

Montana Forensic Educators Association

Speech, Drama and Debate

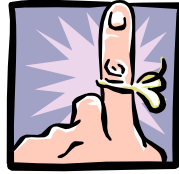
Judges' Handbook



To be used at MHSА sanctioned events

Updated March 2010

JUDGES - READ ME FIRST



If no one has told you yet, THANK YOU FOR JUDGING! We absolutely could not make this event happen without you.

If you find that you have a friend or relative competing and feel that you cannot be objective because of your relationship, please come back to the judges' table and we will be happy to re-assign you.

You will be given a package/envelope with a time, round number, room number and the name of the event you are judging written on the outside. Inside will be:

- a ballot
- a ranking grid
- 1 comment sheet per contestant (max. 8)

(Exceptions: Debate judges will receive a three-sheet, no carbon required debate ballot and paper to use as a flow sheet. Impromptu judges will also receive a 3 x 5 or 4 x 6 card with the topic or cartoon attached for each competitor).

Your job is to rank the competitors in the round giving a one (1) to the best, a two (2) to the second best, and so on. Judge the contestant's presentation, **not whether you agree or disagree with the speaker.** Remember to break all ties.

BALLOTS



We have included sample ballots for your review. Specific guidelines and criteria for judging speech and debate events are included on the ballot for each event you are judging. Please review these prior to judging your round. If you don't understand something, the Tournament Director should be able to answer your questions.

You will notice the Speaking Order column on the bottom left of the page; please fill out that column as the students write their code numbers for you on the board, usually before the round starts. They should also say their code numbers as they start their presentation. **EXCEPTION:** During pantomime presentations, nothing should be said.

The next column is for the length of the presentation (see timing instructions below). Remember to note the time on your ballot and in the comment section of the Comment Sheet. If a competitor goes over time, **DO NOT** let this affect his/her placement in the order of excellence rank. Simply mark the time on the ballot; the tabulators will deal with any timing problems.

The final column is for the “place ranking” that you decide to give each competitor. Please circle the ranking of the competitor listed in the first column, (one is best).

Please return your ballot to the “Judges’ Check-in Table” as soon as you can, even before finishing your comment sheets. You may turn in the comment sheets later.

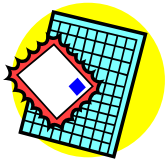


Comment Sheets

We have included a sample of a Judge's Comment Sheet. Please fill out a comment sheet for each contestant.

General Judging Hints.

- First and foremost, give comments on what they did well and how they could improve.
- Avoid vague comments such as "You need to improve" and "You did a great job! Good speech!" Be specific! For example: "You did an excellent job of portraying such and such character." [Go on to explain what specific interpretation or emotion was effective.] "Your speech was very persuasive. The example about... [Insert example here] was an effective way to prove your point." "Your posters were hard to read from the back of the room. Consider enlarging the type so everyone in the room can see them!"
- Avoid leaving the students without a way to improve.
- Never leave a comment sheet blank; there is nothing worse than getting a "1" and not knowing why - or getting an "8" and wondering what you did wrong or need to improve on. Whether the competitor was the best speaker in the round or the last placed speaker in the round, he or she will want to know **why** you decided the way you did.
- When the round is over, please circle the ranking on all of the contestants' comment sheets to indicate their place in the round.
- **NO verbal comments to the competitors!!**
- **Please turn off YOUR cell phone!**



The Grid

We have included a sample judging grid. We find it helpful and it seems to make the judging fairer. The grid attempts to eliminate any advantages and disadvantages which might be a result of speaking order. Use the grid to rank each competitor immediately after he/she performs. See page 6.



Timing

Each speaker is required to time him/herself. They will set their time to their maximum time limit plus 1 second. For example if their maximum time is 10 minutes they must set their timer to 10:01 and show it to you. The timers must be set to count down so that **if the timer alarm goes off or reads 0:00, the contestant is overtime.** The contestants will normally ask if the Judge is ready and then state their code number and then start their timer. Following establishment of code number and title, the timer should be started when the contestant begins speaking. When the round is finished, make sure the times that are left on the timers are noted on your ballot and the comment section of the Comment Sheet.

Do not alter your ranking for time violations. That will be taken care of in the tab room.



