Maine Forensic Association Speech Handbook

Revised January 2017

The Maine Forensic Association Speech Handbook addresses guidelines for MFA-sponsored events only. While most events follow National Speech and Debate Association (NSDA, formerly NFL) or National Catholic Forensic League (NCFL) guidelines, there are some details unique to the Maine District. For full rules and regulations regarding the MFA, see the MFA By-laws. Questions about specific NSDA and NCFL events should be directed to the District Chair of those respective leagues and the published information on speechanddebate.org and NCFL.org.

This document provides guidelines for coaches, competitors, and judges. Rules are annotated as (rule) and correspond directly to the by-laws. All other criteria should be considered accepted practice based on NSDA rules and guidelines, NCFL rules and guidelines, and national and district trends. Competitors and coaches should note that judges are granted discretion as they see fit.

A best practice for competition should answer "yes" to all these questions:

- Is the presentation ethical (i.e. original in arrangement and performance)?
- Is the competitor embodying the MFA Code of Ethics?

Does the strategy enhance the piece rather than detract?

Material selection

Source selection and cutting is the prerogative of the student as long as it is within NSDA published guidelines. Appropriateness for high school audiences should be considered and judgment in regard to literary merit should be encouraged. It is the affirmative obligation of all coaches to ensure that all materials presented in interpretation and reading events must be available and readily accessible to all members of the league with an ISBN, ISSN, or IFFN, or eBook Number and Library Name. Pieces not meeting selection criteria will be ranked last in round and will not break to finals. In ranking or evaluating selections presented, judges should set aside personal preferences and evaluate the piece as it meets the criteria of the category. Judges may comment about the use of objectionable material for the students' edification. (9/2016)

Selections from Previous Years

Speakers may not use a selection they presented from a previous year.

Double-entry Sourcing

If a student is double-entered:

- Speakers may not use the same source for more than one event within a single tournament.
- For original events within a single tournament, a competitor's subjects must be unique, including minimal reuse of citations.

Interp and Reading Event Materials

Adaptations to materials used in the interp (HI, DI, Duo) and reading (OIL, ODec, POI) events may be used for the purpose of transition only. The gender stated by the author must be honored, but a female contestant may play a male role, and a male contestant may play a female role.

Selections must be "published-printed [i.e. have an ISBN or Library of Congress number] novels, short stories, plays, poems, or other printed-published materials" (speechanddebate.org). Adaptations such as insertion of connecting phrases, names, etc. shall be for the purpose of continuity only.

In alignment with the NSDA, (09/2016)

- PDF publications must be published, unaltered & commercially or professionally available.
- In alignment with the NSDA, PDF publications from TED Talks are allowed for those presentations that have official transcripts posted on the TED website. Any lectures that do not have an official TED transcript are disallowed.
- Transcripts of videos or podcasts are not allowed unless transcripts are published by the producing organization.

See https://www.speechanddebate.org/rules-forms-manuals/ for more information.

Scripts

Ideally the script is held in a small black 5 in. x 8 in. binder available at an office supply store (often by special order), and opened like a book from left to right. While this style binder is not required, it is accepted as the most unobtrusive tool for presentation.

Binders may never be used as a prop or noisemaker in any event with the exception of Program Oral Interpretation (POI)

The following category may never use a script (rule) else last place:

- Storytelling

Categories that require scripts all season include (rule):

- Novice Poetry Reading

- Novice Prose Reading
- Oral Interpretation of Literature
- Program Oral Interpretation

Categories that allow optional script use all season include (rule):

- Original Works

Categories that allow optional script use after November include:

- Oratorical Declamation (also optional lectern)

Categories may not use a script (or note card as in Extemporaneous Speaking) after November **else earn penalty of final ranking in the round** (rule):

- Dramatic Interpretation
- Duo Interpretation
- Extemporaneous Speaking
- Humorous Interpretation
- Informative Speaking
- Original Oratory

Introductions

Nearly all events require an introduction that includes the name of the selection and the author. The purpose of the introduction is to not just provide necessary background material, but engage the listener. These events include:

- Dramatic Interpretation
- Duo Interpretation
- Humorous Interpretation
- Novice Poetry Reading
- Novice Prose Reading
- Oratorical Declamation
- Original Works
- Program of Oral Interpretation
- Storytelling

It is not uncommon for introductions during interpretation and reading events to be inserted after a 30-second to one-minute teaser. When using a teaser, presenters should clearly delineate between the piece and the introduction through appropriate pauses, pops, or other transitions.

