



GENERAL INFORMATION FOR JUDGES

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

The Evaluation, also known as the "Critique Sheet," is written separately for each participant on a specific Google form. These forms may be completed at your convenience, but completed forms must be submitted by Sunday afternoon. Note: Please do NOT complete these forms DURING a performance/speech, as this will distract you from the actual performance / speech. For each event, the form provides individual criteria in order to make evaluations more consistent. Space is provided for comments in each area. Please always make sure that the score for the performance is recorded. The explanatory notes for each event and the critique sheet itself will familiarize you with the criteria and the special nature and demands of each event. In general, judges' comments on individual criteria should provide constructive criticism and encouragement to participants in order to help them improve in the future. These comments form the basis on which participants and their coaches will work to improve future tournament performances, and therefore their importance to students and teachers cannot be overemphasized.

During each round of Sweepstakes Events (Duet Acting, Group Discussion, Impromptu Speaking, Original Oratory, and Oral Interpretation), participants are scored on a scale of 1 to 7. Half points only may also be awarded. It is important that you view this scale in proper perspective - it is rare for PFA tournament participants to be graded 2 or 1 (see below). In case a judge feels that a performance should be disqualified, he/she must consult a tournament official (see below).

In broad terms, points reflect the following standards:

7 = exceptional in all respects, in a class by itself, and definitely finals material.

6 = excellent performance, deserving to be in the finals.

5 = very good, a fine job, a possibility for the finals.

4 = good, a competent performance.

3 = lacking in some qualities expected in the event.

2 = poor; serious problems of material or presentation which mar the performance.

1 = very poor, not of tournament quality.

Disqualification: Judges **MUST** consult a Tournament Official about the possibility of disqualification.

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

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

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

STEP-BY-STEP GUIDE TO GOOD JUDGING

1. When you arrive at the school for the first time, go to the Judges' Sign-in Room to check in, and get a folder and a badge.
2. Confirm your timetable; check the events board regularly for changes.
3. Go to your assigned room at least 5 minutes before the event is scheduled to start.
4. Ensure that you have a seat in the front. Ask someone to move if necessary.
5. Ensure that the Timekeeper delivers an envelope (with the participants' list), and confirm that the correct participants are present in the room before starting.
6. Ask everybody to turn off their cell phones (remember your own) and ensure that all are aware that no photos or recordings are allowed during performances.
7. No-one should leave the room before the end of the event unless there is an overriding reason, in which case this should be done during a break, i.e. between two performances. No-one should leave the room under any circumstances during Impromptu, Group Discussion or Debate rounds.
8. If you wish to leave the school after you finish judging an event, please go to the Judges' Sign-in Room to check out. If you can stay on, please help yourself to some refreshments in the Judges' Room, staying there or nearby so that you may be called upon you are needed for a last-minute judging assignment. We are most grateful for your help and will try not to schedule you for more than two consecutive rounds unless you have requested that we do so or if we are in desperate need of a judge.
9. Complete a critique sheet for each participant. Please remember that the critique sheet is very important feedback for students and coaches and therefore should be completed with great thought and sensitivity. You should also ensure that the comments you make clearly reflect the score you have awarded. Completed critique sheets should be submitted via the Google form no later than Sunday afternoon.
10. Participants or coaches sometimes approach judges for feedback, but please refrain from making specific comments or revealing scores. If you feel comfortable responding, make sure your comments are general and tactful and do not indicate a possible score. Any problems should be reported to a tournament official.

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

Duet Acting, Oral Interpretation, Oratory: After the door is closed, the senior judge should call the numbers of the participants to check that everybody has arrived. If anyone is missing the Timekeeper should be asked to report this to a tournament official and act according to information received. The order of performance is the order on the ballot. Ask the first participant to begin. When the first participant finishes, the judges ask the Timekeeper for the time of the performance and note it down, then assign a score to the performance and note it down as well. The judge asks the next participant to begin and so on. After the last participant has finished, the judges ask the participants and audience to leave the room, at which time they must complete their own ballots (with times and scores), and submit them before leaving the room. Judges should not confer about the performances until after the ballots have been completed and submitted. The Timekeeper cannot leave until he/she has checked all ballots have been submitted. If judges are unable to access the electronic ballot, they should ask the Timekeeper for support and a device through which they can submit the ballot.