OTHER IMPORTANT INFORMATION

STUDENTS MAY NOT BE IN THE ROOM WITHOUT AN ADULT (YOU OR A COACH) PRESENT!!!! IF YOU SEE THIS, PLEASE INFORM THE FRONT TABLE!!!! This was a new rule in the 2009-2010 season.

If there is more than one judge in the room, please do not confer. Mark your own ballot without consultation.

DO NOT GIVE THE STUDENTS YOUR DECISION. The students will receive a copy of your comment sheet at the end of the meet.

Competitors are to remain in the room until all presentations are completed. If competitors are double entered, students are required to leave AND/OR enter competition rooms at different times in order to participate in more than one event. Competitors must wait outside the door and enter the room between presentations. Double entries should be marked on the ballot. However, the competitor will indicate that they are double entered as well.

In general, Speech and Drama kids are a good bunch, but they are teenagers, so if you see anything going on that shouldn't be (i.e. noise in the halls during rounds, rifling through teachers' desks or rooms, disruptive behavior etc.), feel free to deal with it yourself or get one of

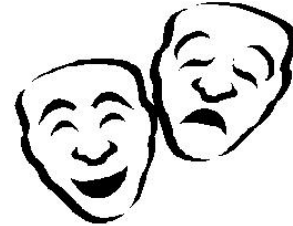
JUDGING DRAMA EVENTS

Humorous Duo Acting
Serious Duo Acting
Classical Duo Acting

Humorous Solo Acting
Serious Solo Acting
Pantomime

Evaluate the following:

- ☞ Projection of the plot or theme and the play's meaning
- ☞ Bodily movement, gesture, and facial expression
- ☞ Voice and diction (except for Pantomime)
- ☞ Originality of presentation
- ☞ Interpretation
- ☞ Interaction of characters in Duo events.



In Pantomime you should consider the ability of the actor to communicate to you with the physical body. **The actor may not speak.** Background music, costumes, makeup and a chair are permissible here. Emphasis should be placed on how the individual conveys meaning and expression using his/her body as an instrument as opposed to relying on extraneous items to convey the mime. Eye contact is permitted but not required.

Serious and humorous acting should be judged on the ability of the actor to fit the character, use of voice, use of body, stage movement and gestures. Are these appropriate for the part? Is the acting consistent with serious or humorous presentations? Did they create a clear character? Costumes and props are permissible.

Humorous and serious duo acting should be judged similarly to solo acting. Consider the duo in terms of matching actors. If one member of the duo is carrying the scene, this is weak acting. Costumes and props are permissible. Eye contact is permitted but not required.

Judge the presentation by the contestant and not whether you agree or disagree with the position taken by the contestant. If the material presented was offensive please note this and please also note if it was a factor in scoring.

If a student goes over time, do not change his/her ranking. Just note the time remaining on the ballot.

If there is more than one judge in the room, **please do not confer.** Mark your own ballot without any consultation.

NO ORAL CRITICISM

RETURN RANKING SHEET AT ONCE

(Complete comment sheets in Judges' room)

Judges, please advise person at judges' table if friends or relatives are competing in the round you're asked to judge.

THERE ARE 3 JUDGES IN THE SEMI AND FINAL ROUNDS.

WAIT UNTIL ALL ARE PRESENT TO BEGIN!!!

DRAMA EVENT JUDGING HINTS



PANTOMIME (MIME)

No spoken introduction, title or narration from any source may be used. A brief title should be presented.

Costumes, makeup, chair and instrumental music may be used. Wigs and props may not.

A good mime consists of all of the following: a character, a situation, a mood, recognizable action and controlled and creative movements. Did you always know what the mime was doing?



SOLO ACTING (SERIOUS OR HUMOROUS)

Students should be judged on the ability of the actor to fit the character, use of voice, use of body, stage movement and gestures. Are these appropriate for the part? Is the acting consistent with serious or humorous presentations?

Costumes are optional but are not to be considered as a major factor in judging. Hand props directly relating to the characterization may be used. No use may be made of stage lighting, stage make-up, wigs or temporary hair color. Special attention should be paid to the believability of the characters.



DUO ACTING (SERIOUS OR HUMOROUS) & CLASSICAL THEATER (DUO ACTING)

Duos should be judged similarly to solo acting. Consider also how well the two actors interact with each other and how well they are matched. If one actor is carrying the scene, this makes the overall performance weaker.

Costumes are optional but are not to be considered as a major factor in judging. Hand props relating directly to the characterization may be used. No use may be made of stage lighting, stage makeup, wigs or temporary hair color. Time limit in Classical Duo is 10 minutes.

Remember that you are judging the actors, not the writers. Special attention should be paid to the believability of the characters and the interaction between actors (in duo only). **Emphasis should be placed on character development rather than the humor or sensationalism of the material.** If the material presented was offensive please note this on the comment sheet and please also note if it was a factor in scoring.



JUDGING SPEECH EVENTS

Original Oratory
Impromptu Speaking
Expository Speaking
Humorous Oral Interpretation (HOI)

Memorized Public Address
Extemporaneous Speaking
Serious Oral Interpretation (SOI)
Oral Interpretation (Duo)

1. **Eye contact is important** -- They should look at their audience at least part of the time, depending upon the event.
2. **Diction**-- Unless the speech is one requiring a dialect, the speaker's diction should be precise and distinct.
3. **Acting is not part of speaking**--This is not to preclude dramatic statements or methods of presentation.
4. **Time Limit**--If a student goes over the time limit, **do not change his/her ranking** but just note the time on the ballot. Most events have a 10 minute time limit. Students will set their timers to 1 second over time allowed (ex: 10:01).
NOTE--Two events have minimum **and** maximum time limits.
They are IMPROMPTU and EXTEMPORANEOUS.
5. **Presentation**-- Judge the presentation by the contestant and not whether you agree or disagree with the position taken by the contestant.
6. **No Conferring**--If there is more than one judge in the room, please do not confer. Mark your own ballot without any consultation.

**NO ORAL CRITICISM
RETURN RANKING SHEET AT ONCE
(Complete comment sheets in Judge's room)**

**JUDGES, PLEASE ADVISE PERSON AT JUDGES' TABLE IF FRIENDS OR
RELATIVES ARE COMPETING IN THE ROUND YOU'RE ASKED TO JUDGE!**

***THERE ARE THREE JUDGES IN THE SEMI AND
FINALS ROUNDS - WAIT UNTIL ALL ARE PRESENT TO
BEGIN!!!!***

SPEECH EVENT JUDGING HINTS



EXPOSITORY SPEAKING (EXPOS)

The expository speech should instruct, demonstrate or enlighten. Subject matter should be informative. Students have written the speeches they present, therefore it is appropriate to consider such items as writing style and use of language.

A good expository speech will contain all the elements of good public speaking including poise, voice variation, gestures and movement, fluency and facial expression. Although most of the speeches will be memorized, students are permitted to use notes or a manuscript in the event.

Visual aids are optional in Expository Speaking. A contestant should not be penalized for not using them. However, if a student elects to use visual aids, it is fair to evaluate their quality and how well they are used.



EXTEMPORANEOUS SPEAKING (EXTEMP)

Contestants in this event are given 30 minutes to prepare a speech on an item of current national or international importance. It is important, therefore, that the contestant should be held to strict adherence to the precise statement of the topic drawn and should be severely discounted for shifting to some other phase of the assigned topic on which he/she would like to speak. EACH contestant must submit his/her topic to the judge.

The best extemporaneous speech is well-organized, interesting and factually correct. The speaker should demonstrate all the elements of good speaking including poise, voice variation, gestures, movement, fluency and facial expression. The extemporaneous speech should be an original synthesis of current facts and opinion on the designated topic as presented by numerous sources.

If a contestant wishes to use notes, he/she may use one side of a 4X6 note card. These notes must be submitted at the end of the speech and turned in with the ballot.

Time is a very important element of Extemporaneous Speaking. For this reason, a contestant must have his/her full 30 minutes to prepare. The speech must be a **MINIMUM** of 5 minutes and no more than 7 minutes.

During the final round, one student will be in the room to observe and, at the conclusion of the speech, pose a question to the contestant of not more than one minute in length. The contestant will then have two minutes to answer the question.



IMPROMPTU

Impromptu Speaking is a test of a student's ability to analyze and organize information and of his/her speaking ability. The topics are quotations/cartoons that show the author's specific ideas on cultural, moral or social issues.

The speaker should analyze logically the specific intent of the topic and use general knowledge to support his/her conclusions. The speaker should follow a logical plan in developing the speech, utilizing an effective introduction, body and conclusion. The speaker should demonstrate fluent voice control, grammatical structure and precise vocabulary. Appropriate gestures, facial expression, eye contact, body movement and poise should enhance the presentation.

When all the speakers have assembled (unless the speakers for whom you are waiting are double entered), send all but the first speaker out of the room. Give the first speaker a copy of the impromptu topic. Do not allow any contestants who have spoken (unless double entered) or student observers to leave the room before the end of the round.

Time is a very important element of Impromptu Speaking. Three minutes of prep time is allowed prior to speaking time. The maximum time allowed for speaking is 5 minutes. (Timer will be set to 5:01 and count down.)



MEMORIZED PUBLIC ADDRESS WITH ANALYSIS (MPA)

This contest is comprised of orations delivered at some other time and place by their authors. The test of the present orator therefore is the ability to reproduce not only the words, but also analysis of the author's purpose and intention in delivering the speech. It is his/her responsibility to show the judge why the speech he/she has chosen is a significant one.

The speaker must include with his/her speech an analysis of the historical background, the author's background and purpose in giving the speech and the development of the message presented.

The mechanics of speech must be observed faithfully---poise, quality and use of voice, effectiveness and ease of gestures, emphasis, variety and enunciation. In addition, the contestant must be able to interpret the full meaning of the oration and be able to carry the interpretation over to the minds of those who hear him/her.



ORIGINAL ORATORY

Since these orations have been written by the contestant delivering them, the judges should consider thought, composition and delivery.

Orators are to be given wide latitude in their choice of topic and style. They need not solve any of the great problems of the day. They may simply alert the audience to a threatening danger, strengthen their devotion to a cause or eulogize a person.

Compositions should be considered carefully. Use of English should be more than correct: it should reveal a discriminating choice of words and altogether fine literary qualities.

Delivery should be judged for mastery of the usual mechanics of speech--poise, quality and use of voice, bodily expressiveness and for the qualities of directness and sincerity.



ORAL INTERPRETATION OF LITERATURE (Humorous Oral Interp---HOI) (Serious Oral Interp--- SOI)

Each speaker shall read one or more pieces of literature. If the contestant chooses to read more than one selection, the selections must have a common theme. These selections must include at least two of the following kinds of literature: Prose, Poetry, or Drama. The relationship between the selections must be indicated by the speaker and **may be read, memorized and/or extemporized.**

At Class A and BC meets ONLY, manuscripts **MUST** be held in hand, and the material must be read and not memorized. **Original material included to explain the relationship between pieces may be read, memorized and/or extemporized.** Hand gestures are **NOT** allowed and binders **MAY NOT BE USED AS A PROP**. Speakers may take steps between selections otherwise the speaker's feet must be stationary during delivery. Remember, you are not judging the author, rather you are judging the quality of the performance. Consider poise, voice variation and use, facial expression and the ability to make the material come to life. **SINGING IS NOT ALLOWED.**

At AA meets ONLY, manuscripts are OPTIONAL. Contestants must not be penalized for **having one**. Author(s) and title(s) should be clearly annotated in the introduction. Any genre of literature may be used—poetry, plays and/or books—but the material should be acceptable to all audiences. Hands are free to gesture and need not hold a manuscript. The competitors may move in a confined area with an approximate four-foot radius. Movement is usually used as a type of blocking or to establish new characters.

Singing **is** allowed, but if it is not written into the original work, it should be confined to the introduction or done without words.

No costumes or props are allowed. Occasional miming of hand props for the purposes of characterization is accepted.

Each competitor may take the part of one or more character(s), and characterization is encouraged in voice, facial expression, body position, movement, etc. Consider poise, voice variation, facial expression and the ability to make the material come to life.

The time limit is 10:01 minutes.



DUO INTERPRETATION OF LITERATURE (DUO)

Two people interpret one or more pieces of literature. Author(s) and title(s) should be clearly annotated in the introduction. As opposed to solo interpretation, the piece is usually memorized. Only very brief transitions between pieces or between parts of the original work may be added for clarity's sake. Original lines for any other reason are strictly discouraged. Any genre of literature may be used—poetry, plays and/or books—but the material should be acceptable to all audiences.

