

2011-2012

SPEECH MANUAL





NEBRASKA SCHOOL ACTIVITIES ASSOCIATION
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<http://www.nsaahome.org>

This SPEECH MANUAL has been prepared and designed to provide general information in the administration of this activity. The sections of the Nebraska School Activities Association Bylaws and Approved Rulings related to this activity are included in this Manual.

Debra Velder, Associate Director, is the NSAA staff member assigned to this activity. If schools have questions regarding this activity, they should be directed to her. She can be reached at (402) 489-0386 or dvelder@nsaahome.org.

Key Dates

Date of First Contest: Week 18, Friday, November 4
District Entries Due – Friday, March 2, 2012
District Contests – Classes A – Saturday, March 11
Classes, B, C1, C2, D1, D2 – March 12-15

State Contest

Classes A, B, C1 – Thursday, March 22
Classes C2, D1, D2 – Friday, March 23

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NSAA Bylaws and Approved Rulings Governing Speech

2.1.4 Eligibility Certificates

The NSAA requires member schools to complete an eligibility certificate on all students representing schools in non-athletic activities regulated by the NSAA.

2.12.2.2 Rules Meetings

All head coaches are required to attend an NSAA Rules Meeting annually before the season begins. Failure to do so will result in possible suspension penalties.

Absence from the required rules meeting will result in the following sanctions:

First Offense in Three-Year Period

The head coach will be suspended from coaching in any competition in that activity until

- (1) the head coach attends a make-up rules meeting, if available; or
- (2) the head coach successfully completes the open book test for officials of that activity (70% or higher); and the school's administration verifies that the coach has read all the supporting NSAA, National Federation, and safety information.

During this regular season suspension period, the head coach may continue to coach the team at practices.

Second and Subsequent Offenses in Three-Year Period

The head coach will be suspended from coaching in all NSAA end-of-season play (subdistricts, districts, playoffs, and state competition).

The head coach will be suspended from coaching in regular season competition in that activity until

- (1) the head coach attends a make-up rules meeting, if available; or
- (2) the head coach successfully completes the open book test for officials of that activity (70% or higher); and the school's administration verifies that the coach has read all the supporting NSAA, National Federation, and safety information.

During this regular season suspension period, the head coach may continue to coach the team at practices.

6.1.1 Eligibility of Students

Participation by students in any speech contest shall be governed by the eligibility rules for all activities.

NOTE: Participation for remuneration does not constitute ineligibility.

6.1.2

The following shall apply to member schools and their students that have chosen to participate in the speech activities sponsored by the NSAA:

1. During the school year, a member school shall not participate in any speech competition in Nebraska or any other state unless such competition or meet is sanctioned by the Nebraska School Activities Association.
2. During the speech season, a student shall not participate in any speech competition other than as a representative of his/her school.

The limitations do not preclude participation by a school or its students in the National Speech Tournament as permitted by NSAA Bylaws, or participation by individual students in speech competition sponsored by governmental agencies or organizations such as civic or service clubs.

6.1.2.2

In determining if a school is in violation of permitting students to participate in unauthorized speech competition, the following factors will be considered:

1. Did the coach or sponsor of the speech team organization enter the individuals in the competition?
2. Were school funds used to pay entry fees or any expenses for the individual students?
3. Was school-purchased equipment or materials used by the student?
4. Were the individual students under the supervision of the school while traveling to and from the site of such competition and/or during the competition?
5. Did the individual student actually speak or in any way perform in the speech competition?
6. Was a school name, or a name, which might be interpreted as a school, used? A school in violation of this approved ruling shall be subject to a penalty as set forth in Article 2, 2.11, NSAA Bylaws.

6.1.3 Supervision

The sponsor, coach or authorized faculty member must accompany the team or individuals in all interscholastic competition.

6.3 Length of Season

The speech season is defined as the period of time from the Friday immediately preceding the first Saturday in November to and including the State Speech Contest.

6.3.3 December Moratorium

December Moratorium. There will be five consecutive days in December where there shall be no practice or interschool competition by individuals or teams in any speech activity. The specific dates of each five-day period shall be set by the Board of Control three years in advance.

6.4.1 Participation

Participation in interschool speech competition by any school student shall be limited to two meets per calendar week (Monday through Saturday), with a maximum of twelve (12) meets.

SCOPE OF COMPETITION

6.5.1 Events

Competition under this section shall include:

1. Oral Interpretation of Drama.
2. Duet Acting.
3. Oral Interpretation of Serious Prose Literature.
4. Extemporaneous Speaking.
5. Oral Interpretation of Humorous Prose Literature.
6. Informative Public Speaking.
7. Oral Interpretation of Poetry.
8. Persuasive Speaking.
9. Entertainment Speaking.

6.6.2 Classification of Schools

Schools shall be divided into six classes, with classification based on the enrollment in grades 9-11 according to the enrollment figures submitted to the Department of Education on the fourth Friday of September of the preceding school year.

1. The 32 schools with the largest enrollment are placed in Class A, the next 48 schools in Class B, and the remaining schools registered for speech are divided into four classes with an equal or near equal number.
2. Schools are assigned to a particular district or subdistrict according to the school's geographical location. Available site and facilities will also be considered.
3. Beginning with the school located the farthest west; schools to the east are added until the pre-determined number of schools that are to compose a district is reached. Schools located to the north and south may be selected if total travel distance to a tournament site can be decreased. This sequence continues until all schools are assigned to districts or subdistricts.
4. If a school decides not to compete after district assignments are made, no change will be made in district assignments. If two or more schools decide not to compete, or two or more schools close, consolidate, or enter into a cooperative agreement, the districts may be adjusted to restore a near equal number of schools or to take advantage of a reduction in travel distance.
5. If a school(s) decides to participate in an activity after district assignments are completed, the school(s) will be assigned to a district with the fewest number of schools unless the travel distance is too great, the school(s) will be assigned to the nearest district and the other district assignments will be adjusted.
6. If a school registers late for an activity after district assignments have been made and the number of schools assigned to a district is restricted to a specific number, the school which registered late will be assigned to a district which has fewer than the specified number of schools.

Unisex schools' enrollments will not be doubled to determine official NSAA enrollment figure for classification purposes in speech.

6.6.3 Entries

A school may have a total of **eighteen** entries in a district speech contest, with the breakdown as follows:

6.6.3.1 INDIVIDUAL EVENTS

- 2 entries per school - Humorous Interpretation of Prose Literature
- 2 entries per school - Serious Interpretation of Prose Literature
- 2 entries per school - Oral Interpretation of Poetry
- 2 entries per school - Persuasive Speaking
- 2 entries per school - Entertainment Speaking
- 2 entries per school - Extemporaneous Speaking
- 2 entries per school - Informative Public Speaking

6.6.3.2 GROUP EVENTS

- 2 entries per school - Duet Acting
- 2 entries per school - Oral Interpretation of Drama

6.6.3.3

1. A contestant may enter and participate in two **different** events in speech for district and state competition. These can be either individual and/or group events.
2. An entry form for the district speech contest can be found on the NSAA website. When completed on line one copy will be sent electronically to the NSAA and another copy shall be emailed to the district director. **It is permissible for a school to make a change in an original entry up to the date of the contest.**

6.6.3.4

The entries to the district are to be submitted no later than a fixed date to be determined annually by the NSAA and indicated on the NSAA calendar.

District Entries Due: Friday, March 2, 2012

The entry fees for district speech contests are to be established by each district individually. Entry fees shall be established by dividing the expenses incurred by the host in hosting the contest equally between the participating schools.

6.6.4 Entries

In **Class A** the top four entries in each event from each district will advance to the state contest.

In **Classes B, C1, C2, D1 and D2**, the top three entries in each event from district will advance to the state contest.

Substitution shall not be permitted for a student who qualifies for the State Speech Contest in an individual event. Personnel of group events may be changed.

6.6.4.1

If an individual or team qualifies for state competition through competing in a district meet, that individual or team is expected to compete in the state contest in which he/she or the team qualifies. Unless excused by the Executive Director, the school shall be penalized.

6.7.3.1 Time Limit

If a student fails to meet minimum time limits by more than thirty seconds, the judge shall lower the contestant one assigned rank.

The stopwatch is to begin with the first intentional sound or action and ends when the speaker concludes.

6.7.4.1 Sweepstake Points

Sweepstakes points for the state speech tournament will be based on final round scoring only.

Points shall be scored as follows:

First place	20 Points
Second Place	18 Points
Third Place	16 Points
Fourth Place	14 Points
Fifth Place	12 Points
Sixth Place	10 Points

1. Sweepstakes points for the state speech tournament will be based on final round scoring only.
2. The team with the greatest number of points shall be the sweepstakes winner in each class.
3. The team with the second greatest number of points shall be the runner-up in each class.
4. The winning coach in each class will also be presented with an NSAA award.
5. State championship and/or runner-up speech teams may purchase state medals for their teams through the NSAA.

6.7.5 Protests

Protests regarding the decision of judges will not be heard. Errors in computation, which prevent a qualifier from being placed in the finals, must be brought to the attention of the contest director prior to the beginning of the final round of competition.

When the finals have been completed, team points calculated, winners announced and awards issued, the results are final and no changes can be made in individual placement unless a correctable error is discovered. A correctable error shall be defined as those that involve the following:

1. Mathematical computation errors in individual points affecting placement of the speakers involved
2. Mathematical computation errors in team points affecting team placement
3. Mistakes made in calculation of judge's preference in the final round affecting the placement of the speaker involved

If correctable errors are discovered, students or teams shall receive the appropriate medals or trophies. Trophies and medals awarded at the awards ceremony shall be stripped from the individuals or teams to which they were presented.

The contest director or NSAA Executive Staff may correct clerical errors in team scoring when discovered.

6.8 Selection of Material

Each coach is reminded to select literature that will not offend the moral standards of the community to be in bad taste. It is advisable to eliminate all cursing, profane references to the Deity, and immorally suggestive comments.

Contest Judges

A list of registered judges will be posted for member schools in November.

Future Dates

Opening dates for initial contests in speech for 2011-2012 plus corresponding future dates, are as follows:

Year	First Contest
2011-2012	November 4
2012-2013	November 2
2013-2014	November 8

Video Taping

1. A school may videotape or film sessions in which its school is performing.
2. Prior permission should be received from the host school.
3. Videotaping or filming a session, in which the recording school is not participating, is not permitted.

District Contests

Supervision of Students

Neither a school team nor individuals shall be permitted to compete in a district or state contest unless the team or individual is accompanied by the head coach, school administrator, or a certificated staff member.

Ballots

Ballots to conduct district contests can be downloaded from the NSAA webpage.

Dates and Sites of District Tournaments

All district contests will be held as follows:

Classes A – Saturday, March 10

Classes B, C1, C2, D1, D2 – Monday, March 12 – Thursday, March 15

1. The NSAA shall assign the sites, tournament/contest directors, and officials/judges for all NSAA sponsored tournaments/contests.
2. Dates may be modified to accommodate multi-site tournaments.

District Assignments and Division of Classes for Competition

Only those schools submitting the speech registration fee to the NSAA are assigned to districts.

Class A schools -- four districts.

Classes B, C1, C2, D1 and D2 schools -- six districts.

Six 6 entries will advance to the final round of competition at districts in each event.

Class A, the top four performers in each event from each district shall qualify for the State Speech Contest.

Classes B, C1, C2, D1, D2, the top three performers in each event from each district shall qualify for the State Speech Contest.

District Director

The director of the tournament is granted full authority for the conduct and management of the tournament and is responsible for administration of rules and regulations and for accounting for all finances.

The financial report and participation reports should be completed immediately following the close of the contest and sent to the NSAA and participating schools.

Inclement Weather

Snowstorms or other inclement weather conditions may force the postponement of a district or state contest.

The tournament director has the sole authority for the postponement and rescheduling of such contest. In determining whether to postpone or to hold the contest as scheduled, the director should consider the following factors:

1. The weather and road conditions at the site of the contest.
2. Existing weather and road conditions at the location of the schools that are to compete that day.
3. Road conditions between tournament site and the competing schools.
4. The weather conditions immediately prior to, during, and following the contest, as reported by the weather bureau.

If, after considering the various factors, the tournament director determines that competition is to go on as scheduled, all schools are to be notified early enough to allow each team sufficient time to travel to the contest site.

Once the decision has been made to hold an event as scheduled and any team has begun to travel, the contest shall go on.

If the tournament director feels a postponement is necessary, he/she shall request permission from the Executive Director before postponing the day's activities.

Once the meet or tournament has been postponed, the director shall be responsible for setting the new time, date, and site, if necessary, for the continuation of the contest.

The previously agreed upon schedule may be changed so as to complete the contest by the required dates.

Contest receipts are not to be used to reimburse any school for additional expenses incurred because of a postponed contest.

Judges and Scoring

1. All contestants will be judged once in a preliminary round by one judge.
2. Double coding shall be utilized.
3. Judges will be hired for a district contest by the NSAA.
4. **Two judges will be assigned to judge the final round in each event.**

Registered judges will be paid \$20.00 per round judged plus mileage at the NSAA rate.

If there are eight or fewer entries in an event, there will be one final round with two judges and no finals. Events will be scheduled on the basis of numbers entered in each event.

Suggestions when dividing Sections.

20 entries	2 sections of 7 entries, one section of 6 entries-one judge in each section
19 entries	2 sections of 6 entries, one section of 7 entries-one judge in each section
18 entries	3 sections of 6 entries – one judge in each section
17 entries	2 section of 6 entries, 1 section of 7 entries-one judge in each section
16 entries	2 sections of 8 entries – one judge in each section
15 entries	1 section of 8 entries, 1 section of 7 entries—one judge in each section
14 entries	2 sections of 7 entries – one judge in each section
13 entries	1 section of 7 entries, 1 section of 6 entries—one judge in each section
12 entries	2 sections of 6 entries – one judge in each section
11 entries	1 section of 6 entries, 1 section of 5 entries—one judge in each section
10 entries	2 sections of 5 entries – one judge in each section
9 entries	1 section of 5 entries, 1 section of 4 entries—one judge in each section
8 entries or less	1 section, no finals – two judges in finals

For group events, a director may divide the sections to accommodate scheduling. (Ex: 12 entries, 3 sections of 4; 13 entries, 2 sections of 4 and one section of 5; 14 entries, 2 sections of 5 and one section of 4; 15 entries, 3 sections of 5, etc.)

When two judges are assigned to judge the final round in each event at district speech competition, ties in cumulative rank will be broken as follows:

1. Reciprocals applied to the final round.
2. Highest cumulative rating points in the final round.
3. Lowest rank in the preliminary round.
4. Highest rating points in the preliminary round.
3. Judge's brought back together to break the tie.

Selection of Judges for District and State Contests

Judges for all district and state contests are selected by the NSAA. In general, the following selection criteria shall be used:

1. Any judge interested in working district or state contests shall apply to the NSAA by submitting a completed online NSAA application form for each activity.
2. NSAA judge's ballot results submitted by coaches and activities administrators on the online form will be part of the selection criteria.
3. Consideration will be given to experience and geographical location judges.
4. Consideration for state will be given to a judge's availability to judge district contests, ballot results, experience and geographical location of judges.
5. Judging fees shall be established by the NSAA Board of Directors.

Notification of Qualifiers

Schools qualifying will not have to register their own entries with the state contest director.

The district director will notify the NSAA of their state qualifiers electronically immediately following the conclusion of their contest.

Plaques, Certificates, Medals & Merit Cards

A championship plaque and a runner-up plaque will be awarded to the top schools in each class in each contest at the district level.

Individual medals will be presented to all finalists in each event.

A certificate will be awarded to each school winning superior in Oral Interpretation of Drama and Duet Acting.

A certificate will be awarded to superior winners in individual events.

Schools can download the certificates on the coach's login page.

Team Scoring

A point system will be used to determine the first place team.

Team scoring shall include both preliminary and final round scoring.

Preliminary Round Points:

Superior--4 Points	Good--2 Points
Excellent--3 Points	Fair--1 Point

Final Round Points

1st Place--6 Points	4th Place--3 Point
2nd Place--5 Points	5th Place--2 Point
3rd Place--4 points	6th Place--1 Point

In the event there are not sufficient entries in an event to warrant a preliminary round, a final round will only be conducted in that event. Final round points will be awarded in addition to corresponding preliminary round points when calculating team scores.

Total the points from the rating of the judges from each event.

If there is a tie for championship and/or runner-up honors, the following will be used to determine the finish, following each step in order until there is no tie:

1. The school with the most superior ratings will be the winner.
2. The school with the most state qualifiers will be the winner.
3. The school with the most excellent ratings will be the winner.
4. The school with the most good ratings will be the winner.
5. The school with the most fair ratings will be the winner.
6. If a tie still exists, the schools will finish with a tie.

Suggestions for District Directors

1. Provide judges with programs and filled-in ballots.
2. Provide a doorkeeper to keep people from entering while rounds are in progress.
3. Provide stopwatches to time actual speaking time.
4. Allow coaches access to ballots throughout the tournament.

Supervision

The district contests shall be under the supervision of the NSAA.

Time Schedule of District Contest

Once the starting time of a contest has been set, the time shall not be changed unless mutual consent is received from all schools involved in that contest.

State Contest

Competition There will be two preliminary rounds in each event for each class. For the finals, six entries in each event will be selected for competition on the basis of preliminary round rankings. If there is are unbreakable ties, more than six entries may go into the final round. Rating points will be used to break ties for the last qualifying spots.

There will be a separate drawing for each round in Extemporaneous Speaking.

1. Classes B, C1, C2, D1, and D2 students will have one hour for preparation time.
2. Class A schools will have thirty minutes for preparation time.

Judging ballots with both rating and ranking scales will be used in the contest.

Contestants will be both rated and ranked in each round.

One judge will be used in all preliminary rounds.

Three judges will be used in the final round.

Individual Tie-Breaker

When three judges are assigned to judge the final round in each event at the state speech competition, ties in cumulative rank will be broken as follows;

1. Judge's preference in the final round.
2. Reciprocals applied to the final round.
3. Highest cumulative rating points in the final round.
4. Lowest cumulative rank in the preliminary round.
5. Reciprocals applied to the preliminary round.
6. Highest cumulative rating points in the preliminary round.
7. Judges brought back together to break the tie.

Note: Where there are only three judges, Judge's Preference can NOT break a three way tie between competitors. In the case of a three-way tie, the following procedure shall be used:

1. Rank reciprocals will be applied to the final round. The competitor with the highest reciprocal total shall receive the next highest placement. Once the three-way tie has been broken, the tabulation staff will break the remaining tie by starting over at the beginning of the procedures listed above.

There is one scenario that could potentially result in an unbreakable three-way tie. All speakers would have the identical reciprocals, and speaker points are tied. You'd need to go to prelims to break this one.

	Judge A	Judge B	Judge C	Total
Speaker A	1/50	2/50	3/50	6/150
Speaker B	2/50	3/50	1/50	6/150
Speaker C	3/50	1/50	2/50	6/150

Terminology

Reciprocals Reciprocals require that each rank be assigned the decimal equivalent of its place. Hence, 1st-1.0, 2nd-.5, 3rd-.33, 4th-.25, 5th-.20, etc. The reciprocals are then added and the play or speaker with the highest cumulative reciprocal score wins.

Judges Preference

This method compares the judge's rank to determine which performance is preferred.

Awards.

Finalists placing and competing in the finals will receive medals.
Sweepstakes trophies will be presented to the winning and runner-up schools in each class.
The point system will be used to determine sweepstakes winners.

To award superior certificates when multiple judges are used, the judge's ratings shall be averaged. If the average of the ratings is 45 points or greater in speech, a superior certificate will be issued. The average shall not be rounded up to the nearest whole number.

DATES & CLASSES

Classes A, B, C1 – Thursday, March 22
Classes C2, D1, D2 – Friday, March 23

Judges

The contest director will select state contest judges. Registered judges will be paid \$25.00 per round for judging. Mileage at NSAA rate. The NSAA has secured a block of rooms for judges lodging.

Rules

Rules and standards as written in the 2011-2012 Yearbook, the NSAA Judge's Manual and presented in this Speech Manual shall govern the contest.

2012 State Schedule

Thursday, March 22

7:00 am	Registration Begins		
7:30 am	Class C1 Extemp Draw		
8:00 am	Class C1 – Round 1 8:30 am C1 Extemp Rd 1	Class B – Rd 1 – OID, Duet, Persuasive, Humorous, Poetry	
8:30 am		Class B Extemp Draw	
9:00 am			Class A Extemp Draw
9:30 am		Class B – Rd 1 – Extemp, Serious, Informative, Entertainment	Class A – Round 1
10:00 am	Class C1 Extemp Draw		
11:00 am	Class C1 – Round 2	Class B – Rd 2 – OID, Duet, Persuasive, Humorous, Poetry	
11:30 am		Class B Extemp Draw	
12:00 pm			Class A Extemp Draw
12:30 pm		Class B – Rd 2 – Extemp, Serious, Informative, Entertainment	Class A – Round 2
1:00 pm	Class C1 Extemp Draw		
2:00 pm	Class C1 Finals	Class B Finals – OID, Duet, Persuasive, Humorous, Poetry	
2:30 pm		Class B Extemp Draw	
3:00 pm			Class A Extemp Draw
3:30 pm		Class B Finals – Extemp, Serious, Informative, Entertainment	Class A Finals
4:00 pm	Class C1 Awards		
5:00 pm		Class B Awards	
5:30 pm			Class A Awards

Friday, March 23

7:00 am	Registration Begins		
7:30 am	Class C2 Extemp Draw		
8:00 am	Class C2 – Round 1 8:30 am C2 Extemp Rd 1	Class D1 – Rd 1 – OID, Duet, Persuasive, Humorous, Poetry	
8:30 am		Class D1 Extemp Draw	Class D2 Extemp Draw
9:30 am		Class D1 – Rd 1 – Extemp, Serious, Informative, Entertainment	Class D2 – Round 1
10:00 am	Class C2 Extemp Draw		
11:00 am	Class C2 – Round 2	Class D1 – Rd 2 – OID, Duet, Persuasive, Humorous, Poetry	
11:30 am		Class D1 Extemp Draw	Class D2 Extemp Draw
12:30 pm		Class D1 – Rd 2 – Extemp, Serious, Informative, Entertainment	Class D2 – Round 2
1:00 pm	Class C2 Extemp Draw		
2:00 pm	Class C2 Finals	Class D1 Finals – OID, Duet, Persuasive, Humorous, Poetry	
2:30 pm		Class D1 Extemp Draw	Class D2 Extemp Draw
3:30 pm		Class D1 finals – Extemp, Serious, Informative, Entertainment	Class D2 Finals
4:00 pm	Class C2 Awards		
5:00 pm		Class D1 Awards	
5:30 pm			Class D2 Awards

State contest rounds will be posted on the internet no later than Saturday, March 19.



The State Speech Contest will be held at the University of Nebraska-Kearney.
Debra Velder, NSAA, will direct the contests.
George Lawson, UNK will serve as host.

Speech Rubrics

INTERPRETATION

Interpretation Rubric

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
SELECTION	The literature is appropriate to the performer and the event. The introduction heightens the audience's understanding and appreciation of the literature. The author(s) and/or title(s) are clearly communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is clearly maintained.	The literature is appropriate to the performer and the event. The introduction effectively provides necessary background. The author(s) and/or title(s) are clearly communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is adequately maintained.	The literature does not adequately fit the performer and/or the event. The introduction is irrelevant or incomplete. The author(s) and/or title(s) are not clearly communicated. Transitions, if needed, are unclear or absent. If poetry, theme is unclear or not identified.	The literature does not fit the performer and/or the event, or is inappropriate to the activity. The introduction is incomplete or absent. The author(s) and/or title(s) are not communicated. Transitions, if needed, are unclear or absent. If poetry, theme is not identified.
PHYSICAL RESPONSIVENESS	Speaker is polished and poised. Posture, gestures, movement, and eye contact are superb. If used, focal points are consistent and clearly delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is handled effectively and unobtrusively.	Speaker is polished and poised. Posture, gestures, movement, and eye contact are effective. If used, focal points are generally consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is handled effectively.	Speaker is lacking polish and/or poise. Posture, gestures, movement, and eye contact are inconsistent or lacking. If used, focal points are inconsistent or fail to clearly delineate characters or distinguish narration. If used (or required) manuscript is obtrusive. The student makes little attempt to acknowledge the audience.	Speaker is unpolished. Posture, gestures, movement, and eye contact are absent or inappropriate. If used, focal points are inconsistent or confusing. If used (or required) the manuscript is overly obtrusive. The student may simply be reading with no attempt to interpret the selection or acknowledge the audience.
VOCAL QUALITIES	Articulation and pronunciation are clear and correct. Pace, pause, volume, emphasis, inflection, and timing enhance understanding of the literature. The performer maintains a strong sense of vocal control. If used, characters are distinguished vocally.	Articulation and pronunciation are clear. Pace, pause, volume, emphasis, inflection, and timing are effective. The performer maintains vocal control. If used, characters are distinguished vocally.	Articulation or pronunciation is occasionally unclear or incorrect. Pace, pause, volume, emphasis, inflection, and timing are absent or inconsistent. The performer displays inconsistent vocal control. If used, characters are vocally indistinguishable.	Articulation or pronunciation is often unclear or incorrect. Little attempt is made to vocally interpret the literature. The performer lacks vocal control. If used, characters are vocally indistinguishable. The performer may mumble or cannot easily be heard.
PRESENTATION	If used, characterization is consistent and remains within the realm of suggestion. If used, narration is distinguished from characterization. If used, multiple selections are clearly distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are mastered by the performer.	If used, characterization is consistent. If used, narration is distinguished from characterization. If used, multiple selections are generally distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are effectively used by the performer.	If used, characterization is inconsistent or fails to remain within the realm of suggestion. If used, narration is not clearly distinguished from characterization. If used, multiple selections are not distinguishable. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are inconsistent.	If used, characterization is unclear or fails to remain within the realm of suggestion. If used, narration is not distinguished from characterization. If used, multiple selections are confusing or not distinguishable. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are absent.
OVERALL EFFECTIVENESS	The presentation is spontaneous and genuine. The performer creates and maintains a strong sense of mood. The performance advances the moral, social, or philosophical point of the literature. Merit is reflected through the literature's universality, individuality, and suggestion. The performance is true to the author's intended purpose.	The presentation is spontaneous and genuine. The performer creates a clear sense of mood. The point of the literature is clear and consistent. Literary merit is apparent. The performance is true to the author's intended purpose.	The presentation lacks spontaneity. The performer inconsistently maintains a sense of mood. The point of the literature is unclear. Literary merit is questionable or lacking. The performance is not always true to the author's intended purpose.	The presentation lacks spontaneity. The performer fails to maintain a sense of mood. The point of the literature is unclear. Literary merit is lacking. The performance is not true to the author's intended purpose, or is clearly not an interpretation of literature.

PUBLIC ADDRESS

PUBLIC ADDRESS RUBRIC

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
THESIS	Thesis clearly fulfills the purpose of the event. It is rational, reasonable, and relevant. It is justified, clearly stated and well-developed. It shows originality, creativity, and depth of analysis. It is appropriate, genuine, and interesting to the audience. The audience learns or profits in some manner by the speaker's topic/thesis.	Thesis fulfills the purpose of the event. It is clear and appropriate, but less unique, relevant, or significant. Rationale is less obvious. Analysis lacks depth in some areas. Originality and creativity are not clearly revealed. Audience interest is piqued at times, but not consistently or thoroughly.	Thesis fulfills purpose of the event, but is vague or undeveloped. Rationale is unclear or absent. Analysis is superficial. Originality and creativity are lacking. It is appropriate and acknowledges the audience, but holds little interest for them.	Thesis fails to fulfill the purpose of the event, is trivial, or is unstated. It may be unoriginal, inappropriate for the audience, or absent altogether. Demonstrates little regard or concern for the audience's interest.
ORGANIZATION	Clear, appropriate, and suitable introduction, body, and conclusion are present. Material is organized logically and coherently. Fluid, parallel transitions connect the segments of the speech, and enable the audience to accurately follow the speaker's points/arguments. Ending is clear and satisfying.	Introduction, body, and conclusion are clearly present. Material is organized, but ideas are not as fully developed or coherent. Transitions connect the main segments of the speech. Minor logical problems may be present. Prepares audience for a clear ending. Listeners are left with a feeling of completeness.	Introduction, body, and conclusion are present, but some parts may be vague or incomplete. Structure is not obvious or apparent. Transitions are awkward, unclear, or missing. A logical progression of ideas is absent, hindering audience's ability to follow the speaker's points and ideas. Ending is unclear or abrupt.	Parts of the introduction, body, and/or conclusion are unclear or absent. Organization and structure are haphazard or incoherent. Main ideas are vague or unclear. Listeners can follow the presentation only with great effort, and are not left with a feeling of completeness at conclusion.
CONTENT	Supporting material is sufficient, appropriate, reliable, and clearly relevant. Evidence supports the purpose and stated thesis. Sources are cited effectively when needed. Examples, stories, and details add interest and depth to the speech. Creativity and originality capture audience's attention. Critical thought is apparent throughout the speech.	Supporting material is adequate, appropriate, and reliable, but may not clearly support the stated thesis or claims. Sources may be cited inconsistently. Examples, stories, and details are included, but are not as abundant or relevant. Creativity, originality, and critical thought are present but inconsistent.	Speaker attempts to provide support, but it is insufficient and lacks clear connection to the thesis. Citations are improper or absent. Sources may lack relevance, credibility, or may not clearly support the stated thesis or claims. Few examples, stories, or details are present. Creativity is lacking. Some supporting material may hinder clarity or understanding.	Speaker provides little or no evidence or supporting materials. Citations, when necessary, are absent. Stories, examples, and details which add interest and depth to the speech are minimal or absent. Lack of supporting materials critically undermines the thesis or purpose of the speech and obscures the audience's understanding.
STYLE and LANGUAGE	Speaker demonstrates mastery of mechanics, syntax, and grammar. Language is appropriate, correct and adapted to oral presentation. Word choice is direct and discriminating. Vocabulary demonstrates color, clarity, vividness, and variety. Figures of speech, allusions, rhetorical devices, and metaphor may be used to enhance understanding.	Speaker demonstrates effective mechanics, syntax, and grammar. Language is appropriate and adapted to oral presentation. Vocabulary clearly communicates ideas and the purpose of the speech. With few exceptions, words are chosen for their precise meaning. Color, variety, and/or rhetorical devices are used occasionally and without confusion.	Speaker makes frequent errors in mechanics, syntax, or grammar. Listeners can follow the presentation, but may be distracted by errors, slang, or jargon. Vocabulary is limited, awkward, repetitive, or inappropriate to the purpose of the speech. Language confuses or hinders understanding.	Speaker makes critical errors in mechanics, syntax, or grammar. Listeners are frequently distracted by errors, slang, jargon, or technical terms. Language may not be appropriate to the audience, or may hinder understanding to the point that the purpose of the speech is not fulfilled.
DELIVERY	Speaker is polished and poised. Posture, gestures, movement, and eye contact are superb. Articulation and pronunciation are clear and correct. Speaker is sincere, direct, and conversational, acknowledging the audience throughout. Pace, pause, volume, emphasis, inflection, and timing enhance understanding. Delivery is extemporaneous.	Speaker is practiced and prepared. Posture, gestures, movement, and eye contact are effective. Articulation and pronunciation are typically clear. Audience is acknowledged. Delivery does not significantly detract from the message. Pace and volume are varied. If used, manuscript or notecard is unobtrusive, serving as a point of reference.	Speaker is generally prepared, but gestures, movement, or eye contact are awkward or ineffective. Vocal variety or volume are inadequate at times. Articulation and pronunciation are sloppy. The audience is not acknowledged effectively. Delivery interferes with understanding. Dependence on manuscript or notecard impedes the message.	Speaker appears uncomfortable or unprepared. Gestures, movement, or eye contact are awkward or absent. The speaker may be inaudible or monotone. Articulation, delivery, or pronunciation impair understanding. Little regard is shown for the needs of the audience. Heavy reliance on manuscript or notecard distracts from the message, or speech may be read.

DUET ACTING

DUET ACTING RUBRICS

Criteria for Evaluation	Superior	Excellent	Good	Fair
Selection	<p>The script is very appropriate to the actors and this event. The introduction captures attention and heightens the audience's understanding and appreciation of this scene. The playwright(s) and title are clearly communicated. If needed, clear and creative transitions are provided to link time, place, and scene changes.</p>	<ul style="list-style-type: none"> • Script is almost always appropriate • Introduction almost always captures attention • Playwright and title are communicated • Clear transitions almost always provided 	<ul style="list-style-type: none"> • Script is sometimes appropriate • Introduction somewhat captures attention • Playwright and title somewhat communicated • Clear transitions sometimes provided 	<ul style="list-style-type: none"> • Script is not appropriate • Introduction does not captures attention • Playwright and title not communicated • Transitions seldom provided
Understanding	<p>Actors demonstrate an understanding of the script and the motivation of characters through the script. The performance is true to the intent of the playwright. The actors are clearly in control of the characters and the script throughout the performance. Because of the actors' clear understanding, the audience has a clear understanding of the performance.</p>	<ul style="list-style-type: none"> • Actors almost always demonstrate an understanding • Performance almost always true to the playwright's intent • Actors almost always in control • Actors almost always convey an understanding of the performance 	<ul style="list-style-type: none"> • Actors sometimes demonstrate an understanding • Performance sometimes true to the playwright • Actors sometimes in control • Actors sometimes understand the performance 	<ul style="list-style-type: none"> • Actors seldom demonstrate an understanding • Performance seldom true to the playwright's intent • Actors seldom in control • Actors seldom understand the performance
Characterization	<p>The actors use vocal traits to create the characters in the performance which include variety in pitch, rate, and quality. The actors use projection, enunciation and articulation. The actors create characters through the use of gesture, movement, facial expression, and posture. Characters are clearly motivated and sustained. The actors are very well rehearsed and distinct.</p>	<ul style="list-style-type: none"> • Actors almost always create characters • Actors almost always project, enunciate and articulate • Actors almost always physically create characters • Characters almost always believable 	<ul style="list-style-type: none"> • Actors sometimes create characters • Actors sometimes project, enunciate and articulate • Actors sometimes physically create characters • Characters sometimes believable 	<ul style="list-style-type: none"> • Actors seldom create characters • Actors seldom project, enunciate and articulate • Actors seldom physically create characters • Characters seldom believable
Ensemble Effect	<p>The actors work together with imagination to establish the mood and meaning of the play. The performance shows evidence of rehearsal, a sense of creativity and an understanding of the play and each actor's part in the performance. All actors are focused.</p>	<ul style="list-style-type: none"> • Actors almost always work together • Performance almost always shows evidence of rehearsal • Actors almost always focused 	<ul style="list-style-type: none"> • Actors sometimes work together • Performance sometimes shows evidence of rehearsal • Actors sometimes focused 	<ul style="list-style-type: none"> • Actors seldom work together • Performance seldom shows evidence of rehearsal • Actors seldom focused
Overall Effect	<p>The actors are always the physical embodiment of the characters they are portraying. They use external expression to display the concept of the characters. The actors are polished in their use of gesture, movement, facial expression and posture. The characters are controlled, precise and believable.</p>	<ul style="list-style-type: none"> • Actors almost always the physical embodiment of the characters • Actors almost always use external expression • Actors almost always polished • Characters almost always controlled 	<ul style="list-style-type: none"> • Actors sometimes the physical embodiment of the characters • Actors sometimes use external expression • Actors sometimes polished • Characters sometimes controlled 	<ul style="list-style-type: none"> • Actors seldom the physical embodiment of the characters • Actors seldom use external expression • Actors seldom polished • Characters seldom controlled

2011-2012 Speech Classification of Schools

2011-2012 District Speech Assignments

***Please refer to the NSAA website,
nsaahome.org for the most current
classifications and district assignments.***