Group Discussion: After the door is closed, the senior judge should call the numbers of the participants to check that everybody has arrived, and arrange the order they are seated in accordance with the order their names appear on the ballot. A tournament official will deliver the topic and the participants have five minutes to read and prepare. They may have both sides of one prepared A4 sheet and one blank sheet for making notes during the discussion, both of which they will show to the judges before the round begins. The Timekeeper will tell them to begin and will give them a warning five minutes before the 40 minutes are up. After the discussion has ended, the judges ask the participants and audience to leave the room, at which time they complete their own ballots, and submit them. Judges should not confer about performances until after the ballots have been completed and submitted. The Timekeeper cannot leave until he/she has checked all ballots have been submitted. If judges are unable to access the electronic ballot, they should ask the Timekeeper for support and a device through which they can submit the ballot.

Impromptu Speaking: A tournament official will deliver the topics and announce when the round may begin. The topic envelope should be placed on a desk at the front of the room. The senior judge should then ask the Timekeeper to go to the holding room and fetch the first participant on the ballot. In coordination with the Timekeeper, each participant should then be given 30 seconds to read and select a topic (during which they may not take notes); a further 60 seconds to write notes; and three minutes to deliver their speech. When each participant has finished, judges should ensure that the speaker remains in the room, note down the time and score on the ballot, and ask the Timekeeper to fetch the next participant. Judges, participants and the audience must remain in the room as quietly as possible after the final participant has finished until the end of the round is announced by a tournament official. When the round is over, the judges ask the participants and audience to leave the room, complete their own ballots and submit them. Judges should not confer about performances until after the ballots have been completed and submitted. The Timekeeper cannot leave until he/she has checked all ballots have been submitted. If judges are unable to access the electronic ballot, they should ask the Timekeeper for support and a device through which they can submit the ballot.

Debate: The senior judge should confirm that all team members are present and ready to begin. The motion under debate and the participating teams should be written on the board. After any discretionary preliminary remarks, in consultation with the Timekeeper, the judge starts the debate by inviting the first speaker to take the floor. After each speech, the senior judge should invite the following speaker and so on. Apart from this, the judge's role is to arbitrate briefly in the event of any serious disputes or Points of Information outside the allotted time. When the round is over, the senior judge may invite the debaters to cross the floor, and then ask the participants and audience to leave the room, at which time they discuss with their panel to, if possible, reach a consensus decision, and complete the ballot, and submit it. In case of disagreement, a vote may be called by the senior judge. If there is an even panel, the senior judge's vote will count as double. The Timekeeper cannot leave until he/she has checked that the ballot has been submitted. In certain rounds, participants may be called back into the room for Oral Adjudication, which should always be as brief as possible so as not to delay the next round.

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



DEBATE RULES SUMMARY

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

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

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

Points of information are offered between the 2nd and the 6th minute of the six first speeches. No Points of Information may be offered during reply speeches.

Roles of speakers:

1st Proposition:

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

1st Opposition:

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

2nd Proposition:

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

2nd Opposition:

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

3rd Proposition:

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

3rd Opposition:

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

Opposition Reply Speech:

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

Proposition Reply speech:

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



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

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

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

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

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

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

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

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

Roles of Speakers:

First Speaker for the Proposition

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

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

First Speaker for the Opposition

- a) Accepts or challenges the definition.
- b) States the case line of the opposition.
- c) Attacks the main line of argumentation of the proposition.
- d) States the arguments of the opposition.
- e) Analyzes the majority of the arguments. The rest are analyzed by the 2nd speaker in his/her extension of the case.
- f) May summarize the speech.

The first opposition speaker should ideally finish the rebuttal in 2-3 minutes and then move on to the analysis of the arguments. Some experienced debaters can do the rebuttal along with the analysis of the arguments. Generally, it should be noted that the role of the first opposition speaker is mainly constructive. A challenge of the definition should be made only when the definition is irrelevant or too specific. When challenging the definition, the opposition does not merely reject the definition but also adds more matter to the case.

Second Speaker for the Proposition

- a) Rebutts the arguments of the 1st Opposition speaker. This should ideally take 3.5 minutes.
- b) Moves on to the extension of the Proposition case. This should take 3.5 minutes.
- c) May summarize the speech

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

Second Speaker for the Opposition

- a) Rebutts the arguments of both the first and second proposition speakers. This should ideally take 3-4 minutes
- b) Moves on to the extension of the Opposition's case. This should take 3-4 minutes.
- c) May summarize the speech.

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

Third Speakers (Proposition and Opposition)

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

Reply Speeches (Opposition and Proposition)

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

Points of Information

- Points may be offered after the first minute and before the last minute of the speech. No points are allowed during reply speeches. Each debater should offer 2-3 points during every speech-of the opposing team, except reply speeches.
- Every debater, when delivering a speech, should accept at least 2, but no more than 3 points. Accepting more than 3 points will probably detract from the speaker's line of argumentation. If a debater is offered few points, they should not be penalized for not taking enough points.
- A good speaker will lose marks for strategy if he/she asks few and/or accepts few points of information.
- Similarly a weak speaker may get a higher grade for strategy if he/she offers good points.
- Constant offering of points (e.g. one every 10 seconds) should result in a lower score for strategy.