By their nature as original events, the following events should build an introduction into the natural flow of the speech:

- Extemporaneous Speaking
- Informative Speaking
- Original Oratory

Timing and Grace

Each event must fall between a minimum and maximum length of time. All events must be five to ten minutes in length with the exception of:

Extemporaneous Speaking   3 minute minimum and 7 minute maximum

Every event grants a 30 second grace period on either end of the time requirements. If a speech falls outside the grace period, it **may not be ranked first**. Judges should *not* stop a speaker until a competitor has spoken a full 45 seconds beyond the maximum (i.e. at 10 minutes 45 seconds for a 10 minute event).

A judge may only provide time signals in Extemporaneous Speaking.

Presentation Skills

All events call for basic presentation skills in:

- Body language
- Vocal control
- Volume (loud/soft)
- Rate (fast/slow)
- Diction (word choice in introductions and original pieces)
- Enunciation (clarity of words)
- Pronunciation (accurate emphasis and sound of words)
- Rhythm (general flow)
- Originality within the constraints of each event

Decorum

Competitors are strongly encouraged to participate with positive decorum, which starts before a competitor arrives at the competition room. Competitors may not be in a room unless a judge is present. When in the hallways, all tournament participants should maintain a respectful volume as competition may be occurring in nearby rooms.

It is at the judge's discretion to penalize competitors for violation of suggested decorum, but strongly encouraged that the judge justify any such decisions in writing on the ballot and report the behavior to Tabulation.

Fair and Ethical Practices

In summary of the MFA Code of Ethics, all tournament participants are expected to be respectful, honest, compassionate, responsible, fair, and courageous. In addition, participants should follow event and tournament rules and guidelines.

Social and Sportsmanlike Etiquette

Beyond the MFA Code of Ethics, there are specific expectations that apply to all individuals at a competition. During rounds and in between presentations:

- All communication devices should be silent and stowed.
- Competitors should not engage in conversation beyond what is necessary to run a successful round.
- Participants and audience members are expected to remain in the room for the duration of the round.
- Double-entered competitors should ask to be excused from their first event to compete in their second event.
- Double-entered competitors must remain in the room of their second event until the completion of the round.
- Extemporaneous Speaking students should, upon closing, immediately excuse themselves from the room.

Professional Attire

Students should aim to "dress for success" from the start of competition through the end of the awards ceremony. We strive to emulate the attire at national competitions, which is suits, usually black. At minimum, students should follow school dress codes and look as they would for a professional job interview.

Props, Costumes, and Furniture

No costumes or props are allowed, except in Storytelling (propping and costumes encouraged) and Program of Oral Interpretation (binder may be used as a prop). No chairs or stools are allowed, except in Storytelling. No lecterns, podiums, or music stands are allowed, except in Oratorical Declamation (optional use of a podium or lectern after November).

"Propping" is classified as using any physical object including those on the body to enhance a piece. For example, if a character is shown inserting a hand into a pocket, the speaker should not use his/her own pocket, but rather should mime the gesture outside any existing pocket. Ambiguous violations are evaluated on the judge's discretion and should be clearly noted on the ballot.

"Costuming" is signified by any piece of clothing outside of traditional decorum that clearly relates to or enhances a piece. Ambiguous violations are evaluated on the judge's discretion and should be clearly noted on the ballot.

Ballots and Comments

At the end of the round, the judge should complete and submit a master ballot, which requests only the title and ranks. Submitting the master ballot as soon as possible after the end of the round allows tabulation to proceed faster than if the judge waits to finish comments. Before submitting the master ballot, be sure to copy the ranks to the comment ballots. If ranks do not correspond between the master and comment ballots, Tabulation staff will ask you to reconcile.