Memorization is encouraged, but not required. Nonetheless, a "polished" duo is definitely memorized, and that is the goal. Therefore, hands are free to gesture and need not hold a manuscript. The competitors may move in a confined area with an approximate four-foot radius. Movement is usually used as a type of blocking or to establish new characters.

The two competitors may **NOT look at each other or touch each other** during the presentation of the piece. Competitors usually look straight forward into the "fourth wall" to "look at" the other character.

Singing **is** allowed, but if it is not written into the original work, it should be confined to the introduction or done without words.

No costumes or props are allowed. Occasional miming of hand props for the purposes of characterization is accepted.

Each competitor may take the part of one or more character(s), and characterization is encouraged in voice, facial expression, body position, movement, etc. Consider poise, voice variation, facial expression and the ability to make the material come to life.

The time limit is 10:01 minutes.



DEBATE

Public Forum Debate

Lincoln-Douglas Debate

Policy Team Debate

Public Forum Debate Judging Instructions

1. When you get to the room, the teams should flip a coin, one team flips the coin, and the other team calls it.
 - a. Whoever wins the toss gets to choose EITHER 1) the side of the topic they want to defend OR 2) the speaking position they wish to have (to begin the debate or to end the debate)
 - b. When the winners choose their favorite option (i.e. they choose to have the last speech) the other team makes their choice (i.e. pro or con)
 - c. Fill out the ballot with teams on the appropriate sides and individuals named in their speaker positions.
2. Then, the debate begins.
 - a. You may take brief notes of the points made in the debate in a notebook, sheet of paper, or legal pad.
 - b. Each team should set their timer with the correct time for the speech and show it to you before beginning and finish speaking when it stops, the other team may also choose to keep time as well.
 - c. In Public Forum, a plan or counter plan is defined as a formalized, comprehensive proposal for implementation. Neither the pro or con side is permitted to offer a plan or counter plan; rather, they should offer reasoning to support a position of advocacy. Debaters may offer generalized, practical solutions.
3. When the debate is over, thank the teams. Please do not give oral critiques or feedback to the teams. If the students ask, say that you will provide comment on the ballot.
4. Bring your ballot back to the judges' table after you have filled it out with a decision on who won, and the points each student received.



Lincoln Douglas Debate Judging Instructions

Judging Guidelines and Information Speeches and Times

| | |
|----------------------------------|-----------|
| Affirmative Constructive speech | 6 minutes |
| Cross-examination by negative | 3 minutes |
| Negative Constructive speech | 7 minutes |
| Cross-examination by affirmative | 3 minutes |
| Affirmative Rebuttal | 4 minutes |
| Negative Rebuttal and Summary | 6 minutes |
| Affirmative Summary | 3 minutes |

Lincoln Douglas debate involves two contestants. One fulfills the affirmative case responsibilities and the other, the negative. The affirmative debater should present a case in favor of the resolution (topic statement being debated), definition or explanation of terms, a value and criteria for determining if the resolution is true, and the issues involved in the resolution. The negative is free to develop any type of case or no case at all, but must clash with the affirmative and meet the issues stated in the resolution given.

The statement of Lincoln Douglas topic is a resolution of value rather than of policy such as in team debate. A statement of value eliminates the necessity of the affirmative presenting a case to enact his/her solution to the problem. A statement of value also emphasizes the use of logic, theory, and philosophy to prove the side the student is debating. Because of time limits, a wealth of evidence may not be used, but research supported by good background reading is necessary. Effective delivery is also important; however, as this is a debate event, argumentation should be the first consideration.

One of the aspects of a LD debate is that a value is used to prove that the resolution is true or false. Those values could include concepts like Liberty, Freedom, and Safety. Then the debaters try to prove through the concept that the resolution is either true or false. A criterion is also used in LD. The criterion helps to show or indicate that the value chosen is either improved or enhanced, additionally it helps to define what the value is all about. Examples could be the view on a value by a philosopher, a philosophy like nationalism, utilitarianism, or the Categorical Imperative. .

Follow the time format above.

Preparation time may be utilized by the affirmative and negative speakers, but shall not exceed two minutes total per contestant during the course of the entire debate.

Policy Team Debate Judging Instructions



Judging Guidelines and Information Speeches and Times

| | |
|------------------------------|-------------|
| 1st Affirmative constructive | – 8 minutes |
| 2nd Negative cross-ex | – 3 minutes |
| 1st Negative constructive | – 8 minutes |
| 1st Affirmative cross-ex | – 3 minutes |
| 2nd Affirmative constructive | – 8 minutes |
| 1st Negative cross-ex | – 3 minutes |
| 2nd Negative constructive | – 8 minutes |
| 2nd Affirmative cross-ex | – 3 minutes |
| 1st Negative rebuttal | – 5 minutes |
| 1st Affirmative rebuttal | – 5 minutes |
| 2nd Negative rebuttal | – 5 minutes |
| 2nd Affirmative rebuttal | – 5 minutes |

How Do I Decide a Debate Round?

- Skill In Analysis** – This includes not only the analysis of the proposition, but also analysis of the debate as it progresses.
- Use of Evidence** – This includes the use of sufficient evidence and proper reference to sources that form conclusions.
- Validity of Argument** – This includes reasoning and conclusions drawn from the evidence presented.
- Clarity or Organization** – This includes clear outlining of constructive arguments and easily followed handling of refutation (sign posting).
- Effectiveness of Delivery** – This includes all matters pertaining to oral presentation with special emphasis upon extemporaneous abilities.

What Should Not Influence My Decision?

- The Merit of the Question** – The judge should not be influenced by prejudices in favor of or against the resolution.
- Partiality** – The judge should not be influenced by the reputation of competing teams, their school or their coach.
- Pre-conceived Notions on Arguments** – The judge should not allow his/her own ideas of the affirmative or negative arguments or cases to influence his/her decision.
- Personal Preference on Debating Style** – A judge should not penalize a team if its style, either in case construction or delivery, differs from that which he/she personally prefers, but should evaluate all styles on the basis of effectiveness in winning conviction.

What Are Some Terms And Arguments I Might Hear In The Debate?

Inherency explains why the Affirmative plan has not yet been done. The Affirmative must prove that either their plan has not been done or that there is an obstacle to its implementation. Inherency is best thought of as a barrier to the Affirmative plan, something blocking its implementation.

Harms are really straightforward; they are something bad in the status quo (current situation). The Affirmative needs to prove that there are real harms, in order to justify implementation of their plan. Without harms, there is no reason to act. Harms can be shown in a harms contention or in scenarios.

Solvency refers to the ability of the affirmative to either eliminate or at least mitigate the harms presented in the debate. To win, an Affirmative must show that their plan is comparatively better than either the status quo or the Negative's alternative.

Disadvantages: Disadvantages are arguments that are designed to show unintended negative consequences of enacting the Affirmative plan. If the negative disadvantage outweighs the Affirmative case benefits/solvency, then the Negative should win the debate.

Topicality is the argument that suggests that the Affirmative needs to present a case that fits under all aspects of the resolution. Their case must under the umbrella of the topic. One useful analogy is that the case must fall under the jurisdiction of the resolution. If it does not belong or does not fit, then no matter how convincing the case, it should be rejected by the judge.

Counter plans are used by the Negative to show that there is a better option available for solving the Affirmative harms. A counter plan is a strategic option chosen by the Negative when they feel they have developed a better way to solve the problems of the status quo, or one that avoids disadvantages. Running a counter plan does not mean that the Affirmative cannot win the other issues in the debate.

Kritik: A kritik is a philosophical argument advanced in a debate round that suggests that there is something deeply flawed about either the assumptions that the Affirmative or the resolution make. A kritik avoids the substantive issues of the debate, and argues that we need to take a deeper look at the issues of the resolution. A kritik focuses not on the substance of the Affirmative arguments, but the discourse they use or attitudes they embrace. It seeks to examine the debate in the context of more issues than the Affirmative can address. Because of any of these things, the Negative team would argue that we should not consider voting for the Aff. case.

This list of arguments you might hear in a debate is not exhaustive. One of the most exciting things about debate is that the debaters are involved in developing the theory and style of argumentation. If you hear something unfamiliar, treat it as any other issue in the debate, and decide whether or not you are persuaded by it.