DEBATE BALLOT

Round: _____

Room: _____

Motion: _____

Judge: _____ Timekeeper: _____

Proposition Team Number:

Opposition Team Number:

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

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

Winning Team Number Opp / Prop (Circle one)

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

Judge's Signature

DEBATE CRITIQUE SHEET



Round: Judge: Motion:.....

<u>Proposition team:</u>		<u>Opposition team:</u>	
1:.....	Score:	1:.....	Score:
2:.....	Score:	2:.....	Score:
3:.....	Score:	3:.....	Score:
S:.....	Score: <u>.....</u>	S:.....	Score: <u>.....</u>

Proposition

1st:.....

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2nd:

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3rd:

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Summary:

Opposition

1st:.....

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2nd:

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3rd:

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Summary:

SAMPLE BALLOT

(for all Sweepstakes events: Duet Acting, Group Discussion, Impromptu Speaking, Original Oratory and Oral Interpretation of Literature)

THIS IS ONLY A SAMPLE – the Google form Sweepstakes ballot is to be submitted by the Judges within 10 minutes following the end of the round, and before leaving the room. Critique sheets for each participant are to be submitted by Sunday afternoon. They will be sent to school head coaches following the conclusion of the tournament.

Event:

Round:

Judge:

Timekeeper:

Room:

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

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

SCORES: Using the scale below, each Judge gives a score to each performance. The participants in a round may be given any combination of scores. For instance, in a room with seven participants (or pairs of participants), there may be two 3’s, one 5.5 and four 4.5’s. There may be no 6’s at all or there may be two or more 6’s.

The participants are **not ranked** but rather **each performance is scored according to this scale:**

- 7 = exceptional in all respects, in a class by itself, and definitely finals material.
- 6 = excellent performance, deserving to be in the finals.
- 5 = very good, a fine job; a possibility for the finals.
- 4 = good, a competent performance.
- 3 = lacking in some qualities expected in the event.
- 2 = poor; serious problems of material or presentation mar the performance.
- 1 = very poor, not of tournament quality.

Z = disqualified. Judges **MUST** consult a Tournament Official about the possibility of disqualification.

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

DO NOT ANNOUNCE YOUR DECISION TO PARTICIPANTS

Participant Numbers	Time	Score

DUET ACTING

NOTES TO JUDGES

- Definition:** A duet is defined as an excerpt from a full or one-act play, although original pieces are also allowed. The performance must be a self-contained unit; should more than one scene be performed within the duet, some form of transition should link the scenes into a whole. Pieces must be classified as either comic or dramatic, as they are judged separately.
- Introduction:** This may vary from an integral part of the act itself to a brief setting of the scene; choice of introduction must be assessed in each individual case on the basis of clarity and appropriateness.
- Choice of Material:** It is important to bear in mind that the demands of the material should be appropriate to the maturity level and skills of the performers. Judges should also take care not to be swayed by audience reaction. For example, easy comedy may produce loud laughter, but this does not necessarily indicate quality of performance or interpretation. Absurd or satirical pieces may evoke more subtle responses.
- Presentation:** Participants should be judged on how successfully they establish and sustain characterization. Although it is customary for a duet to involve two roles, this does not preclude its having more than two. In such cases, the duet should be judged on the basis of how effectively the two performers carry this off. In any case, the duet should be balanced between the two performers, with neither one dominating the scene. Close attention should be paid to the actors' facial expressions, use of voice, gesture, movement and interaction.
NOTE: *Judges should remember that, while some of the performances may be outstanding, based on dedicated rehearsal and polishing, none of the performers are professional actors, and performances should not be judged to this standard.*
- Restrictions:** No props (with the exception of two chairs), costumes, or special make-up are allowed. Students should take care to wear ordinary clothes, which they may touch, but not alter in any way. They must employ pantomime to create an impression of any additional objects or apparel required by the scene.
- Time:** The time limit is 9 minutes including the introduction. A piece that runs over 9' 10" cannot receive a score of over 5 unless the delay was caused by audience reaction. Minimum time is set at 7 minutes. Duets of less than 7 minutes cannot receive a score of over 5.
- PLEASE NOTE:** *English is the language of the tournament, but you will hear it spoken in its many forms, both native and non-native. For this reason, a standard for "accent-free" English cannot be set. You will hear participants with American, Greek, British, Arabic and other accents. Communication is the goal, and the variety of speech is discounted unless it seriously interferes with accomplishing this goal.*



DUET ACTING CRITIQUE SHEET

Round: Judge: Time: Score:

Participants: Title:

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

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

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

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

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

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5. **Overall effectiveness**: Credibility, impact.

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Additional and/or general comments on the duet:



GROUP DISCUSSION NOTES TO JUDGES

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

Materials: Groups will be presented with a task which entails a hypothetical problem that requires a solution. Problems could relate to a current issue on a local, national or international level. A sample discussion task is: "You are members of an international committee that has been asked to discuss the advantages and disadvantages of space travel for individuals. Decide on whether this form of tourism should be developed." Each participant may use both sides of one sheet of A4 paper with prepared notes. During the discussion they may take notes on a clean sheet of A4 paper.

- **NOTE: No extras, such as Post-It notes, or anything similar, are allowed. Participants will be asked to show their sheet of prepared notes to the Judges before the discussion begins.**

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

Time: The group has five (5) minutes to think about the task and choose one (1) sheet of paper from their prepared notes. The discussion itself lasts around 40 minutes (so total of 45 minutes). There is no limit on the time given to individual contributions unless the group decides to impose one. The timekeeper should inform the group when 35 minutes of discussion have elapsed, i.e. when they have 5 minutes left.

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GROUP DISCUSSION CRITIQUE SHEET

Round: Judge: Score:

Participant: Topic:

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

1. **Analysis - Organization:** Identification of problem; clarification and proposed solutions; tying in with or summarizing others' contributions; logical organization of remarks.

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

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

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Additional and/or general comments:



IMPROMPTU SPEAKING NOTES TO JUDGES

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

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

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

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

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

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

Time: The maximum time of the actual speech is 3 minutes. Speeches of less than 2 minutes or more than 3' 10" cannot receive a score of more than 5.

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IMPROMPTU SPEAKING CRITIQUE SHEET

Round: Judge: Time: Score:

Participant: Topic:

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

1. **Organization:** Adequate introduction, main ideas apparent, transitions clear, appropriate conclusion.

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2. **Content:** Choice of topic made apparent early on; significant main points selected and elaborated on meaningfully; continuity of thought expressed through unity and clarity.

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

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Additional and/or general comments:



ORIGINAL ORATORY NOTES TO JUDGES

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

Introduction: The introduction should catch the attention of the audience. It may be a quotation, a rhetorical question, an illustrative anecdote, or anything that arouses the interest and concern of the listeners. The main point/idea (thesis) should be made obvious.

Main Body: The body of the speech should develop and support the thesis raised in the introduction. Supporting details may include facts and figures, illustrations, specific instances, etc. The body of the speech should have a clear structure. It may begin with the most important point and go on to the least important, or it may begin with the least important and lead to the most important point. The speaker may choose to use a chronological order and begin at a point in time and go forward or backward. He/she may want to use the cause/effect type of reasoning, but should clearly and logically point out why this issue needs to be addressed. Quoted material may not be more than approximately 10% of the speech and the source of these quotes must be cited as part of the speech.

Conclusion: The conclusion should serve to summarize main points clearly and make a final impact on listeners.

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

IMPORTANT NOTE - In this age of readily-available material on the Internet, it is important to be vigilant about the possibility of material that is not original. In the event that a Judge suspects that this is the case, and **ONLY AFTER THE BALLOTS HAVE BEEN SUBMITTED**, this Judge should inform the other Judges and immediately together find a Tournament Official to discuss and resolve the matter.

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



ORIGINAL ORATORY CRITIQUE SHEET

Round: Judge: Time: Score:

Participant: Topic:

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

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

2. **Content and Development of Ideas:** Evidence of critical thinking; fresh and challenging approach to the subject; adequate use of re-statement, illustration, and evidence.
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3. **Organization:** Adequate introduction and conclusion; clear structure with logical sequence of thoughts; clear transitions.
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4. **Delivery:** Poise, eye contact, sufficient variety and emphasis; suitable movement, facial expressions, gestures. Fluency, enunciation and projection. Wording direct, accurate, vivid, and forceful.
.....
.....

Additional and/or general comments:



ORAL INTERPRETATION OF LITERATURE

Notes to Judges

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

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

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

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

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

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



ORAL INTERPRETATION OF LITERATURE CRITIQUE SHEET

Round: Judge: Time: Score:

Participant: Title:

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

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

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2. **Clarity of delivery:** Was the piece easy to follow? Was it read and articulated well? Was there good use of prosodic features, i.e. pausing, intonation, stress and voice modulation?

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3. **Contact with audience:** Without losing contact with the text, did the participant maintain eye contact, use purposeful body language and facial expression without it becoming a 'theatrical performance'?

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4. **Overall effect:**

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Additional and/or general comments: