impromptu enables the speaker to develop spontaneous speaking skills.

The speaker should respond directly to the topic. The speaker should be judged on the basis of his/her ability to spontaneously assume and explain an analytical position. The speaker should not be held to strict expectations of proof as far as statistics or expert authority, but the speaker should be evaluated on his skill in employing the knowledge and experience of a well-informed high school student.

Rules:

1. Topics will be chosen from proverbs, ordinary things, abstract words, events, quotations, and famous people, etc.
2. The speaker may use no notes during the speech.
3. No objects may be used other than those provided by the tournament.
4. The speaker will be given a total of 7 minutes during which to prepare and deliver his speech. There is no minimum time limit. The speaker may allocate the time as he/she sees fit.
5. Signals indicating speaking time must be given to all competitors. Speakers exceeding the seven-minute maximum by more than 15 seconds shall have their rank lowered one place; by 30 seconds or more, lowered 2 places.
6. Each preliminary round Impromptu judge's ballot envelope (and one for each elimination round panel) shall contain a set of topics from which the judge shall have each contestant draw at his assigned speaking position. All speakers will not draw their topics at the same time. The speaker draws three topics and chooses one on which to speak. No second draws are permitted.

ORAL INTERPRETATION

Description:

Oral Interpretation is the art of re-creating an author's recorded experience in a work of literary art and of communicating this to an audience so as to arouse a meaningful response. The interpreter's goal must be the complete understanding and appreciation of the author's ideas and emotions as revealed in the literary work and the communication of these feelings and ideas to the audience. If the communication is successful, the audience will respond to the material and relive it with the reader. The audience and reader will be caught up in the living presence of the literary work.

Evaluation should be based upon the reader's ability to prepare the audience for the selection through an original introduction, which must include the title(s) and names the author(s) of the piece(s). The student's insight into the meaning and mood of the selection; the reader's understanding of the author's theme, purpose, viewpoint, and style; and the reader's ability to utilize facial, bodily, and vocal suggestion to enhance understanding and appreciation of the literary work are each areas of evaluation in the student's interpretation of the material.

Rules:

1. Participants in Oral Interpretation events may interpret a program of several pieces of literature.
2. Literature used shall be cuttings from published, copyrighted printed novels, short stories, plays or poetry, which have an ISBN number. Recorded material that is NOT printed is NOT acceptable. Material published on the Internet may be used for all interpretation events. Students may not perform their self-authored work. A hard copy of the ENTIRE selection (including: home page of the site and URL of the site) must be available at the tournament. Questions of protest will be handled by the tournament ethics committee. Note to coaches: NFL rules specify written, published materials with an ISBN number only may be used at NFL tournaments.
3. No student may use a cutting that he/she used in the preceding school year(s). Once the selection has been used by a student in a competitive season, it may not be used again in another competitive season by that student during his/her high school career. Exception: If a novice tournament is held at the end of a competitive season, the student may use the same selection at the novice tournament and during the following competitive year.
4. A student may not use the same selection in two different events at the same tournament.
5. In case of a challenge concerning a selection of material, if requested to do so by the tournament director the coach must produce verification of publication by having the original copy of the published material from which the cutting is taken with him/her at the tournament. A Xeroxed copy of the title page of the material is acceptable.
6. The introduction needs to be original with the student and should be memorized. It must include the author(s) and title(s) of all literature that is presented.
7. When literature is cut and edited, care must be taken not to change the order of the material or to add material that changes the author's intent. However, limited words or phrases may be added to facilitate transitions. Word substitutions are permitted ONLY to eliminate offensive or profane language from selections which would otherwise be acceptable.
8. In events where scripts must be held, they may not be used as tangible objects (props are seen as a tangible object such as a gun, table, book, hat, etc.). Emphasis should be placed on body position, gestures, facial, and vocal expressions.
9. The time limit shall consist of a maximum of ten minutes with poetry not exceeding seven minutes. Interpreters exceeding the maximum more than 15 seconds shall have their rank lowered one place, or by 30 seconds or more, lowered 2 places.
10. To ensure accuracy in monitoring speaking time, the use of a stopwatch is required to verify a time violation.
11. Signals indicating speaking time will be given at the competitor's request.
12. No props may be used.

Judging Oral Interpretation:

If a judge or coach feels a piece of literature is offensive, the judge or coach should use the "choice of material" section of the ballot to indicate his/her objection. This may be used as one of the six criteria for judging the round. If the judge or coach deems the material inappropriate for high school students to perform, hear or see, he/she should write a statement of objection and submit it with his/her ballots completed immediately following the round to the tournament committee. The tournament committee will review the original source which the competitor provides and will rule on the acceptability of the selection for competition. If the committee determines the literature is unacceptable the competitor may be disqualified from the tournament in that event.

As the ballot indicates, there are six major areas to be considered in evaluating the oral interpreter: a) choice of material, b) introduction, c) understanding and appreciation of material, d) body control, e) voice control, f) general effectiveness, concentration, sense of performance, rapport with audience, empathy.

In evaluating the interpreters' performance, the judge should consider the following:

Poetry:

1. All selections in poetry interpretation must be in verse.
2. The interpreter must hold a script but the degree of memorization is not a factor in judging.
3. The student must be able to convey the meaning and emotion of verse through the poetic form the author has chosen (e.g., the student should be able to utilize the rhyme, meter, and stanzaic arrangement of the poem).
4. The student should never allow the meaning of the poem to be overpowered by excessive stress or rhythm and rhyme.
5. The student should remember that his/her function is to suggest the poetic qualities of the material and not to subject the audience to a recital of rhythmic acting.
6. In determining a good choice of poetry, consider:
 - a. Poem(s) of accepted merit.
 - b. Poem(s) suitable in terms of the reader's experience.
7. Blending two or more poems together as one is not permitted.
8. The time limit in poetry shall have a maximum of seven minutes.
9. Blending is using two or more poems as ONE character, unless the poems come from the same book and the same author. Using different poems from different authors and presenting them as ONE poem and ONE character is not allowed.
10. Splicing is taking two or more poems and performing them (as different characters) in alternating order is allowed.

Dramatic:

1. Selections for dramatic interpretation may be from any genre of literature of serious emotion.
2. The interpreter may not hold a script. The entire selection must be memorized.
3. The student should strive for empathetic response to his/her suggested characters. The student should strive to employ outward manifestations for each of the characters.
4. The student should be able to use eye focus to delineate narrator and characters clearly and consistently.
5. The student must establish the appropriate tempo of the dialogue and accurate timing of character response.
6. The cutting or scene must possess unity of its own which builds to a natural climax through action and dialogue.
7. In determining a good choice of literature, consider:
 - a. Accepted merit.
 - b. Suitable in terms of the reader's experience.

Prose:

1. Selection shall be taken from novels, short stories, essays or other literature of any emotion excluding cuttings from plays and poetry.
2. The interpreter must hold a script but the degree of memorization is not a factor in judging.
3. The student should strive for empathetic response to his suggested characters. He should strive to employ outward manifestations for each of the characters.
4. The student should be able to use eye focus to delineate narrator and characters clearly and consistently.
5. The student must show evidence that he understands the shifts in point of view in the cutting.
6. The cutting must possess unity of its own which builds to a natural climax through action, dialogue and narration.

7. The student should be able to utilize rhythm patterns in prose to help establish climax, scene, summary and description.
8. In determining a good choice of material, consider:
 - a. Literature of accepted merit.
 - b. Literature suitable in terms of the reader's experience.
 - c. Literature that will give sensory and intellectual pleasure.

Humorous:

1. The interpreter may not hold a script. The entire selection must be memorized.
2. The student should strive to convey the humor, whether implied or direct, to gain an emphatic response from the audience.
3. If the selection contains dialogue, the student should be able to use eye focus to delineate characters & narrator clearly and consistently.
4. The student must show evidence he/she understands the humor of the selection.
5. The cutting or piece must possess unity of its own derived from either theme or story line.
6. The student should be able to utilize vocal variety and timing to ensure communication of the humor.
7. In determining a good choice of material, consider:
 - a. Literature of accepted merit.
 - b. Literature suitable in terms of the reader's experience.
 - c. Any genre of literature is appropriate.
8. The audience response time should not be added to the time of performance.

Duo-Interpretation:

1. Two students interpret a cutting from prose, poetry or plays of any emotion.
2. Programs of more than one selection are permitted.
3. Interpreters may not hold scripts. The entire selection must be memorized.
4. The time limit is 10 minutes.
5. Speakers must alternate reading. It is not acceptable for one reader simply to read the first portion of the selection and the other do the final portion. Interpretive teamwork is a factor in evaluation.
6. Each student may interpret one or more characters.
7. The students should strive for empathetic response to their suggested characters. They should strive to employ outward manifestations for each of the characters.
8. The students should be able to use eye focus to delineate between narrator and characters clearly and consistently. Direct focus and physical contact between partners is not permitted.
9. The students must show evidence that they understand the intellectual and emotional aspects of the literature.
10. The cutting must possess unity of its own which builds to a natural climax through action, dialogue and narration.
11. Presenters must maintain an offstage focus and may not touch or make eye contact with one another. Emphasis should be placed on body position, gestures and facial expressions. These rules apply to any part of the presentation of the scripted material including teasers.
12. No props, scenery or costumes may be used.
13. In determining a good choice of material, consider:
 - a. Literature of accepted merit.
 - b. Literature suitable in terms of the reader's experience.
 - c. Literature that will give sensory and intellectual pleasure.

DUO-ACTING

Description:

Duo-Acting is the art of recreating a scene or combination of scenes from a one act or multiple act play of a serious, humorous or serious/humorous nature and communication of this to an audience so as to arouse a meaningful response. The duo actor's goal must be the complete understanding and appreciation of the playwright's ideas and emotions as revealed in the dramatic selection and the communication of these feelings and ideas to the audience. If the communication is successful, the audience will respond to the material and relive it with the actors. The audience and the actors will be caught up in the living presence of the literary work.

In order to communicate the playwright's ideas and emotions to an audience, the students should use vocal, facial and bodily expression. The actor uses characterization, blocking, props and theatre techniques to communicate the meaning of the material to the audience.

Because acting is a creative and re-creative art, the selection and preparation of material needs considerable time and thought. The audience has every right to expect a responsive, polished performance of material of literary merit.

Evaluation should be upon the actors' abilities to prepare the audience for the scene(s) through an original introduction; the students' insights into the meaning and mood of the scene(s); the actors understanding of the playwright's theme, purpose, viewpoint and style; and the actors' ability to utilize facial, bodily and vocal expression, blocking, limited sets props, and theatre techniques to enhance understanding and appreciation of the dramatic work.

Rules:

1. The entirety of all selections must be from published, copyrighted, one act or multiple act plays of literary merit.
 - a. Participants must act a program from one theatrical selection.
 - b. The participants' program may consist of one scene or several scenes from the same theatrical selection of either a humorous, serious or humorous/serious nature.
 - c. Selections from musicals may be used, but the singing of lyrics should be limited.
 - d. No students may use a cutting that they used in the preceding school year(s). Once a student has used the selection in a competitive season, that student may not use it again in another competitive season during his/her high school career. Exception: If a novice tournament is held at the end of a competitive season, the student may use the same selection at the novice tournament and during the following competitive year. No student may use the same selection in two (2) different events at the same tournament. Students may be entered in only one Duo-Acting scene per tournament.
 - e. The contestants must have with them at the tournament the original copy of the published copyrighted material from which the scene(s) is/are taken, or a Xerox copy including a copy of the title page. A student who upon request is unable to produce a copy of published material from which his cutting is taken shall have his/her ranking for that round and all subsequent rounds dropped to last. The student may continue in competition under protest until such time the executive committee has ruled upon the validity of the challenge.
 - f. Material published on the Internet may be used for duo acting. Students may not perform self-authored work. A hard copy of the ENTIRE selection (including: home page of the site and URL of the site) must be available at the tournament. The tournament ethics committee will handle questions of protest. Note to coaches: NFL rules specify written, published materials with an ISBN number only may be used at NFL tournaments.
2. The actors may not use scripts and may not be prompted during the performance.
3. The introduction needs to be original with the student and should be memorized. It must include the name of the playwright and the title of the play.
4. Time limits shall be 10 minutes, which includes set-up, introduction, performance and takedown.
5. Penalties for exceeding time limits shall be as follows: Actors exceeding the 10 minute maximum performance time by more than 15 seconds shall have their rank lowered one place, 30 seconds or more lowered two places.
6. To insure accuracy in monitoring speaking time, the use of a stopwatch is required to verify a time violation.

7. Signals indicating speaking time may be given at the competitor's request.
8. Two types of transitions will be allowed if deemed necessary by the actors. Original transitions may be written and presented, much like the introduction to the cutting, to link two scenes, which would otherwise not be able to be performed in sequence. These transitions should be presented in such a way that the audience is aware that the material is not a part of the copyrighted script. The second type of transition permits limited words or phrases to be added to facilitate a smooth transition from one scene to the next making them seem as one.
9. When a script is cut care must be taken not to change the order of the material, add material, or change the author's intent. Word substitutions are permitted ONLY to eliminate offensive or profane language from selections that would otherwise be acceptable.
10. Hand props (handled by the actor and essential for the communication of the authors intent) may be utilized to add to the overall effectiveness of the performance. The use of mime in lieu of props is permissible.
11. Set pieces furnished in each room will be limited to the following:
 - a. One table.
 - b. Four standard size chairs (2 folding, 2 non-folding preferable). No flats or other pieces of "furniture" are allowed. No one may assist the actors in arranging the set pieces or props or in taking down the "set".
12. Use of theatrical make-up, sound, and lights is prohibited.
13. Costumes, excluding masks, may be used to enhance the performance, but careful thought should be placed into their design and use, especially for the competitor who is double entered.
14. Royalties will be the responsibility of the individual school.

Judging Duo-Acting:

In evaluating the actor's performance the judge should consider the following:

1. The students should strive for empathetic response to their character portrayal(s). They do this through use of voice, facial expression, gestures, blocking, and general theatre technique.
2. The scene(s) used must possess unity of its/their own, which builds to a natural climax either serious, humorous or serious/humorous through the action and the dialogue.
3. In determining a good dramatic choice, consider:
 - a. Literature of accepted merit.
 - b. Literature suitable in terms of the actor's experience.
 - c. Literature that produces a sensory and/or intellectual pleasure/stimulation.
4. If a judge or coach feels a piece of literature is offensive the judge or coach should use the "choice of material" section of the ballot to indicate his/her objection. This may be used as one of the six criteria for judging the round. If the judge or coach deems the material inappropriate for high school students to perform, hear or see, he/she should write a statement of objection and submit it immediately following the round to the tournament committee before rating and ranking the competitors in that round.
5. The students must establish the appropriate tempo of the dialogue and action and accurate timing of character response.

SCHEDULING OF INDIVIDUAL EVENTS

TAB SHEETS

The Tournament director should prepare a tab sheet for each event. A tab sheet will provide space for the name of the event, each participant's full name and code, and a place for each participant's ranking and rating for each round. A sample tab sheet is at the end of this section. In some cases code numbers instead of participant names are used in addition to school code letters. If so, participant name, number and school code should be clearly indicated on the Tab Sheet. If a participant is double entered, attempt to assign that participant the same code number for all events. The Tournament Director may use either Tab Room on the Mac/PC or Joy of Tournaments programs for scheduling and tabulating the tournament. If he/she does not have access to a program, then the following method should be used.

PANELING INDIVIDUAL EVENTS

- A. The tournament director should create a template on the computer, which will include a place for:
 - 1. The name of the event.
 - 2. The round number.
 - 3. The room numbers.
 - 4. The names of the judges.
 - 5. The codes and names of the contestants assigned to each panel.
- B. The guidelines for paneling, in order of importance, are:
 - 1. No students shall meet others from the same school.
 - 2. No judge may judge students from a school with which the judge has an affiliation.
 - a. The school the judge is representing at the tournament.
 - b. The school the judge attended.
 - c. The school(s) for which the judge has coached students.
 - 3. Students should not meet the same students more than once in preliminary rounds.
 - 4. If known, students of different ranks are evenly distributed.
- C. Next, determine how many panels will be required for each round of each event. A panel is a single room to which a number of competitors and a judge are assigned. Several factors must be considered when deciding on the number of panels.
 - 1. Since no students should compete against others from their own school, the number of panels should equal the number of students entered from the school with the largest entry in that event. If five students are entered from the school with the largest entry in that event, there should be five panels. This parameter will not be possible to meet if there are only a few students entered in the event and one or more schools has a full slate in that event.
 - 2. To avoid two students competing against each other in two or more rounds, the number of panels should be one greater than the number of students in a panel. If there are thirty students entered in an event, setting-up six panels of five students would be ideal.
 - 3. Since no panels can be held with fewer than three competitors, drops on tournament day can have a negative impact on the paneling and the tournament schedule if re-paneling is necessary. Therefore, for events where only a few students are entered, it is best to have fewer panels with at least five students in a panel. In this case, parameters 1 and 2 may not be possible to meet.
 - 4. The number of judges available also affects the number of panels. If a school has a full slate, it is conceivable that there will be a student from that school in every panel of every event. This will mean that their judges cannot be used to avoid a conflict with a judge and student from the same school being assigned to the same room. To avoid this condition, increase the number of panels to one more than the maximum number of entries from each school. If this is not practical due to the number of rooms or judges available, put two students from the school with the largest entry in the same panel, thus freeing a panel so that a judge from the same school will be able to judge.
 - 5. The number of rooms available also affects the number of panels. Because there are ten individual events which must be scheduled, it would require 60 rooms if there are six panels of every event. Reducing the number of panels per event will reduce the number of rooms required. Altering the tournament schedule is another alternative. Holding round 1 of half of the events at 8:00 am and round 1 of the other half at 9:00 am will reduce by half the number of rooms needed to conduct the tournament. However, this also increases the length of the tournament significantly.

- D. Using the tab sheet as a record of the names and codes of the participants, the tournament director assigns the contestants to panels for each round.
1. Start with the school with the largest number of entries in the event being paneled.
 2. Place the code and last name of each competitor on line 1; one competitor per panel
 3. Locate the school with the next largest number of entries in the event and place the codes and names of the students on line 2; one code/name per panel.
 4. Do not place students with the same school code on two different lines. This will avoid conflicts in paneling rounds 2 and 3.
 5. Proceed in the same way until all competitors have been assigned to a panel.
 6. Use students from two or more schools on a single line to complete all of the panels in that line. For example, if there are five panels, a school with three entries and a school with two entries can be placed on the same line.
 7. If there are five panels and there are no schools or combinations of schools whose entries equal five, leave the remaining panels on that line blank. Go to the next line to continue entering codes and names. However, only leave one blank per panel.

This will complete Round I. Panels that are down with ideal conditions are as follow:

Original Oratory

Round I	Round I	Round I	Round I	Round I
Room 1	Room 2	Room 3	Room 4	Room 5
Judge:	Judge:	Judge:	Judge:	Judge:
Contestants:	Contestants:	Contestants:	Contestants:	Contestants:
A-Brooks	A-Clements	A-Parker	A-Jones	A-Smith
B-Schultz	B-Wade	B-Adams	B-Waters	C-Walker
D-Burton	D-Hansen	D-King	D-Peters	D-Ferguson
G-Adams	E-Danforth	E-Evans	E-Newsome	F-Nelson

- E. To panel round 2:
1. Begin with the template created.
 2. Copy the names of the students as they appear on the panels for round 1, line 1.
 3. Take the names of the speakers listed on round 1, line 2, and move each speaker one panel to the right. The speaker in panel 5 will end up in panel 1.
 4. Take the names of the competitors on round 1, line 3, and move them two panels to the right.
 5. Proceed in the same manner with the names on lines 4 and 5 in round 1. Keep each name on the same line, but move the panel 1 speaker over 3 or 4 panels. Notice the diagonal pattern created by the names in Round 1, Panel 1, Speakers shown in *Italics* in the following example.

Original Oratory

Round I	Round I	Round I	Round I	Round I
Room 1	Room 2	Room 3	Room 4	Room 5
Judge:	Judge:	Judge:	Judge:	Judge:
Contestants:	Contestants:	Contestants:	Contestants:	Contestants:
A-Brooks	A-Clements	A-Parker	A-Jones	A-Smith
C-Walker	B-Schultz	B-Wade	B-Adams	B-Waters
D-Peters	D-Ferguson	D-Burton	D-Hansen	D-King
E-Evans	E-Newsome	F-Nelson	G-Adams	E-Danforth

- F. Paneling Round 3 is done in the same manner, only for this round, move each line to the left. Always panel round 3 from the panels created for round 1.

G. Less ideal situations arise which cause paneling to be done a little differently. Let us assume the same number of entries but the need to reduce the number of panels because of too few rooms or too few judges. We now have a situation that will cause students from the same school to compete against each other, and for students from different schools to meet each other more than once.

1. First, panel the students from the same school who must compete against each other for rounds 1, 2, and 3 at the same time. In doing this,
 - a. Be sure that the same two students do not meet each other twice.
 - b. Try to avoid the same student meeting another team member in more than one round.
 - c. If you can determine the seeding of the students, try to have two students of the lowest ranks compete against each other rather than having them compete against a student from their school with a high rank.

Taking the names from the sample given above, the panels for school A would look like this:

Round I	Round I	Round I	Round I
Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants: A-B rooks A-Smith	Contestants: A-Clements	Contestants: A-Parker	Contestants: A-Jones
Round II	Round II	Round II	Round II
Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants: A-Brooks A-Parker	Contestants: A-Clements	Contestants: A-Smith	Contestants: A-Jones
Round III	Round III	Round III	Round III
Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants: A-Brooks A-Jones	Contestants: A-Clements	Contestants: A-Parker	Contestants: A-Smith

Note: In the example given, it is not possible to avoid one of the students from school A meeting a team member twice.

2. Now, determine if another school must be paneled in the same manner because it has more than four entries. If so, follow the same process. Try to keep the number of students in each panel as even as possible. Using the first example, notice that school D has five entries. They should be added to the panels for rounds 1, 2, and 3 next.

Round I	Round I	Round I	Round I
Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants: A-Brooks A-Smith D-Burton	Contestants: A-Clements D. Hansen C-Walker	Contestants: A-Parker D-King G-White	Contestants: A-Jones D-Peters D-Ferguson
Round II	Round II	Round II	Round II
Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants: A-Brooks D-Hansen G-White Round III	Contestants: A-Clements A-Parker D-Ferguson ROUND III	Contestants: A-Smith D-King D-Peters ROUND III	Contestants: A-Jones D-Burton C-Walker ROUND III

Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants	Contestants:	Contestants:	Contestants:
A- Brooks	A-Clements	A-Parker	A-Smith
D-King	D-Peters	D-Burton	D-Jones
C-Walker	G-White	D-Hansen	D-Ferguson

3. Continue to panel the remaining students using the same parameters and method of paneling as described in the section C on paneling under ideal conditions. The example shows that students C-Walker and G-White are single entries from their schools. They are selected to complete line 3 which has two panels with empty cells after finishing the A and D schools. Walker and White are placed in panels to avoid meeting the same student(s) twice. It may be best to take each entry individually to check for conflicts. The finished panels might look like the following example.

Round I	Round I	Round I	Round I
Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants	Contestants:	Contestants:	Contestants:
A-Brooks	A-Clements	A-Parker	A-Jones
A-Smith	D-Hansen	D-King	D-Peters
D-Burton	C-Walker	G-White	D-Ferguson
B-Schultz	B-Wade	B-Adams	B-Waters
E-Danforth	E-Evans	E-Newsome	F-Nelson

Round II	Round II	Round II	Round II
Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants	Contestants:	Contestants:	Contestants:
A-Brooks	A-Clements	A-Smith	A-Jones
D-Hansen	A-Parker	D-King	D-Burton
G-White	D-Ferguson	D-Peters	C-Walker
B-Waters	B-Schultz	B-Wade	B-Adams
E-Newsome	F-Nelson	E-Danforth	E-Evans

Round III	Round III	Round III	Round III
Room 1	Room 2	Room 3	Room 4
Judge:	Judge:	Judge:	Judge:
Contestants	Contestants:	Contestants:	Contestants:
A-Brooks	A-Clements	A-Parker	A-Smith
D-King	D-Peters	D-Burton	A-Jones
C-Walker	G-White	D-Hansen	D-Ferguson
B-Adams	B-Waters	B-Schultz	B-Wade
E-Evans	E-Newsome	F-Nelson	E-Danforth

- H. Judging Assignments for Individual Events & Duo- Acting:
Assigning judges can be accomplished in a number of ways, but the following procedure is a simple, fair, and logical method:
1. The Tournament Director should obtain a sheet (or several sheets depending on size of the tournament) of lined paper which he will label "Judges Assignment Sheet." On it should be a place for each judge's code identification (and his name, if available), a column to indicate what events the judge is qualified to judge, and columns for all the tournament rounds, including semi-finals and finals.
 2. As the entry blanks arrive, the Tournament Director will list (by code and name if possible) the judges each school is providing, plus the areas in which they will judge.

The judges' codes will be indicated by the letter code of the school and consecutive sub-numbers. Thus, if School C is bringing 5 judges, they will be identified as C1, C2, C3, C4, C5. The tournament director should not forget to list the judges his own school is providing.

3. The Tournament Director should now refer to his Master List of room assignments and with the Judges' Assignment Sheet can begin to assign the judges.
 - a. In making assignments, the Tournament Director should avoid, if possible, having judges judge participants from their own school. Reference to the Pairings Matrix which indicates the students speaking in each room will solve this problem. It is evident, however, that in smaller tournaments, this situation is often impossible to avoid.
 - b. In making assignments, the Tournament Director should attempt to provide each judge with as wide a variety of events as possible. Thus, if a judge is qualified to evaluate the Interpretation events, he should be given one round of Poetry, one of Prose, and one of Drama, rather than three rounds of the same event.
 - c. As each judge is assigned for a particular round, the room and event that he is judging should be indicated on the Judges' Assignment Sheet.

Judge	Event(s) Qualified	Round I	Round II	Round III	Semis	Finals
A1 Mr. Jones	Oratory, Extemp.	Oratory 100			Extemp. 100	Oratory 100
A2 Mrs. Smith	Interp.		Prose 106	Poetry 110		
A3	Extemp.				Extemp. 106	
A4 Mr. Brooks	Interp.			Poetry 108		
B1	Interp.	Prose 106		Poetry 116	Poetry 108	
B2	All Events		Oratory 100	Extemp. 102		Oratory 100
C1 Ms. Ryan	All Events	Oratory 102		Extemp. 100	Poetry 110	Oratory 100

- d. At the same time, the tournament director should indicate on the Panel Sheets the judge for each room.
- e. The Director should run off at least 5 copies of the panel sheets. The copies are distributed as needed.
- f. The Tournament Director now completes the organization of the ballots. On the line after judge he now writes in the code and, if possible, the name of the judge. This information is obtained from the Judges' Assignment Sheet on which he had recorded the judge for each room for every round.
- g. After this step has been completed, the Director arranges the ballots by school and then by each judge from each school. For example, after setting aside the envelopes which are indicated as being judged by School A, he then assembles all the envelopes with A1 and places a rubber band around them; he does the same with those for A2, etc., until he has in one group all of the envelopes marked as being judged by School A. To this stack of judging assignments, he now adds the correct number of schedules. All of this material is then tied together, to be handed to the coach of School A when he registers the morning of the tournament. This process is repeated for each participating school, including his own.
- h. In the AIA Tournaments (and in most championship tournaments) all judges are instructed to report to the Tab Room shortly before the semi-final and final rounds begin and the ballots are handed out to avoid as far as possible students being judged by individuals from their own school. An attempt is made to have the three judges each represent a different school. If he has not pre-assigned semi-final and final judging assignments, he should, nevertheless, have the ballots prepared so that they can be handed out quickly when the assignments are made.

TABULATION OF PRELIMINARY ROUNDS:

- A. At the end of each round, as the ballots are being returned to the office, tabulation on the Tab Sheets should begin immediately. If possible, the Director should have appointed a capable individual and an assistant to handle each event. The tab sheets should contain the over-all rating and the ranking of each participant for each round.
- B. Judges will rank contestants from 1 to the number of contestants in the panels for elimination rounds. The tab room officials will record ranking from 1 to 5 only, changing any rank lower than 5 to a 5 to equalize the effect of unequal numbers of contestants in the panels. For semi-finals and finals, all contestants will be ranked from 1 to 6 or 7, and the actual rank will be recorded on the tab sheets.
- C. Once all the ballots for a particular event are recorded for that round, the ballots should be alphabetized by code and read back as a double check of the scores.
- D. As soon as the ratings and rankings have been recorded for the preliminary rounds of an event, each participant's rankings should be added and placed in the column labeled TOTAL RANK.
- E. The Tournament Director should obtain a quantity of large envelopes, file folders, or grocery bags and set aside one for each school, properly identified with its name and code. These will be used throughout the tournament to hold the ballots of the participants from that school and will be given to the coach at the conclusion of the tournament.

DETERMINING SEMI-FINALISTS, FINALISTS AND FINAL RANKING:

- A. Individual Events: (Oratory, Extemp., Interpretation, and Duo-Acting)
 - 1. Each semi-final round must have at least 6 contestants, but not more than 7 except as further indicated. In determining those who qualify for the semi-finals, the rankings for each participant for each of the 3 preliminary rounds are added together. The 12 participants with the lowest ranking total score are placed in the semi-finals (6 in each room)
 - 2. The lists of semi-finalists and finalists are posted in a place available to all participants and coaches, the judges are assigned, if they have not been preassigned. Since he has already indicated on the Room Assignment Sheet where these events can be held he can label such posters before the day of the tournament. For example:

SEMI-FINALS		FINALS	
POETRY		ORATORY	
ROOM 200	ROOM 205	ROOM 100	

- 3. In dividing the 12 or 14 semi-finalists into two panels, use the following procedure:
 - a. Step 1: Panels and speaker order will be determined by using the following chart:

	Semis:					
	Panel I	Panel II		Panel I	Panel II	
Speaker	Rank	Rank	Speaker	Rank	Rank	
1	11	12	1	13	14	
2	7	8	2	11	12	
3	3	4	3	7	8	
4	5	6	4	3	4	
5	1	2	5	5	6	
6	9	10	6	1	2	
			7	9	10	

- b. Step 2: If one school qualifies two participants for the semi-finals, they are not placed in the same room. Obviously, if a school qualifies three or more for the semi finals of a particular event, it will be impossible to observe this procedure.
 - c. Step 3: If several participants have the same rank, speaker points will be totaled to determine speaker rank and position. In the event of a tie, alpha code will be used, regardless of school
- 3. If there is a tie for 12th place 14 contestants will be placed in semis.
- 4.

5. Ties for 14th place will be broken according to the following procedure:
- a. Each of the participant's over-all RATING from each of the preliminary rounds will be totaled and the participant(s) with the highest score is placed in the semi-finals.
 - 1st place - 1
 - 2nd place - .5
 - 3rd place - .33
 - 4th place - .25
 - 5th place - .20
 - 6th place - .18
 - 7th place- .16

6. The final round of each individual event will consist of six participants. The three contestants who receive the best rankings in each semi-final panel will be placed in the final round. This will be determined in the following manner:

- a. Step 1 - Strike the single highest ranking and single lowest ranking, preliminaries through semis, for each semi-finalist.
- b. Step 2 - Add the remaining ranks from preliminary rounds through semi-finals.
- c. Step 3 - The three participants in each panel with the lowest total cum will advance to finals.

7. Ties determining finalists will be broken according to the following procedure:

- a. The rankings in the semi-final (or final rounds) of those participants who are tied shall be separated from the other contestants. Those who are tied shall then be assigned relative rankings on the basis of the judges' decisions as though they were the only competitors. The participant whose sum of rankings is smaller is the winner of the tie. The following examples illustrate this procedure: (under each judge--1, 2 & 3--are the rankings for each of the six participants--A, B, C, D, E & F).

- b. The following is an example of a 2-way tie:

	Judge 1	Judge 2	Judge 3	Total Ranking
Speaker A	2	2	5	9
Speaker B	1	4	6	11
Speaker C	4	3	1	8
Speaker D	3	6	3	12
Speaker E	6	1	4	11
Speaker F	5	5	2	12

Speaker C is obviously 1st, and Speaker A is 2nd. B and E, however, are tied for 3rd. As previously indicated, they are now assigned relative rankings based on the decisions of the three judges.

	Judge 1	Judge 2	Judge 3	Total Ranking
Speaker B	1	4	6	11
Speaker E	6	1	4	11

In assigning relative rankings, Judge 1 thought B was better than E; thus, B receives a 1st and E a 2nd. Judge 2 thought E was better than B; thus, B receives a 2nd and E a 1st. The rankings now appear as follows;

	Judge 1	Judge 2	Judge 3	Total Ranking
Speaker B	1	2	2	5
Speaker E	2	1	1	4

Speaker B's total ranking is now 5, while E's is 4. E, therefore, is the winner of the tie-breaking procedure.

c. The following is an example of a three-way tie:

	Judge 1	Judge 2	Judge 3	Total Ranking
Speaker A	1	2	4	7
Speaker B	4	5	5	14
Speaker C	2	3	2	7
Speaker D	3	4	3	10
Speaker E	5	1	1	7

There is a three-way tie for 1st, 2nd and 3rd with A, C and E each having a score of 7.

Separating these three, we have:

	Judge 1	Judge 2	Judge 3	Total Ranking
Speaker A	1	2	4	7
Speaker C	2	3	2	7
Speaker E	5	1	1	7

Assigning relative rankings, we obtain:

	Judge 1	Judge 2	Judge 3	Total Ranking
Speaker A	1	2	3	6
Speaker C	2	3	2	7
Speaker E	3	1	1	5

Speaker E is now declared 1st place winner, and Speaker A receives 2nd and Speaker C receives 3rd.

d. If a tie still exists then the NFL tie breaking method for a three-way tie or more will be used as follows:

- 1st place - 1
- 2nd place - .5
- 3rd place - .33
- 4th place - .25
- 5th place - .20
- 6th place - .18
- 7th place - .16

If two are still tied use judges' preference.

8. Speaking order will be determined by using the following chart:

Finals	Speaker	Rank
1		6
2		4
3		2
4		3
5		1
6		5

9. To determine the place in individual events go low cumulative, striking the single highest ranking and the single lowest ranking, preliminaries through finals.

10. Ties in determining final place will be broken by final round judges preference. Follow the procedure for breaking ties in determining finalists.

HANDLING PROBLEMS THAT ARISE DURING THE TOURNAMENT:

While each tournament always seems to have at least one unique situation which requires tact, wisdom, and mature judgment on the part of the Tournament Director, there are a number of rather typical problems that appear frequently. The following is a description of some of these situations with suggested methods for solving the problems:

A. Registration

1. As each coach registers, the Director should make sure that the fees have been paid. Notations of cancellations or substitutions should be made so that these can be indicated on the Tab Sheets. The Director should also determine whether or not the coach has brought the required number of judges. (If not, he will take appropriate action). The Director then hands to the coach the packet of schedules and ballots for that school.
2. Between the close of registration and the end of Round I, two tasks must be completed.
 - a. Mark dropped contestants on a copy of the pairings for each event. Adjust pairings to collapse any panel(s) which have three or fewer contestants. This adjustment should be made for Round I (if possible), and for Rounds 2 & 3.
 - b. Post a list of all drops at the table for ballot return.

B. The first round is ready to begin and one school has, as yet, failed to register. The seriousness of this situation depends primarily on how many judges that school was bringing, and on how many of them had assignments for

Round I. A quick check of the Judges' Assignment Sheet will indicate how serious the problem is. Regardless of the number of rooms that were to be judged by representatives of the tardy school, each of them must be judged, and action must be taken.

1. The Tournament Director will first use his pool of stand-by judges, making sure that each has the correct type and number of ballots and knows which room he is to judge.
2. If his supply of stand-by judges is depleted, the director will canvass the lounge and other areas to find qualified judges who have no assignments for that round. Again, he will give these individual ballots and instructions as to which room to report.
3. If there still remains a room without a judge the Tournament Director can go to that room and reassign each participant to another room where the same event is being held. For example; there are seven rooms of Original Oratory, six participants in each room. The six who have no judge are reassigned orally, one to each of the remaining six rooms. A serious attempt should be made in this process to avoid reassigning a participant to a room where he will have to compete against a student from his own school.
4. If, half-way through the first round, it is evident that the tardy school is not going to appear at all, the Tournament Director does have time to secure judges, reassign students, etc., and the tournament can proceed with a minimum of delay or confusion.

C. A number of participants report to the Tab Room indicating that they are waiting for a judge. The Tournament Director should hope that they do this rather than sit in their room for an hour merely waiting. In fact, the Director should have indicated in his "Instructions to Participants" a statement to the effect: "If no judge appears in your assigned room within 5 minutes after the time scheduled for the round to begin, notify the Tab Room immediately." The general procedure in solving this situation is to determine who the missing judge is (from consulting the room assignment sheet) and check quickly in the lounge. If he cannot be found, the Director should follow the same procedure as indicated previously in "1".

D. At the conclusion of a round there are a number of contestants on the Tab Sheet for whom no ballot has been received.

1. The Director should check the list of cancellations turned in by the coaches when they registered.
2. The Director should check the pairings matrix to see if these participants are all assigned to the same room. If they were, the Director can conclude that a judge has failed to turn in his round of ballots.
 - a. The Director should look on his judges assignment sheets to find where the judge has been assigned for the round now in progress. By going to that room he can often locate the missing judge and the needed ballots.
 - b. The Director should consult with the coach of the school for which the judge is judging in the hope that the coach can find him and the ballots.
 - c. The Director should, of course, check in the lounge and any other areas where the judge might be.

- d. If it is impossible to find the judge and the missing ballots, the Director may give each of the participants involved a ranking and rating equal to the average ranking and rating received in the other preliminary rounds.

PLAY COMPETITION

Description:

The play competition is the area of theatre, taking a published play and bringing it to life before an audience through the ensemble and collaboration of actors, director, and designers. Theatre increases insight into understanding human motivation and behavior. Play casts delve into play literature to learn how to most effectively bring the playwrights vision to life. The aim of the play competition is to give students an exposure to theatrical literature, teach them to function effectively and creatively in a group while communicating artistically the playwright's art to an audience and to provide them feedback on their performance.

Rules Governing Competition:

- A. Material Selection:
 1. Plays may consist of:
 - a. published one-act plays
 - b. published full length plays
 - c. published screen plays
 - d. non-published, original works
 - e. internet published works
 - f. The dramatic script portion of a musical will be permitted. Lyrics may be spoken but not sung. (The intention of this rule is to open up the doors to the use of musical scripts, but not to the singing, dancing or orchestration of a musical).
 - g. When a script is cut, care must be taken not to change the order of the material or to add material that changes the author's intent. However, limited words or phrases may be added to facilitate transitions. Word substitutions are permitted ONLY to eliminate offensive or profane language from selections, which would otherwise be acceptable.
 2. A play may not be repeated in competition by the same school for at least four years after it has been used the first time.
 3. Play directors must have with them at the tournament the original copy of the material from which the performance is taken, or a Xerox copy including a copy of the title page. A school who upon request is unable to produce a copy of the material from which the performance is taken shall have the rating dropped to poor. The school may continue in competition under protest until such time the tournament ethics committee has ruled upon the validity of the challenge.
- B. Time:
 1. The maximum time for the entire production is 40 minutes.
 2. This includes:
 - a. set up (including preparing special lighting, sound, or other unique needs)
 - b. playing time
 - c. strike (stage totally cleared, specials removed)
 3. Time overages are to be figured by the tournament ethics committee. If the maximum time for the entire production exceeds 40 minutes by:
 - a. 1 minute - lower 1 rating
 - b. 2 minutes- lower 2 ratings
 - c. 3 minutes- lower 3 ratings
 - d. 4 minutes- lower 4 ratings
 4. It is the responsibility of the director of each competing school to determine what action to take if his/her play is running overtime. The play director or designee should be in communication with the Director of Play Competition to be notified of the running time of the play. If the play runs more than five minutes overtime, the play's director will stop the performance at the request of the Director of Play Competition.

- C. Judging:
1. Each play will be judged in each of 3 categories:
 - a. acting
 - b. technical
 - c. directing
 2. Individual actors will also be critiqued.
 3. Play Judges
 - a. Judges will be chosen by the Speech & Theatre Advisory Committee. Names of judges should be announced with the official entry form.
 - b. There shall be five (5) judges for each panel at the State Play Competition.
 - c. If possible, the judges should be from different areas and background of the theatre such as educational, community, and professional, but they should all have a realistic knowledge of what can be expected at the high school level. The judges should be people who can give constructive criticism.
 4. Judges will have time to provide an oral critique to each play. However, the judges may not critique in the presence of the other judges, nor should they discuss their opinions, ratings, or ranks with the other judges until all ballots are submitted to the director of the play contest.
- D. General Rules:
1. Each school may enter only one play at state tournaments.
 2. A cast member may also enter two individual events or policy debate providing scheduling conflicts can be resolved.
 3. No theatre contestant (individual or school) may rehearse on the host school's stage prior to the state tournament except the host school.
 4. Each school is responsible for its own scenery, props, make-up, costumes, and special equipment.
 5. In case of illness or some other emergency, the director of a play may make individual cast substitutions. The play's director should notify his/her Tournament Director as soon as the need to substitute is known. The Tournament Director will determine if the substitution will be allowed.
 6. Only students from the competing school may audibly and/or visibly perform in the production.
- E. Protests:
1. Protests concerning infractions of these official rules should be made immediately upon knowledge of the infraction by the official coach/play director to the Director of Play Competition.
 2. If necessary the Director of Play Competition shall pose the problem to the ethics committee for a decision.
- F. INFORMATION NEEDED WITH ENTRY FORM:
1. Title of play
 2. Playwright
 3. Name of cast members and the roles they play. (Star those students who are also entered in an individual event.
 4. Publisher--it is the individual school's responsibility to obtain rights from the publisher.
 5. Names of your crewmembers or an indication that the host school should provide you a crew. Be specific with your needs.
 6. List of special effects equipment, tape recorder, record player, and extension cords which are needed.
 7. Lighting plot indicating general lighted areas.
 8. Lighting and sound cue sheets indicating warnings and actual cues.
 9. Fees - \$40.00 school entry
\$30.00 judge fee if schools choose not to provide a judge

NOTE: If the entered team does not receive confirmation of entry by the said deadline as listed in the invitation packet, it is the responsibility of the school's play director to personally contact the AIA play coordinator within 5 days, otherwise, the said play will not be entered.

PLAY CONTEST PROCEDURES

- A. The Tournament Director should give a great deal of consideration to the Play Competition before she/he chooses the location for the State Tournament.
- B. A good facility for the play competition should include the minimum equipment and staff listed below:
1. A sound amplification system that can accommodate cassette taped or compact discs.
 2. A minimum of 5 downstage and 5 upstage basic lighting areas that can have color control so that each area can be either warm or cool lighting or a combination of the two.
 3. A medium sized proscenium opening stage is desirable for high school actors, but this is the least important of the needs, if the other items can be met.
 4. There should be a convenient efficient access to unload and store the sets until they are needed. This should be an area that has some supervision or that is easily accessible to the play director.
 5. There should be large ample dressing rooms that are not too close to the stage area so that the noise from them will not carry onto the stage.
 6. The host school should be willing and able to supply an experienced technical staff who knows the equipment.
 7. The theatre director from this school should be willing to serve as the director of the play competition.
- C. The Tournament Director and the Director of Play Competition should work together in planning the play competition. The items listed below are important and the Director of Play Competition should have a full knowledge of all the items. The Tournament Director may choose to delegate the responsibility of all of these items. If he is doing this, he should make it clear to a Director of Play Competition, that all the items are his responsibility. It is still the obligation of the tournament director to see that all of the important information is in the invitation or entry letter.
1. The invitation should also include all of the information about limitations of the stage, the size of the stage, a map showing unloading areas, dressing room areas, a basic light plot of the stage, information on the sound system and the speeds it will play, any furniture or props that are supplied by the host school.
 2. The Tournament Director should have the above information on the state contest facility to hand to the directors of the plays that will advance to the state finals.
 3. Each school should be encouraged to bring all of its own furniture and props, because sets, props, costumes and makeup are not the responsibility of host schools. The host may help with the basic items, especially when schools are having to travel long distances.
 4. Each school should be encouraged to keep their performances as simple and as compact as possible, because time is always a pressure in this event. Complicated technical effects usually do not turn out well, since there is a very limited preparation time for each show.
 - a. Play directors will be allowed fifteen (15) minutes facility orientation. The intention of the facility orientation is not to provide rehearsal time but to provide orientation for the following technical aspects:
 - Set sound levels for recorded sound
 - Become familiar with lighting areas and determine light cues
 - Determine placement of set pieces
 - Determine access to playing areas, as well as dressing rooms
 - Test actors' projection and sight lines
 5. Work out an efficient time schedule taking into consideration:
 - a. The distance each school must travel to the site of the tournament. In general schools traveling farther should be scheduled later in the day.
 - b. If two or more schools are presenting the same play, the times scheduled for their performances should be "scattered" throughout the day
 - c. Order of performance: A random draw should be done to determine the order of performance.
 - d. Backstage Time: 1 hour prior to performance for preparation
1/2 hour after performance for clean up

Performance Time: 40 minutes maximum for set-up, performance and strike
Oral Critique Time: 10 to 30 minutes as the schedule permits

e. A sample time schedule is as follows:

School 1	7:00 - 8:00	Backstage
	7:40 - 8:00	Stage Orientation
	8:00 - 8:40	Perform
	8:40 - 9:00	Critique
	9:00 - 9:30	Backstage
School 2	8:00 - 9:00	Backstage
	8:40 - 9:00	Stage Orientation
	9:00 - 9:40	Perform
	9:40 - 10:00	Critique
	10:00 - 10:30	Backstage

D. Duties of The Director of Play Competition:

1. The Director of Play Competition should be a knowledgeable adult who watches all the plays and he/she should be the one to make rulings on challenging the play contest. If it is a major challenge the Director of Play Competition should submit the challenges to the tournament ethics committee and be able to give a full explanation of the incident. The Director of Play Competition is responsible for the conduct of this event before, during and after the tournament.
2. He/she arranges the use of the facilities, storage, set placement, sound equipment, lighting equipment, etc.
3. He/she recruits and supervises the crews before, during and after the contest. The basic stage crew that is needed for this event:
 - a. Stage manager
 - b. Curtain puller
 - c. Stage Crew 2 - 10 people depending on the size of the tournament.
 - d. Light Crew 1 - 3 people depending on your equipment.
 - e. Sound Crew 1 - 2 people.
 - f. Runners for the judges 1 - 2.

All of the above technical staff should be as experienced as possible. They should realize that they will be cued for each show as it occurs which means they must know the equipment extremely well. They should realize that they cannot discuss the tech with any school until it is their time to set up.
4. He/she is the official timekeeper for all plays. He/she must be backstage for the beginning of the set-up to give the signal to begin. He will also stop the stopwatch after the stage is completely cleared of all aspects of the production used by the school which has just performed.
5. He/she is responsible for getting the judges and discussing the contest procedure and ballots with them. Encourage them to view it as a positive educational experience. He should provide them with ballots, scratch paper, pencils, clipboards and lights.
6. He/she is expected to run the play contest on an exact schedule so that people who are in other events have an opportunity to perform on time and to accommodate audience members coming at an exact time to see the plays.
7. He/she collects the ballots at the conclusion of the contest and tabulates them on a master sheet that can be distributed to all schools.
 - (1) Record all Judges' Ballots on the Master Tab Sheet;
 - (2) Strike the highest judges score and lowest judges score.
 - (3) Add remaining three judges scores and find the average score.
 - (4) The play will be rated based on the following system:

Superior Rating	88-100 Score
Excellent Rating	78-87 Score
Good Rating	63-77 Score
8. If he/she gets ahead of the time schedule, a school will not go early unless they and their coach are in agreement. It is a good idea to give the judges this extra time for the rather complicated ballots.
9. He/she must rigidly enforce all time limits and see to it that all schools have an equal preparation time. **EARLY ARRIVALS DO NOT RECEIVE ADDITIONAL TIME.**
10. He/she should provide a quiet isolated room where the judges can work on their ballots after and during the breaks in the contest.

11. He/she should have emergency material available such as a first aid kit and basic tools to repair minor damages to sets while they were being moved.
12. He/she should be extremely familiar with all the rules of the contest and be sure that he reads all of the information under judges and times.
13. He/she should advise the judges if a play has been disqualified because it did not meet some of the rule specifications. However, he should encourage the judges to critique the play and just not to rate it. In all circumstances a play should be critiqued.
14. It is the responsibility of the one act play coordinator to send copies of the results to all conference chairs within 10 days after the Play Festival.

E. Judges:

1. If possible, the judges should be from different areas and background of the theatre such as educational, community, and professional, but they should all have a realistic knowledge of what can be expected at the high school level. The judges should be people who can give constructive criticism.
2. The judges will be provided with ballots and instructions prior to the beginning of the contest.
3. The judges shall sit apart and reach their decisions without conferring with anyone. They shall not give an oral critique in the presence of the other judges.
4. The judges should be advised that even if a play is disqualified, there are no circumstances under which they would not be expected to give some constructive criticism and the rating of the various categories on the ballot.
5. Judges for the play contest are paid \$5.00 per play.

CRITIQUE INSTRUCTIONS FOR THE PLAY JUDGES

1. You Should:
 - a. Realize that, in addition to selecting winners, you were employed to be critically instructive. Help the director and actors with sound suggestions which they may use to improve their work.
 - b. Give an oral critique of all plays. Understand that young actors try as hard as they know how to be effective. Be tactful and kind as you comment about their work.
 - c. Whenever possible, find something about the performances which you can honestly commend.
 - d. Be specific in criticizing and use examples from it. Discuss it in terms used in the judging standards. A vague indecisive critique casts doubts on the judge.
 - e. Keep personal opinions of the playwright and play to yourself. Comments concerning cuttings or adaptations of song plays are appropriate.
 - f. Deal cautiously with the director's concept and interpretation of the play if the production is successful and does not distort the author's intent.

2. You Should Not:
 - a. Give an oral critique in the presence of the other judge.
 - b. Compare one play to another in the competition. You must rate each play on its own merits based on the criteria on the Play Ballot.
 - c. Comment adversely about the play. It may not be the best play for a particular cast to produce at a particular time, but the judge has no responsibility in this contest to be publicly critical of the director's choice of play.
 - d. Criticize only in a negative way. Try to be constructive. It is your duty to help the director and actor to improve their work.
 - e. Make a "performance" of your critique.
 - f. Compare the performance of one cast with another.
 - g. Re-direct the plays. Suggestions are in order, but let the directors interpret them for their companies and use them as they see fit. Do not compare to plays you have seen or directed.
 - h. Embarrass the director and company by sarcasm, ridicule, or remarks which in any way belittle the company.
 - i. Make any of the following remarks or similar remarks which may have the same effect:
 - "I didn't like your play".
 - "I would have done it this way."
 - "I don't believe high school students should play such roles."
 - "I am so tired of seeing that play."
 - "You should have tried a new play. This one has been done too often."
 - "What can you expect with a play by the author?"
 - "This is my favorite play."
 - j. Become involved in a dispute about your decision. Be sure your decision is a right one, and refuse to discuss it with directors, students, parents, other judges, or contest managers. You made it--it is final and can not be changed once it is officially announced. Discuss your decision with anyone until all judges have finished their ballots. Then only discuss the decision with the contest manager if necessary until the results are announced.

3. Working Conditions for the Judges:
 - a. You must have an uninterrupted view of the stage as nearly in the center of the theatre as possible, you need a small table. There should be no member of the audience seated within two seats of you in any direction.
 - b. There should be a low-wattage, lamp available at your table which you can turn off and on.

DETERMINING & TABULATING SWEEPSTAKES POINTS

- A. Sweepstakes tabulation should begin during semi-finals and continue through the outcome of the finals. See Sweepstakes Tally Sheets.
- B. The official coach of each participating school will have the opportunity to review tournament results prior to posting semi-finals, finals and after final sweepstakes points are determined.
- C. The AIA Speech & Theatre Tournaments will be scored under the following point system:
 1. Individual Events:
 - a. A school will receive 1 point for each of its participants receiving a first place ranking in a preliminary round in each Platform event, or any of the four individual interpretation events. Record on lines 1 - 8.
 - b. A school will receive 2 points for each of its participants making the semi-finals in these same events. Record on lines 14-21.
 - c. A school receives 3 points for each of its participants making the finals in these same events. Record on lines 27-34.
 - d. A school receives 5 points for one of its participants winning first place in the final round in these same events, 3 points for second place, 2 points for third, and 1 point for fourth. Record on lines 40-47.
 2. Debate Events:
 - a. A school will receive 1 point for each of its Lincoln-Douglas debaters receiving a win in preliminary rounds. Quarterfinals are a preliminary round. A "bye" will be considered a win when sweepstakes points are calculated. Record on line 11.
 - b. A school will receive 2 points for each of its Policy Debate teams receiving a win in preliminary rounds. Quarterfinals are a preliminary round. A "bye" will be considered a win when sweepstakes points are calculated. Record on line 12.
 - c. A school receives 2 points for each Lincoln-Douglas debater making semi-finals and 3 points for each Policy Debate team making semi-finals. Record on lines 24 & 25.
 - d. A school receives 3 sweepstakes points for each Lincoln-Douglas debater making it to the final round. Record on line 37.
 - e. A school receives 4 sweepstakes points for each Policy Debate team in the final round. Record on line 38.
 - f. A school receives 5 points for a first place in Lincoln-Douglas debate; 3 points for second; 2 points for 3rd. Record on line 50.
 - g. A school receives 7 points for a first place in Policy Debate; 4 points for second; 3 points for 3rd. Record on line 51.
 - h. A school shall receive the same number of points for each Public Forum Debate as Policy Debate.
 3. Duo-Acting and Duo-Interpretation
 - a. A school will receive 2 points for each of its teams receiving a first place ranking in a preliminary round. Record on line 9 & 10.
 - b. A school will receive 3 points for each of its teams making the semi-final round. Record on lines 22 & 23.
 - c. A school will receive 4 points for each of its teams making the final round. Record on lines 35 & 36.
 - d. A school will receive 7 points for one of its teams winning first place in the final round, four points for second place, 3 points for third place, and 1 point for fourth place. Record on lines 48 & 49.
 4. Play Contest
 - a. All plays rated Superior receive 20 points, Excellent 15 points and Good 10 points. No points are given for Fair or Poor. Record on line 52.
 5. Total Ranking:
 - a. Sub total points from preliminary rounds (lines 1-12) and record on lines 13 & 56.
 - b. Sub total points from semi-final round (lines 14-25) and record on lines 26 & 55.
 - c. Sub total points from final round (lines 27-38) and record on lines 39 & 54.
 - d. Sub total points from final placing (lines 40-52) and record on line 53.
 - e. By adding (lines 53-56) it is now possible to determine the total number of sweepstakes points earned by each school and record on line 57.
 - f. The school with the greatest number of sweepstakes points wins 1st place, and the school with the second greatest number is runner-up. Record on line 58.

STUDENT CONGRESS

Student Congress has been called “a realistic approach to the democratic idea of cooperative discussion.” The idea on which it is based – that of getting representative student leaders to consider some of the problems which actually confront our lawmakers – is excellent. Training of this sort is invaluable. It is, in a sense, a preparation for real life.

For obtaining practice in the various types of public speaking, gaining a better knowledge of political science, provoking practice in discussion, debate and parliamentary procedure, and learning to know students from other high schools, the student congress serves as an excellent demonstration of Democracy at work.

The rules and regulations of AIA State Student Congress will follow the National Forensic League Congress Rules with some stipulations.

The following has been taken from the aforementioned text.

UNDERSTANDING LEGISLATION

Simple resolutions are usually generalized statements expressing the belief of the group adopting them, and they do not have the force of law. Constitutional amendments fall into the category since they must be submitted to the states after Congress passes them. Resolutions may be preceded by one or more “whereas” clauses, stating the principal reasons for adopting the resolution, but their number should be limited and may be omitted altogether. (For example see appendix A)

BILLS

A bill is an enumeration of specific provisions, which if enacted will have the force of law. It must be definitive; it must state exactly what is to be done or not to be done. A penalty must be stipulated or the law will not have force. A bill does not have “whereas” clauses. (For example of a Bill see appendix B)

PREPARING LEGISLATION

In constructing your bill or resolution, be sure that the following procedures are followed:

1. The bill or resolution must be typed.
2. The typing must be double spaced, and the bill or resolution may not be longer than one page.
3. The first words of a bill are “Be it Enacted”; following any whereas clauses the words of a resolution are “be it resolved.”
4. Each line of a bill or resolution must be numbered.
5. A resolution may be preceded by one or more “whereas clauses” but bills never have them.
6. The language of a bill must always be in imperative mood. That is, it must state exactly what is to be done and by whom.

Bills and/or resolutions that do not conform to these guidelines may be rejected from consideration for the Student Congress Docket.

OFFERING AMENDMENTS

Amendments must be in writing and state exactly the words to be added or stricken out. They will be considered only if they are presented to the Presiding Officer before being introduced from the floor on the proper amendment form and only if they receive a second from one-third of the members. Amendments are not guaranteed in the uthorship speech.

If you wish to amend a notion that is before the house, you must first gain the floor in the usual manner. Remember that your amendment must be sent to the P.O. before you can make the motion to amend. Make sure this has been done before you ask the floor. When you have been recognized by the P.O., say “I move to amend the motion by . . .” and then state your amendment. One-third of the members must then second the amendment before you can proceed to discuss it.

In all Student Congresses, an amendment shall be considered neutral in the speaking order of proponent and opponent speeches on a bill or resolution. (For an example of an amendment see appendix C)

THE ORDER OF BUSINESS

The following is offered as suggestion for the Order of Business at a State Congress

1. Call to order
2. Invocation and or opening comments
3. Oath
4. Roll call of members and confirmation of seating charts
5. Special Orders
 - a. Review of Special Rules
 - b. Review of Congress Procedures
 - c. Special Announcements and questions
6. Consideration of the Calendar
7. Election of the Presiding Officer
8. Committee Meetings (optional) may be held at a time prearranged by the Tournament Chairperson.
9. Floor debate on bills and resolutions
10. Selection of Outstanding and Most-Outstanding Congress people.
11. Fixing time for next meeting
12. Adjournment

PRESIDING OFFICER:

Students that wish to serve as presiding officer shall apply for appointment with formal entry by placing a star next to their names. (There shall be no more than four nominees per session per house. If there are more than four, then all names shall be placed in a container and four will be drawn, in front of the house, to run.) Each student appointee shall preside for 15 minutes, whereupon the members of the house shall, by numbered ballot, select one of them to preside for the duration of the morning session and one for the afternoon session.

The Presiding Officer of the House shall follow parliamentary procedure according to NFL/AIA rules.

Alternate recognizing speakers who favor and oppose the motion.

As the session moves on, the Presiding Officer will recognize that only those who have not spoken more than once. As soon as the debate lags, general recognition will be resumed. It is not necessary that every member speaks, but it is encouraged. Students should not be forced to contribute if they have no meaningful contribution.

Bills and resolutions shall be considered in the order in which they appear on the calendar, unless the Chair makes necessary arrangements prior to the swearing in oath.

DEBATING

Any person from the school of a particular bill or resolution shall give the authorship speech if the author is not present in that House. The Authorship speech shall be a maximum of three (3) minutes in length, but the authorship speech will have an additional two (2) minutes of cross-examination to follow the speech. The two additional minutes do not apply to authorship speeches of amendments.

Members shall claim the floor in debate only if they wish to oppose the views of the preceding speaker so that debate will alternate. Debaters must alternate from affirmative to negative speeches. If no one wishes to oppose the previous speaker, the presiding officer may recognize a speaker upholding the same side.

Each member is allowed five (5) speeches per session, per day. Precedence will carry over into the next session of the day. When the official scorer marks a name off the seating chart, the member is not to be recognized for debate unless no other Congressperson wishes to speak on the matter under consideration. In legislative debate, the presiding officer will recognize first those congress people who have spoken least or not at all.

A member may not yield any portion of his/her speaking time to another except for a question. Only questions may be asked. No statement or exposition is permitted. Series of questions are not allowed. Congress should not be viewed as a press conference, and even follow-up questions should not be allowed. Sign-posting questions, followed by the primary question, should be discouraged.

PREVIOUS QUESTION AND VOTING

The use of previous question shall be discouraged but not refused as long as members have something new to contribute to discussion. When debate and discussion becomes repetitive, allow the previous question without reservation. When the motion is made, take a standing vote, as two-thirds is required.

Take a vote quickly and with precision: "The question is the adoption of the motion (state the exact motion). Those in favor raise their placards, those opposed raise their placards. The _____ have it and the motion is _____." On the final vote on a bill or amendment to a bill, and in all cases where other than a majority is required for passage, take a standing vote. Placards must be used the entire time.

All voting must be done by only those members in the Chamber at the time of voting. Absentee and or abstention shall not be counted in determining the results of a vote. NFL/AIA considers the will of the total chamber and therefore one-third of the chamber must second an amendment and two-thirds of the chamber must be in favor of closing debate.

A chamber may also suspend the rules (two-thirds vote required) to allow the examination of a speaker to be controlled by the speaker of the floor, thus avoiding the process of directing questions through the presiding officer. If this is done, the speaker on the floor may recognize questions or announce that no questions will be recognized.

If anyone in the chamber feels that there has been an error in Parliamentary Procedure made then he/she may stand up and say, "I rise to the point of order." The presiding officer will say, "state your point." That person will then state what he/she thinks has been done wrong, and then sit down. Until the presiding officer has ruled, no one is allowed to say anything.

All evidence used in the course of a Student Congress may be subjected to verification. Honesty and integrity are utmost in the course of deliberations. Falsification or deliberate misuse or evidence may result in the member being suspended from Congress or other Congresses later in the year. Electronic retrieval systems are not allowed in congress chambers.

CONDUCTING A CONGRESS

Any school may hold a Student Congress. The following rules will apply at the State Tournament and may be used at invitationals.

1. At least four schools must be present for a single chamber, 8 for a double chamber, and 12 for a triple chamber congress.
2. Proper congress rooms need to be obtained. Any room will be suitable providing that it is conducive to the proper atmosphere for a law-making assembly.
3. Seating charts should be prepared in advance based on the entry forms received from the schools. Assign a code to schools that correspond to the rest of the tournament. Students should be placed according to schools. Rotate schools for each session.
4. The ordinary one day meeting will consist of two, two-hour sessions (invitationals may have longer sessions).
5. The AIA manual must be followed. The State director must distribute results to schools, and hold onto the results with the rest of the event results for one year.
6. Obtain needed equipment: two seating charts for each chamber (for presiding officer and scorer) made of large paper or poster board, on which names of the members are written in the pattern of their seating as one faces the assembly. Automatic timers to facilitate timing of speeches are needed. Time cards may be used. About 100 ballots for voting (see attachment) are also needed. All necessary forms; for example, oath of office, order of business, guidelines for parliamentarian, scorer, and presiding officer, amendments, ect.
7. Each school will be allowed to enter a total of six (6) people, with two in each chamber (invitationals usually allow a total of 18, six in each chamber).

SELECTION OF SUPERIOR MEMBERS

1. The parliamentarian and scorer from each session will nominate, in writing, 2 names of outstanding speakers not from their own school. Those names (a possible of 8) will join the top 3 point earners for preferential nomination by all chamber members. If the top (3) point earners have been nominated by the parliamentarian or the scorer, no new names will be added.
2. Make sure that more than one person is helping in the tabulation process.
3. Write in alphabetical order the nominated names on a large poster board to hold in front of members while they are casting their ballots.
4. If a member of the chamber does not cast his/her ballot in a preferential manner that ballot becomes null and void.
5. Each member who was nominated will receive three (3) sweepstakes points for his/her school.
6. The top two students from each chamber of congress will be recognized by metals at the awards assembly.
7. The second place student will receive three (3) sweepstakes points for his/her school.
8. The first place student will receive five (5) sweepstakes points for his/her school.
9. If for any reason, after completing the preferential balloting, there is a tie, the student place higher on the ballots the most will become the first place winner.

If there are any other questions concerning Student Congress at State consult your NFL District Manual.

Appendix A: Sample of a Resolution

Appendix B: Sample of a Bill

Appendix C: Amendment sheet that may be Xeroxed

Appendix D: Page of two ballots used for voting in Presiding Officer and Preferential Balloting

Appendix E: Two pages for keeping track of scores for both in session and final nominations

Appendix F: Three pages to be handed to the Official Scorer, Parliamentarian, and Presiding Officer

Appendix G: Oath of Office

Arizona Interscholastic Association Amendment

Author: _____
School: _____

Bill/Resloution number: _____
Lines Affected: _____

Seconded (3): _____

Motion worded: _____

Vote: Aye _____

Nay _____

Abstain _____

Presiding Officer Notes

Arizona Interscholastic Association Amendment

Author: _____
School: _____

Bill/Resloution number: _____
Lines Affected: _____

Seconded (3): _____

Motion worded: _____

Vote: Aye _____

Nay _____

Abstain _____

Presiding Officer Notes

STUDENT CONGRESS POSITIONS

THE PRESIDING OFFICER

1. The Presiding Officer must know parliamentary procedure, must be willing to use it, and must be able to use it with authority.
2. The P.O. must be aware of the restrictions placed on the recognition of speakers.
3. The P.O. must apply the rules of congress regardless of school and personal loyalties.
4. The P.O. is responsible for insuring the rotation of speakers from affirmative to negative. This is usually achieved by announcing clearly each time, "The chair will now entertain a speech for the affirmative (or negative) side."
5. The P.O. must establish a consistent method of presiding that is clearly understood by all.
6. The P.O. must control time limits for speeches and must have a clear, consistent policy for stopping speakers at the conclusion of their allotted time.
7. The P.O. must make sure that a member yields only to a question and not in order to allow another member to speak. The main goal of the P.O. should be to insure fairness and equity set out in the rules of student congress, such as procedural rule specifying that no one shall be recognized to speak a second time if anyone asking for recognition has not spoken for the first time. To allow a person who receives recognition under that rule to yield speaking time to one who has already spoken would obviously circumvent established equity.

THE OFFICIAL SCORER

1. Call the roll from your seating chart and verify that each member is seated in the place the chart designates for him/her.
2. Use a stop watch to time the speakers and call "Time" at the expiration of three (3) minutes. The allowance of the speaker to finish his/her sentence is acceptable.
3. For each speech, not exceeding five (5) a day (four hour minimum session), a participant in congress shall receive not more than 6 points as determined by an official scorer.
4. As a student finishes a speech, award from 0 – 6 points and enter the number on the evaluation sheet. As soon as a student has spoken 5 times mark his/her name off the presiding officer's chart so he/she will not be recognized for further debate, unless no other member wishes to speak.
5. Note the time a legislative session begins and the time it ends; then carefully check the number of credit points assigned so that the total will not exceed 120 an hour.
6. There is no automatic maximum of 24 points earned in congress. That number can be earned only by giving five (5) speeches of superior quality; a greater number of mediocre speeches cannot be substituted.
7. At the end of each legislative hour the official scorer shall award the presiding officer up to 6 points, but no student may be scored more than five (5) times a day for floor speeches and for presiding officer.
8. At the end of the legislative day, the Director shall award two (2) points to all students in attendance whether they spoke or not. These points shall be in addition to their speaker points, but not to exceed 24 points. These points have been placed on the evaluation sheet already.

THE PARLIAMENTARIAN

1. The Parliamentarian shall serve as the Recording Clerk of the Chamber, keeping a record of the legislative and amendments that are dealt with in the congress.
2. The Parliamentarian must know parliamentary procedure.
3. The Parliamentarian must know the special rules of Student Congress and be willing to see that errors in procedure are immediately remedied.
4. The Parliamentarian's primary duty is to back up and reinforce the Presiding Officer.
5. The Parliamentarian is charged with the responsibility of seeing that time is not wasted on other matters.

STUDENT CONGRESS OATH OF OFFICE

I do solemnly swear that I will support and defend the Constitution of the United States against all enemies, foreign and domestic; that I will bear true faith and allegiance to the constitution; that I take this obligation freely, without any mental reservation or purpose of evasion; and that I will well and faithfully discharge the duties of the office on which I am about to enter, so help me God.

STUDENT CONGRESS SCORER'S CRITERIA SHEET

Scorers should use the following criteria to score speeches in student congress.

Criteria:

Look for:

Persuasiveness:

Sound reasoning effectively supported by examples, analogies and evidence.

Organization:

Logical organization, effective opening and closing speeches. Appropriate use of time. Stays focused on the topic at hand.

Speaking Ability:

Effective eye contact, appropriate speed, volume, and tone of voice.

Advance the Debate:

Speakers should always be advancing the debate by offering new ideas, responding to points made earlier in the debate or offering new information. Speeches that merely repeat previously made points should be marked down.

Civility:

Reward statesmanship. Personal attacks, poor taste, and inappropriate behavior should lead to lower scores.

Knowledge and Research:

Preparation and knowledge of the subject. Bills were available ahead of time so that students had the opportunity to do research. Reward preparation and the thoughtful use of relevant information. Mark down speeches that seem short or inaccurate or incomplete information.

STUDENT CONGRESS JUDGE'S SIX-POINT SCALE

Judges use this six-point scale to score speeches.

Points	Description
6 points Phenomenal	This speech is outstanding in every respect. Save this score for someone you believe ought to consider running for Governor in the next election. This score is rarely awarded, save it for speeches you will remember five years from now.
5 points Superior	This speech is truly superior. All of the speech criteria are effectively demonstrated. Only minor suggestions for improvement could be made. A student who earns 5's on all five of their speeches would earn more than the minimum number of points (24) that they are allowed under NFL rules. As a point of comparison an undefeated (4 – 0) Lincoln-Douglas debater earns 24 points.
4 points Very Good	This speech is persuasive, well-organized, advances debate and shows some knowledge of the subject. The speaker should be developing good speaking skills.
3 points Good	This speech demonstrates most of the speech criteria in an acceptable manner. The speech is organized and does not diminish debate.
2 points Fair	Good effort, but needs some serious work on several of the base speech criteria.
1 point Poor	In some respect the speech did not meet minimal requirements (for example the speech may have been extremely short, or included poor taste). However, a minimal effort to contribute was made.
0 points	No speech was given or the speech was completely inappropriate to the setting.

Arizona State Speech and Theater Student Congress Ballot Judge Comment Sheet

Name: _____

Date: _____

School Code: _____

Speeches:

#1	#2	#3	#4	#5	Total
AM Judge				P.O. Points	
PM Judge				Participation	2
				Total	

SPEECH ONE:

Weak

Fair

Strong

Comments:

Advancing the debate:

Knowledge and Research:

Organization:

Persuasiveness:

Speaking Ability:

Civility:

SPEECH TWO:

Weak

Fair

Strong

Comments:

Advancing the debate:

Knowledge and Research:

Organization:

Persuasiveness:

Speaking Ability:

Civility:

SPEECH THREE:

Weak

Fair

Strong

Comments:

Advancing the debate:

Knowledge and Research:

Organization:

Persuasiveness:

Speaking Ability:

Civility:

SPEECH FOUR:

Weak

Fair

Strong

Comments:

Advancing the debate:

Knowledge and Research:

Organization:

Persuasiveness:

Speaking Ability:

Civility:

SPEECH FIVE:

Weak

Fair

Strong

Comments:

Advancing the debate:

Knowledge and Research:

Organization:

Persuasiveness:

Speaking Ability:

Civility:

