

• **ENTRIES.** As many as THREE students from grade levels 4, 5, 6, 7 and 8 OR ages 9, 10, 11, 12 and 13 respectively by Sept. 1 of the current school year, if in an ungraded school, may be entered in the PROSE INTERPRETATION District Contest from each school. Designated adults representing each school will select contestants to represent the campus at the District Meet based on their abilities and interest in public speaking and poetry reading, as well as other factors, which are decided upon by each school.

• **ADVANCING TO STATE.** 4 must compete in a grade for 2 to advance (See page 8 for complete rules.)

• **NATURE OF THE CONTEST.** Coaches may use these guidelines in preparing for either the Poetry or Prose Interpretation Contest. Students in the Prose or Poetry Interpretation Contest select a published poem/prose piece or group of poems/prose works, prepare an introduction to this literary work(s), and present the work(s) with an introduction in a six-minute time limit at the contest. There is no minimum time limit. Better presentations are at least three minutes in length, however. Contestants who exceed the allotted six minutes shall be disqualified. Each year the selection category alternates: 2007-2008-Poetry; 2008-2009-Prose; 2009-2010-Poetry.

• **CHOOSING A SELECTION.** Students who consider the following in selecting their literary works have the best chance of being successful in competition while enjoying the process of preparing for the presentation. Ask these questions:

1) **DO I LIKE THE SELECTION?** A student must enjoy a selection if he or she will spend time thinking about it, analyzing it, and rehearsing it.

2) **IS THE SELECTION APPROPRIATE FOR ME?** Literary selections written by and for adults offer problems for elementary and middle school students because the levels of experience, understanding, and vocabulary are so very different from their own. Select literary works that present a young person's point of view, situations that you can identify with, and themes that you understand.

3) **DOES THE SELECTION WORK FOR THIS TYPE OF LITERARY INTERPRETATION?** This judgment must not be made too hastily. Almost all selections become richer and fuller as students work with them; a few selections, despite rehearsal and exploration, simply do not benefit from an oral presentation.

• **DOCUMENTATION.** A requirement of the contest, documentation simply means that the contestant brings to the contest printed information

that proves that the work is **POETRY** for this year, and NOT a prose work or a portion of a play or drama reading. A photocopied passage from an encyclopedia, anthology of poems/prose works, or other printed resource provides the best documentation. Some works may not have printed sources that indicate specifically that they are poems or prose, and sometimes rhyming works in children's literature are actually classified as prose. Therefore, a library can usually provide the information about the work through reference in the Dewey Decimal System. A jacket cover usually does not provide the necessary information; however, the cover along with the table of contents that lists the title of the work in reference to its type is acceptable documentation. Contestants may also bring the actual literary source from which they acquired the literary piece to competition, if necessary. Please be aware that failure to present the documentation will result in disqualification, even if it seems obvious that the work is a poem or a prose work. Consider documentation an opportunity to find out more about the work you are presenting. (See "Prose or Poetry? Documenting Your Selection" - page 56.)

• **THE INTRODUCTION.** Students who select a literary piece that works for them also have an easier time developing a short introduction. The introduction should prepare the audience to hear the literary work. It may be dramatic; it may or may not say something about the writer; it may describe the setting of the work; and/or it may introduce other aspects of the literature. It is important to remember to keep the introduction fairly short because the presentation, including the introduction, must not exceed six minutes.

• **APPROPRIATE GESTURES.** Responsive use of the body (i.e., spontaneous changes in posture, gesture, and "limited" place-to-place movement) are permissible. However, this active use of the body should:

- (A) be appropriate to the demands of the selection;
- (B) be a natural outgrowth from the literature to be performed;
- (C) not call attention to itself; and
- (D) be limited in scope.

The judge's opinion in this matter is final.

Although the presentation may be presented from memory, contestants are required to hold a transcript. The transcript may be placed in a small, dark colored folder or notebook that does not detract from the presentation. Holding a transcript can prevent the overuse of gestures and prevent the contestant from performing a dramatic monologue. Remember that voice inflection and interpretation

of the different characters and the scene are the most important components of a great poetry or prose interpretation. The voice, not the body, should convey the meaning and feeling in the literary work.