Upon submitting the master ballot, judges should record as many comments as reasonably allowed on the comment ballots provided. Other sections of the ballots should be completed in full, including competitor code, judge code, reason for rank, and rank.

At no time should a judge provide verbal comments to a competitor while the tournament is in session. If a competitor asks, it is acceptable to provide the length of the presentation.

Other Rules and Guidelines

Definition of Novice

Novice is defined as a first time competitor in any form of forensic competition. Competitors previously from other events (debate or Congress) are not considered Novice. (rule)

Oratorical Declamation is not technically considered a novice event, but is limited to freshmen and sophomore level students.

Singing

Singing is limited to 30 cumulative seconds (rule). Humming or whistling are considered sound effects and are not subject to this time limit.

Dramatic Interpretation (DI)

Dramatic Interpretation primarily follows NSDA guidelines. It is a category for an individual speaker using a piece dramatic in nature. Dramatic Interpretation presentations should create strong, believable characters and a mood conducive to the subject matter. Mood is often enhanced through dramatic pauses and intense emotions. The category allows for movement and dramatization to build vivid scenes, as well as the assumption of more than one persona to establish interaction, relationships, and a complete story.

Time: 5-10 minutes.

Memorization: Memorized after November. Optional script otherwise.

Duo Interpretation (Duo)

Duo Interpretation follows both NSDA and NCFL guidelines; conflicts in regulations should be reconciled at judge's discretion. It is a category for two speakers using a piece dramatic, humorous, or both in nature.

Duo Interpretation presentations should create strong, believable characters and a mood conducive to the subject matter. The category allows for movement and dramatization—sometimes by popping or snapping quickly and simply between characters—to build vivid scenes. Each speaker may assume more than one persona, or speakers may share personas (like the narrator), to establish unique characters, clear interaction, distinct relationships, and a complete story. Speaking roles should be balanced.

Since Duo is not an acting category, partners are challenged to interact and react to one another without looking at or touching each other except during the introduction (rule, speechanddebate.org). At minimum, presenters are expected to stand nearly shoulder-to-shoulder, but use of space and blocking is flexible and encouraged so long as the presenters follow these two rules and maintain a coherent presentation. Broad use of space often detracts from the piece.

Tabulation officials recommend that Duo team members who are double-entered coordinate which event to compete in first based on their posted order. Postings are presented in two columns: teams listed in the left column should attend Duo first; teams listed in the right column should attend Duo after their other event. Single-entered Duo competitors should report directly to their Duo competition room.

Time: 5-10 minutes.

Memorization: Memorized after November. Optional script otherwise.

Extemporaneous Speaking (XT)

Extemporaneous Speaking (Extemp) is both an NCFL and NSDA event. Prompts are divided into United States/Domestic and International/Foreign subjects, which a competitor selects at the start of the tournament. Extemp is a limited-preparation event based around current events. At the start of the round, each competitor is assigned a speaking time. Thirty minutes prior to that time, the competitor selects a prompt or question in the Extemp Prep Room (moderated by a tournament official) and spends the half hour synthesizing a response from published sources (online articles, books, magazines, newspapers, etc.). The response can agree, disagree, or qualify the prompt, but it must follow the accepted structure. Judging evaluates both the synthesis and presentation equally.

Preparation Room Regulations

Prior to tournaments, competitors collect sources in tubs. Tubs may be physical (file boxes with folders, printed articles, newspapers, magazines, and books) or digital (laptop, netbook, tablet, etc. with sources saved to the local storage) and organized at the discretion of the competitor. Sources must be complete articles and complete pages with no notations, "stickies," or comments; highlighting may be only in one color per document. A topical index document is acceptable so long as there are no notations. Use of a generated digital index (e.g. Spotlight, Windows search, Google Desktop) to search keywords in filenames or content is not acceptable. No other manipulations are allowed. Access to outside information the internet, cell phones, and smart phones is prohibited.

During preparation, competitors may not consult with one another. Students, especially from the same school, may share evidence, but not discuss topics or arguments during the round.

Competitors using digital archiving devices should note that tournament hosts cannot guarantee access to power during the tournament and should plan accordingly.

Each competitor may write on the front and back of a 3×5 note card whatever deemed necessary to prepare. That note card may be used as a script within the competition room prior to December. Pre-written arguments or speeches are not allowed. It is good practice to include no more than 50 words per note card to avoid it looking and sounding like a script.

Competition Room Regulations

Judges for Extemporaneous Speaking must be in the competition room at least 15 minutes prior to the start of the round. Competitors will enter the room, present, and excuse themselves from the room one at a time and in specific order at seven minute intervals. The prep room official ensures that competitors do not enter the competition room or speak out of turn. Because Extemp is a strictly-timed event, significantly delaying the start of the next competitor's speech may affect the fairness of the competition. In other words, judges should be prepared to receive competitors immediately.

Upon entering the room, the competitor should share the prompt with the judge and wait for the judge's signal to begin. When a competitor completes the presentation, he/she leaves the room prior to the entrance of the next competitor.

Time Signals

The judge should offer to provide time signals.

Time signals are often given showing fingers for the number of minutes remaining, a 'C' for 30 seconds remaining, and a fist when the countdown reaches zero. When a judge shows a fist, the competitor understands that only the 30 second grace period remains.

Evidence

Presentations should ideally include at least two sources per point or a minimum of six sources overall. Sources should be authoritative, timely, and relevant. Citations should include title and date of publication, and accreditation of primary information (i.e. author, researcher, theorist, thought leader).

Organization

While there is no hard-and-fast rule for organization, common structure is 1-3-1 (introduction, three points, and a conclusion). Variations may be used, but there must be an introduction and conclusion. Physical sign-posting may need to be adapted accordingly.

Introductions must include the exact iteration of the prompt or question, a clear thesis statement, and an outline of points that will be addressed. Beyond that, introductions should be engaging and thoughtful.

The overall speech should remain on topic as clear, cohesive, and coherent, and use verbal sign-posting to signify the flow of information. For a complete argument, the speaker should include adequate reasoning and evidence to support all claims.

Sign-posting

Sign-posting can be displayed both verbally and physically. While not required, it is often encouraged as an aid to speech structure and organization, meant to guide the audience through the speakers introduction, arguments and conclusion.

Verbal sign-posting is used to make the organization of the presentation absolutely clear. It is common to hear the actual words "My first point…", "My second point…", "My third point…", and "conclusion." The more creative (while still clear) the integration, the better.

While verbally sign-posting, a speaker may also physically move and/or gesture to signify structure. There are individual variations but the general form starts with the speaker standing central to the audience while introducing the speech. While transitioning to the first point, he/she takes a few casual steps to the right, where he/she remains until transitioning to the second point, which occurs back in the center. The third point then takes place to the left, and the conclusion back to center. Variations are common and should not be penalized unless deemed unsuccessful.

Time: 3-7 minutes.

Memorization: Memorized after November. Optional 3×5 note card, handwritten otherwise.

Humorous Interpretation (HI)

Humorous Interpretation primarily follows NSDA guidelines. It is a category for an individual speaker using a piece humorous in nature.

Humorous Interpretation presentations are not stand-up comedy, but rather stories that create vivid characters and a funny mood conducive to the subject matter. The category allows for movement and exaggeration—often by popping or snapping quickly and simply between characters—to build complete scenes, as well as the assumption of more than one persona to establish interaction, relationships, and a full story.

Time: 5-10 minutes.

Memorization: Memorized after November. Optional script otherwise.

Informative Speaking

Informative Speaking primarily follows the NSDA guidelines.

Informative Speaking is a presentation written and performed by the student. Informative requires students to balance that content with delivery and style. Students in Informative must be articulate, engaging, and smooth with their delivery at both a vocal and physical level. The purpose of the event is to inform and educate the audience on a topic of significance. Students are encouraged but not required to employ the use of visual aids in the performance.

