**SPEECH**

Informative - <https://youtu.be/pRNa6d9NP_E>

Persuasive – <https://youtu.be/bneu-0FUFF8>

Impromptu - <https://youtu.be/KVilJUulnjQ>

Extemporaneous - <https://youtu.be/_4LR8-bCTDQ>

Public Narrative – <https://youtu.be/3HQwcr7pi8g>

Rhetorical Criticism/Communication Analysis - <https://youtu.be/GeKwL_u92zs>

**DEBATE**

Parliamentary - <https://www.youtube.com/watch?v=k-UhryCxvhY>

Lincoln-Douglass - <https://youtu.be/2O3ppc-UC2s>

**Oral Interpretation**

Students select a work of literature, make a cutting of the literature to fit a time limit of 10 minutes, and perform it in several rounds at tournaments across their state. The piece must be from a published, worthwhile piece of literature, with the exception of Readers Theatre. The categories of said event are as follows:

Serious Prose—Interpretation of a work of prose literature with a serious basis. Single-person event.

Humorous Interp.—Interpretation of any published work of comedic literature. Single-person event

Dramatic Interp.—Interpretation of a dramatic play with a serious nature. Single-person event.

Poetry—Interpretation of a published work of poetry. Single-person event. <https://youtu.be/qpNiSaW4rpw>

Non-Original Oratory—Interpretation of an oratorical speech that has been previously delivered. Single-person event.

Duo Interp.—Interpretation of a piece of literature where two Interpers are involved. The pair may not look at nor touch each other, and must deliver the piece in the direction of the audience. This category has the most stringent rules.

Readers Theatre—A theatrical interpretation performance where 3-6 people participate. They may perform an original piece, or they may take a cutting from a work of literature. This category has the least amount of rules. (Oral Interpretation - Wikipedia)

**Prose: Structure and Rules**

The performer chooses a selection from a published, printed work of prose (sentences and paragraphs), makes a cutting (coherent story with clear introduction, rising action, climax, falling action, and dénouement), places the cutting in a small, black binder, analyzes/interprets/practices, and then goes to competition. At a tournament, the performer competes in three rounds (in each round giving an introduction to the piece) and possibly a fourth if they break to finals.

Rules:

• All selections must be from published, printed works of prose (fiction: novels, short stories; non-fiction: articles, journals, essays, biographies )  
• Cutting must tell a story and have a clear progression of events  
• Must be within time (ten minutes is normal, although some areas vary)  
• An introduction is required (names author, title, gives any necessary information, and sets the tone) and given after a minute or so of the piece has been delivered, at a natural break-point  
• Interpretation is most of what you will be ranked by, so know the plot, the characters, the theme, EVERYTHING  
• No props or costumes  
• All gestures, stances, facials, vocals/intonations need to support that character (and needs to be unique to that particular character), help tell story, and be clear  
• Diction is important  
• No moving—you must stand in one place, but are allowed to change stance for different characters  
• Although not a rule, use of anything other than a 10” black binder usually results in lose of points  
• Binder needs to be an extension of you, if it looks awkward you will lose points  
• Although most Prose performers memorize (and it is recommended), you need to give the appearance of reading, so look down at strategic, planned spots  
• Page turns can add or subtract points pending on if they work with you or against you (be mindful of their placement and how you turn)  
• Cannot use Prose cutting in your Duo, HI, or DI  
• Eye contact is vital, address your audience and do not be afraid to look at them—it can be an intense tool

<http://www.uiltexas.org/speech/oral-interp/prose-poetry-introduction-video>