• **APPROPRIATE ATTIRE.** Although contestants are not expected to wear a suit and tie or dresses, appearance can be a factor in the judges' overall impression of the presentation. Contestants should not wear logo clothing (other than the PSIA State Meet t-shirt), especially if the logo is of the school or symbols of the school attended. Clothing that appears to be a costume representing your literary piece is not acceptable. If a contestant wears one of these unacceptable pieces of clothing, the contest director may have the student turn his/her shirt wrong-side out, or otherwise change clothes. Although dress is not a matter for disqualification; it is, however, a rationale for deductions in ranking by the judge. Have your parents and coaches interpret what clean, presentable clothing may be for your presentation, if you are unsure.

• **WHAT HAPPENS IN THE CONTEST.** 1) The contest director will announce the time and place that contestants and one adult should report for evaluation pick-up and/or awards presentation. (Alternates taking the place of absent registered contestants should be sure to let the contest director know as they enter the room to save time in roll call.) **If judges are from the schools that have contestants entered in the contest, they should wait outside the room while roll is being called.** 2) The Contest Director will CHECK DOCUMENTATION at roll call. No opportunity will be provided to run and get it after roll call. 3) The contest director/timekeeper will call speaker number 1. (Speaker number/order should be the order listed on the roster.) Timing begins with the contestant's first words of the presentation. Because the PSIA events are meant to be educational, the contestants may remain in the contest room after their presentations (unless other arrangements have been made by the meet director), and **audiences are required to the capacity of the room**, but no one may enter the room once the contest has started. The contestant will speak before a single judge or a panel of three judges. All speech events are judged by an odd number of judges. 4) When only 30 seconds are left in the allotted time for a speaker, the contest director, who also serves as the timekeeper, will hold up a "30 seconds left" card in order to assist the contestant in stopping the speech prior to the end of the time limit.

• **ENTERING PROSE or POETRY AND A CONTEST IN CONFLICT ON THE REQUIRED SCHEDULE.** Students in Poetry 6-8 may also enter these events in the Preliminary round: Number Sense and/or Math, On-Site Drawing, OR Ready Writing. For Poetry 6-8 Finals, contestants may also enter Science. (Dual entry is not permitted in Spelling.) Arrangements for the contestant to speak first (or early) in the round must be submitted to the meet director in writing at least 7 days prior to the State Meet. Contestants will NOT be given additional time if contests in which they have been entered in conflict with SPEECH have started when they enter the room.

• **DISQUALIFICATIONS.** A contestant WILL be disqualified for these infractions of the rules. These are as follows:
 1) failing to provide an introduction;
 2) speaking over the six-minute time allotted;
 3) **failure to remove profanity from presentation;**
 4) failure to provide documentation of the type of literary work being presented. **Documentation should be checked at both the prelim and final round.** Other presentation flaws should be noted by the judge (not the contest director) on the evaluation sheet. Clearance at District level on these requirements does not ensure clearance at the State level of competition.

• **ADVANCING TO THE FINAL ROUND.** If there are more than 9 students in the competition, two sections of the contest (preliminary round) will be held. The top 3 ranked students will advance to the final round from each of two "prelim" sections, and the top 2 will advance if there are three prelim sections. Contestants may read the same literary piece as they read in the preliminary round or a different selection in the final round, and they may read the same piece at State.

• **POSTING THE PRELIMINARY ROUND.** After judges have made their decisions in the preliminary rounds, contestants pick up their evaluations at the time and place designated on the schedule. The evaluation forms to be used in this contest are found on the pages directly following this section of the *PSIA Academic Handbook*. At this time the names of the contestants advancing to the final round will be announced in random order and posted on a designated bulletin board in a random speaking order for the final round.

ADDITIONAL INFORMATION FOR COACHES / CONTEST DIRECTORS

• **PREPARATION FOR CONTEST.** Read and follow all instructions provided in the “Information Pertaining to All Contests” section of the *PSIA Academic Handbook*. Observe and practice with students all rules and procedures delineated in the “Instructions to the Contestant” and in the “Checklist for Subjective Contest Directors” and the “Checklist for Judges.” Preparation for the Prose or Poetry Interpretation Contest should include instruction in the curriculum objectives of public speaking. Practice performing before an audience is essential. Invitational meets with other schools provide the most effective practice, as well as boosting enthusiasm for the contestant. You may wish to prepare your students for the excitement of winning as well as the disappointment of losing. All speech activities rely on the subjective opinion of a judge. The philosophies and techniques of oral reading differ widely, and your students need to be aware that their work may be evaluated by people with a variety of approaches to the field. If you emphasize the joy of sharing literature rather than the necessity of a first place ranking, all your students will be winners, especially if they carry their love of literature into adulthood.

• **PERSONNEL NEEDED FOR CONTEST.**

1. *Contest Director/Timekeeper.* May be a knowledgeable coach of contestants in the contest.
 3. *Judge(s).* One qualified, impartial judge may judge preliminary and final rounds. Three qualified judges are preferred. An odd number of judges is required.

• **SECTIONING.** By random placement, make sure that students from the same school are in different sections, if possible, and make sure that the first persons listed on the entry forms are not all in the same section.

• **JUDGING REQUIREMENTS (ADDITIONAL INFORMATION applicable to all speech contests).** (See Contestant information) Judges for all PSIA speech contest should:

1) Hold a Language Arts, English, or Speech Communication education certification, OR be working on a degree in a speech /language arts field.
 2) Have prior judging experience of at least three speech contests. Contests may be invitational or intramural, but preferably, judging experience should be at the district or state level of PSIA competition.

These are the two “musts” in judging at this point of

our program development. We are asking that persons meeting these qualifications let your campus coordinator and your district director know of your expertise in order that you may fill a much-needed position at your District Meet.

We ask also that you let us know at the PSIA state office that you meet these criteria and volunteer to fill one of the 198 much-needed speech positions at the two state meets. It is our goal to fill these positions (3 judges per section) prior to the end of the district meet this year.

ON-LINE POSSIBILITIES FOR FINDING PROSE WORKS (*Search with these titles*)

Many sites are available. Here are just a few that show promise:

bookgarden.com/books

The On-Line Books Page

Directory of books that can be freely read on the Internet.

The Bookwire Index: Book Awards

Provides descriptions of major book awards.

On-Line Literary Resources

Collection of links to sites on the Internet dealing especially with English and American literature.

Bookwire

Includes original fiction, reviews, author interviews, thousands of annotated links to book-related sites, etc.

Library of Congress Home Page

A Celebration of Women Writers

This site provides a more in-depth biographical information about women writers and their books.

Authors Pen

On this homepage, there is an alphabetical list of authors.

Children's Book Awards

Includes books for children and young adults

Amazon.com

BarnesandNoble.com

Borders

The New York Public Library Online

Books.com

Abracadabra Books

alt.bookstore

A1books

The Association of American University Presses

Online Catalog

This is a searchable site of University Press Catalogs (for example, the University of Texas Press).

Kingbooks.com

PRIVATE SCHOOLS INTERSCHOLASTIC ASSOCIATION



Poetry Interpretation



Standards for Evaluation and Judge's Ballot

Grade Level: _____

INSTRUCTIONS: Oral interpretation combines the arts of literary criticism and vocal performance with communication skills. Evaluation criteria have been developed to feature each element of the oral reading situation: the test, the performer, the audience, and the combination of all of these – the performance. The questions will overlap, but your comments will be valuable and instructional if you can address each area and provide both positive comments and constructive criticism.

• The Text

- Did the performer provide an introduction that effectively introduced the literary work?
Did the performer understand and recreate the speaker or narrator in the selection? Who is talking and why?
Did the performer understand and recreate the scene in the selection?
Where and when is the speaker/narrator talking and why?
Did the performer understand and recreate the situation in the selection? What is happening?
Did the performer grasp the "plain sense" of the selection?

• The Performer

- Was the selection appropriate for the performer?
Was the performer in control of the performance situation?
Did the performer adequately reflect the attitudes in the selection?
Did the performer avoid overacting with physical gestures and rely primarily on voice inflection?

• The Audience

- Do the required introduction and transitions prepare you to listen to the selection?
Was the reading memorable to you?
Was the meaning of the selection clear to you?

• The Performance

- Did the performance move through phases of logical and emotional progression?
Did pacing, silence and build seem appropriate?
Were characters distinctly portrayed vocally, physically, emotionally, intellectually?
Did the performance capture and communicate the essence of the literary work? Was it effective?

GRADE LEVEL: _____

PRELIM. or FINAL ROUND
(Circle Type of Round)

SECTION #: _____

SPEAKER # and Order

TITLE (If Provided)

RANK

(Director will add name & school after contest is judged)

Table with 3 columns: Speaker # and Order, Title (If Provided), and Rank. Rows 1-9.

Judge's Signature: _____

PRIVATE SCHOOLS INTERSCHOLASTIC ASSOCIATION



Poetry Interpretation



Individual Evaluation Sheet

NAME/SCHOOL: _____ SPEAKER #: _____ GRADE: _____

(Director will complete Name and School Information following the Round)

SELECTION TITLE: _____ SECTION #: _____ ROUND #: _____

The judge should read the Standards for Evaluation on the ballot sheet before attempting to write comments. Comments should be constructive and supportive, but constructive criticism will be most helpful for the contestants.

Evaluate the contestant in each category from 1-5. Do not total numbers. Numerical evaluations should be used to provide the contestant with an indication of strengths and areas that may be improved and the judge with a basis for ranking.

Needs extra work	Satisfactory	Good	Excellent	Superior
1	2	3	4	5

COMMENTS

I. The Text

- Required introduction effectively introduces the work?
- Appropriateness of selection for age level and student ability?
- Performer understands the selection?
- Understanding of literary work evident in the recreation of the situation?

II. The Performer

- Control of performance?
- Believable attitudes?
- Gestures that are appropriate and not overacted?
- Appropriate dress (no costumes or uniforms)?

III. The Audience

- Memorable?
- Meaning Clear?

IV. The Performance

- Creation of characters?
- Use of pacing, silence, build?
- General effectiveness?

Judge's Signature

Make copies for each judge in each section.

Prose OR Poetry?: Documenting Your Selection

• **You may use the Dewey Decimal System:** The first three digits of a Dewey Classification number determine a book's class, division, and section for library cataloguing purposes. For example, numbers beginning with 811 Identify American poetry, 812 American drama, and 813 American fiction. (This form may have changed in many libraries, so ask your librarian for assistance.) **Be sure to get a printout of your findings. Hand written or typed information can not serve as proof of the works genre.**

Bibliographic information on specific works, including classification according to the Dewey Decimal System, is available at the Library of Congress Online Catalogue at <http://catalog.loc.gov/>

To access this site follow these steps:

1. Go to the Library of Congress Online Catalogue
2. Click on Subj-Name-Title-Call #
3. Click in the circle to the left of Title
4. Enter the exact title of the material in the search box, then click on search
5. The search results will be displayed. You may be shown several different works with the same title. Make sure you click on the title that corresponds to the material and author you are investigating. There are often sound recordings, videos, and other misleading items in the search results.
6. If the correct title and author appear at the top of the page, click on Full Record
7. Scroll down to the Dewey Classification Number

You may occasionally find a book or anthology that the Dewey System labels as "miscellaneous writings." These books are often collected works of individual authors that are not limited to or chiefly identified with one specific form. You may also encounter a book, published by a small press, which has not been assigned a Dewey Decimal number. In such cases, it is necessary to ask the following questions to identify the material's classification.

• **Does any part of the book mention its performance by the author?**

Some texts are prefaced with a notation about their original performance as a work of Theatre. For example, the performance piece "Shimmer" follows a paragraph that states,

" . . . Shimmer was first performed by the author on January 5, 1988 . . . Among other awards he has won for Shimmer are the 1988 Drama Critics Circle Award for Solo Performance in San Francisco and a 1989 New York Dance and Performance Choreographer/Creator Award."

Even though the text is written in a prosaic, paragraph form, the introduction clearly establishes the work as a piece of Performance Literature. **Dramatic monologues, or any work that is classified as a Dialogue or Monologue, are not acceptable in this contest.**

• **Does the piece contain stage directions?**

Stage directions are instructions to the actor which are usually written in italics. They also help the reader of drama understand the text and story, serving a similar function as narration in a work of prose. The presence of stage directions can help you establish a piece as a work of drama. **DRAMA EXCERPTS MAY NOT BE USED IN PSIA PROSE OR POETRY INTERPRETATION CONTEST.**

• **Are there any published articles, reviews, or interviews which clarify the genre of this particular work?** Newspapers and Magazines often review or analyze works of literature. Articles found in these periodicals can give you insight into a particular book's content and form.

• **Do I have the correct original source?** Many works of literature are published in more than one form. For example, John Irving's *The Cider House Rules* is available as a novel, a play, and a screenplay. A cutting from the novel would be an acceptable prose selection. The other two literary versions of the story could not be used in PSIA competition.

Make copies of your findings to bring to competition. You will be required to present your finding to the Contest Director and/or judge, or be disqualified from the contest. Handwritten proofs will not suffice for documentation.