Structure

While Informatives are all different, the structure should provide a framework for the audience to understand the topic. Each main point should explore a specific aspect of the topic the student is presenting. Research is a very important component in Informative. All claims should be backed up with evidence that verifies the information the speaker is conveying. If a student has presented two or three components of the topic in an educational and logically sound manner, it is likely they have displayed an adept command of structure.

There are three key areas to consider when evaluating an Informative: relevance, relatability, and originality.

Relevance

To assess the relevance of the speaker's Informative, focus on the timeliness of their topic. Gauge whether the student has done an adequate job of explaining why this topic should be discussed at this point in time. This can happen in a multitude of ways. Pay attention to how the topic is framed within the speaker's introduction. If the thesis of the Informative speech enables you to understand why this topic should be examined now, then they have accomplished a significant goal.

Relatability

Relatability is how the speaker connects the audience to the topic. The speaker should use inclusive rhetoric, giving the audience the sensation that they are affected by the topic. Logical evidence supporting this sentiment should be given throughout the speech. Judges should consider whether they are personally educated and examine whether they feel the student educated the audience.

Originality

When evaluating originality, it is important to note that there are few truly original topics. Instead, consider how inventively the speaker addresses the topic. Judges ought to consider whether the rhetoric is unique, as well as how new and exciting the approach is to the topic.

Visual Aids

Students may or may not use audio/visual aids within their Informative speech. If used, the student is expected to set up visual aids in an expedient manner. Students cannot use electronic equipment (anything requiring a power cord, battery or solar power to operate) or any banned material (guns, controlled substances, etc.) as a visual aid, nor can they use live animals or another person. Items of dress put on and/or removed for illustration during the course of the presentation are considered costumes and may not be part of the

contestant's presentation. Visual aids should contribute to the audience's understanding, emphasize information, and provide a creative outlet that augments the content of the Informative speech. If a student has included a visual aid that is justified and interesting, than they likely have effectively incorporated a visual aid into their speech.

Time: 5-10 minutes

Memorization: Must be memorized after November.

Oral Interpretation of Literature

Oral Interpretation of Literature description is taken from NCFL guidelines.

Oral Interpretation of Literature is an event of alternating rounds of Prose Reading and Poetry Reading. Tabulation flips a coin at the beginning of the day to determine how rounds alternate. As a result, the speaker prepares two programs substantially different in content, author, and/or original source. One program shall be published prose; the other, published poetry. Each program shall consist of a single piece, a cutting, or a collection of short pieces united by author or theme.

If using a collection of pieces, all titles and authors must be cited. If questioned, the genre of the selection must be specified in the original manuscript or must be verifiable by a simple Internet search. The literature chosen may include any form of prose or poetry, fiction or nonfiction. Drama, including theatrical monologues, is prohibited. Lines attributed to one character in the published source must not be attributed to another character in the performance. The author's words as published in the literature must not be altered for the presentation with the exception that cutting is permitted. Movement and gestures, if used, should be appropriate to the selection. They should emphasize vocal variety and facial expression to enhance the literary interpretation. Each program must contain an introduction for purposes of explication, setting, or selection transitions.

Even if the piece is memorized, the competitor should occasionally reference the script as if reading.

Time: 5-10 minutes.

Memorization: Always scripted.

Oratorical Declamation (ODec)

Oratorical Declamation is derived from NCFL guidelines. Entrants may be of freshmen or sophomore standing only. Selections must be a cut or fully intact, publicly delivered oration; the selections often come from historical orators or events. Speakers must present the speech without mimicking the original delivery, but rather interpreting the selection with their own vocal nuances and style that complement and enhance the purpose and message. The selection allows for dramatic vocal interpretation, gestures, and movement.

A lectern or podium will be provided for all speakers, but is optional after November. The introduction must additionally include the time and place at which the speech was originally delivered, and name the original speaker.

Time: 5-10 minutes.

Memorization: Scripted with lectern until after November, then both optional.

Original Oratory (OO)

Original Oratory is based on both NSDA and NCFL regulations. Competitors craft an argument using evidence, logic, and emotional appeals. Pieces are informative or persuasive in style and written fully by the competitor prior to competition on any appropriate subject. The piece should discuss subject matter intelligently, originally, and interestingly. Topics may alert the audience to a threatening danger or strengthen devotion to an accepted cause. More successful speeches tend to have a call to action that is tangible and actionable on the part of the individual audience member. Judges should evaluate both prose and presentation equally.

Evidence

Presentations must be truthful and should ideally include at least two sources per point or a minimum of six sources overall. Sources should be authoritative and relevant. Citations should include title and date of publication, and accreditation of primary information (i.e. author, researcher, theorist, thought leader). Any non-factual references should be clearly identified.

No more than 150 cumulative words of the piece may be quoted. Extensive paraphrasing is prohibited. (rule, speechanddebate.org)

Organization

While there is no hard-and-fast rule for organization, common structure is 1-3-1 (introduction, three points, and a conclusion) where point 1 defines a problem, point 2 explains the significance of the problem, and point 3 proposes a solution or call to action. Variations may be used, but there must be an introduction and conclusion. Physical sign-posting may need to be adapted accordingly.

The introductions should have a clear thesis statement and an outline of points that will be addressed. It should be engaging and thoughtful.

The overall speech should remain on topic as clear, cohesive, and coherent, and use verbal sign-posting to signify the flow of information. For a complete argument, the speaker should include adequate reasoning and evidence to support all claims.

Sign-posting

Sign-posting can displayed both verbally and physically.

Verbal sign-posting is used to make the organization of the presentation absolutely clear. It is not uncommon to hear the actual words "My first point…", "My second point…", "My third point…", and "conclusion." The more creative (while still clear) the integration, the better.

While verbally sign-posting, a speaker may also physically move to signify structure. The general form starts with the speaker standing central to the audience while introducing the speech. While transitioning to the first point, he/she takes a few casual steps to the right, where he/she remains until transitioning to the second point, which occurs back in the center. The third point then takes place to the left, and the conclusion back to center. Variations are common and should not be penalized unless deemed unsuccessful.

Time: 5-10 minutes.

Memorization: Memorized after November.

Original Works (OW)

Original Works is a unique MFA category. Pieces are written wholly by the competitor prior to the tournament and, with good taste, may fall under any genre, fiction or nonfiction, or style, excluding the Original Oratory format. Consideration should be given to how well the student carried out genre components. Writing should be evaluated for technical style (clarity, coherence, organization, grammar, sentence structure, etc.), literary technique (metaphor, imagery, parody, etc.), and narrative devices. Presentations can vary widely based on the style of piece the student has written but equal weight should be given to the piece and the presentation.

Time: 5-10 minutes.

Memorization: Optional script.

Novice Poetry Reading (NPO)

Poetry Reading draws on both NCFL and NSDA guidelines. Poetry presentations may be of a single printed-published composition or creative arrangement of multiple printed-published compositions. The strongest arrangements center on a dynamic theme. Presentations using multiple compositions must preserve the

essence of each original poem, but are not limited to presenting each poem one at a time; it is acceptable to intermingle sections of poems for a more creative, thematic, or emotional experience.

The presentation should express ideas, experience, or emotion through sound, rhythm, and meaning by use of voice, gesture, facial expression, and conservative movement. The competitor should demonstrate a clear understanding of the composition and project its meaning, message and tone. Selections may be of all styles and meters.

Even if the piece is memorized, the competitor should occasionally reference the script as if reading.

Time: 5-10 minutes.

Memorization: Always scripted.

Novice Prose Reading (NPR)

Prose Reading draws on both NCFL and NSDA guidelines. Pieces must derive from printed-published fiction or nonfiction short stories, essays, or novels. Prose often draws more on narrative than dialogue. In Maine, presentations should share a story, experience, or emotion by use of voice, gesture, facial expression, and conservative movement. Note that the national circuit has increasingly included dialogue and broader movement, drawing less distinction from interpretation events.

Even if the piece is memorized, the competitor should occasionally reference the script as if reading.

Time: 5-10 minutes.

Memorization: Always scripted.

Program of Oral Interpretation (POI)

Program Oral Interpretation (POI) is a NSDA event which is 10-minute performance that can include some combination of Prose, Poetry, and Drama. All students must have at least two out of the three genres included in their performance. All pieces utilized must be mentioned in the introduction. Programs should be manuscript-based literature substantially different in content, author, and/or original source and united by author or theme.

The focus of the event is development of a theme or argument through the use of narrative, story, and/or characterization.
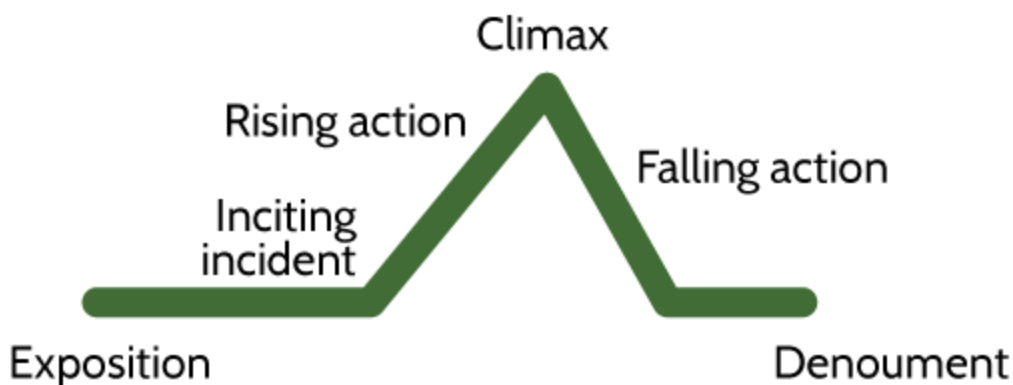
The program should create a compelling performance centered around a theme or idea.

Blocking should enhance the performance, not distract from the story. Movements should be motivated by either internal or external factors. Internal motivation stems from how the character is feeling, while external motivation comes from a physical reaction to external factors.

Characterization reveals the personality of the character through line delivery, vocal, and facial expression, and varying levels of levity and intensity. Each character should adequately represent the genre of literature from which they are drawn.

Even if the piece is memorized, the competitor should occasionally reference the script as if reading. Script can be used as a prop.

Time: 5-10 minutes.

Memorization: Always scripted.

Storytelling (ST)

Storytelling is adapted from NSDA guidelines. Selections are open to wide interpretation, often deriving from oral traditional, fairy tales, folklore, tall tales, mythology, and other historical or tradition-based stories. Presenters must bring a story to life in a natural and entertaining way, but without strict memorization.

Presenters are encouraged to integrate a great deal of dramatization and multiple-characterization through voice, accents, gesture, interpretive movement, props, instruments, and costumes.

Time: 5-10 minutes.

Memorization: Never scripted else last place.

Change Log

Jan. 2017	• Removed event descriptions and details: Ensemble, Poetry Reading, Prose Reading. • Added event descriptions and details: Informative Speaking, Oral Interpretation of Literature, Program Oral Interpretation. • Softened descriptions of sign-posting in Extemporaneous Speaking and Original Oratory. • New chapter: Materials Selection.
Sep 2014	• Effective May 2014: Judges are no longer allowed to provide hand signals to speech students except in Extemporaneous Speaking, in which case they are required to provide hand signals. • Effective May 2014: Ensemble max time was reduced to 10 minutes, with a 30 second grace period. • Added Interp and Reading Event Materials subsection. Added cutting stipulations from NSDA District Tournament Operations Manual. Moved from events descriptions clarification about printed-published works and gender roles. • Clarifications on digital resource "tubs" for Extemp. • Specification of memorization deadlines to "after November," i.e. tournaments held on December 1 require memorization for DI, Duo, HI, OO, Extemp. • Numerous wording tweaks for clarification and convention.