

POETRY

POETRY INTERPRETATION (Section 1006 of the C&CR)

- (a) **THE CONTEST.**
- (1) *Purpose.* The purpose of this contest is to encourage the student to understand, experience and share poetry through the art of oral interpretation.
 - (A) Oral interpretation, or the study of literature through its performance, can be defined as a demonstration of analysis, performance and communication skills offered publicly on behalf of literature.
 - (B) Oral interpretation focuses on literature in performance through expressive oral reading. The goals of this contest are to encourage the contestant's exploration of a variety of literary selections, and to enhance the performer's and audience's appreciation of literature through the performer's interpretation of the work.
 - (2) *Format.* Contestants shall prepare selections from both Categories A and B. The literary categories are designed to encourage students to explore the wide variety of feeling and form available in poetry. In any one contest round, the contestants shall be bound by the one selected category. Contestants who fail to read material from within the selected category shall be disqualified. Oral reading of the selection(s), including the introduction and transitions, shall not exceed seven minutes.
- (b) **ENTRIES.**
- (1) *Representation.* Each participant school in all conferences may enter three students in the contest.
 - (2) *Eligibility.* Each contestant shall be eligible under Subchapter M of the C&CR. Only students in high school are eligible for this contest. Poetry contestants shall not compete at district in prose interpretation or in Lincoln-Douglas debate. See Section 1000 of the C&CR for specific speech eligibility requirements.
- (c) **RESOURCES.** The categories are discussed and defined in detail in the UIL Prose and Poetry Handbook and on the UIL website. Coaches are responsible for reviewing these publications in advance of the contest.
- (d) **STANDARDS.** In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality and are encouraged to prepare selections of literary merit that the same student has not performed in a previous year. Students shall not use selections from the same literary work more than one year at UIL State Meet and strongly are discouraged from repeating the same selection at district or regional contests that they performed in a previous year. Selections used by contestants should not offend the moral standards of the community nor be in bad taste. Academic coaches should revise or reject all selections that in any way fail to meet these qualifications, as not all material by an author is appropriate for contest material.
- (e) **INTRODUCTIONS.** An introduction is required in both categories. The introduction and/or transitions during the performance shall include the name of the writer(s) and the selection(s) to be performed and should prepare the audience to listen to the selection. The introduction should reflect spontaneity, though it should be prepared ahead of time.
- (f) **MANUSCRIPTS OR COPIES.** The contestant should perform the selections reading from manuscripts or copies of the selections that are in a binder. Students shall not read from books or magazines or perform without a manuscript or copy of the selection.
- (g) **TIME LIMIT.** The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. The responsibility for keeping within the restricted time limit rests with the contestant. The penalty for exceeding seven minutes is disqualification from the round by the contest director, with the exception of the final round of State Meet when the contestant shall receive last in the round.

POETRY CATEGORY A RESTRICTIONS.

Material chosen for use in Category A of Poetry Interpretation shall meet the following restrictions:

- (A) All poetic works (selections) shall be published, printed material; Internet material shall be published concurrently in hard copy;
- (B) Selections from plays or screenplays shall not be used;
- (C) Song lyrics published only as music may be used for transition purposes only;
- (D) No contestant shall use the same theme/subject matter nor the same poet in more than one category in the contest;
- (E) No contestant shall use selections from the same literary work more than one year at UIL State Meet; and
- (F) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

Category A: Examining Our Changing World: The goal of this category is for the performer to examine his or her changing world in order to inform the audience about a societal change and its impact on the performer. Societal change refers to a significant alteration *over time* in behavior, cultural values and norms. In this category, the contestant shall perform a single poem, excerpt of a poem or poems or literary program designed to increase the audience's knowledge about a contemporary societal change occurring in the performer's world such as, *but not limited to*: education, family, personal relationships, career choices, minority struggles, or community issues. The contestant shall read no more than six selections. The purpose of the performance should be to *inform*, not persuade.

Poems in this category shall be published in hard copy. The performance may be one single poem, excerpt of a poem or poems, or a program of poetry that may be woven or may incorporate verbal and/or nonverbal transitions between selections. Unless published as poetry, song lyrics may be used only as transitions, and if transitions are sung, the singing should be limited in scope. Works co-authored or written by anonymous poets are not permissible. If more than one poem is used, the selections may be authored by different poets. The poet(s) used in this category shall not be used in Category B of poetry.

The introduction and/or transitions during the performance shall include all the title(s) and poet(s) read and should be used to identify and *inform* the audience of the societal change and its impact on the performer, without taking a stand. If the program is woven, it shall be stated in the introduction and the different poems should be distinguishable through interpretation. If song lyrics are used as transitions, it shall be stated in the introduction.

DOCUMENTATION REQUIREMENTS.

In order to meet category restrictions, the contestant shall provide proof the selection(s) are published in hard copy. Examples of acceptable proof include the original published source or a photocopy or online printout of Library of Congress cataloging information. If the selection(s) is/are drawn from a literary collection, the contestant shall supply the original source or a photocopy of the table of contents that designates the title of the book and proof the selection is included in that book, such as a photocopy of the first page of the poem. A printout from an online source proving the selection is included in the published collection is acceptable. Social media (such as Facebook, Twitter, Tumblr) are not acceptable forms of formal documentation. Printouts of online documentation shall include the URL of the website downloaded in the header or footer. See the UIL Prose and Poetry Handbook and the official UIL website for detailed information about acceptable and unacceptable documentation.

In addition, the contestant shall prepare and provide for the contest director and each judge a copy of the UIL Poetry A Documentation online form that lists the theme of the performance, as well as titles and poets included in the performance, for the purpose of insuring that no theme/subject matter or poet is being used in both categories.

BIBLIOGRAPHIC INFORMATION

Students are urged, but not mandated, to take to the contest site the original published source of the selection.

POETRY CATEGORY B RESTRICTIONS

Material chosen for use in Category B of Poetry Interpretation shall meet the following restrictions:

- (A) Poetic works may be published, printed material, online material, or transcribed material;
- (B) No contestant may use the same theme/subject matter nor the same poets in this category as they did in Category A
- (C) No contestant shall use the same literary work more than one year at UIL State Meet; and
- (D) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

Category B: Taking A Stand: The goal of this category is to develop a thematic program that supports a position by using poetry to make a persuasive argument. The contestant shall read a minimum of two different selections by different

authors but no more than six selections; however, the majority of the program must be poetry. *For this category only*, poetry includes published, online and transcribed poetry such as, but not limited to: slam, spoken word, chapbooks, novels in verse. In addition, for one of the selections, contestants may read a play written in verse, read a single song, including a song from a musical, or read one poem included in a Podcast. Literature by co-authors is allowed. One, but only one anonymous author is allowed. The purpose of the performance should be to persuade, not only to inform.

The contestant may weave the program or may incorporate verbal and/or nonverbal transitions between selections. The intent of this category is not to encourage originally authored material but to give the contestant the freedom of expanding published poetry to include different types of poetic literary works. However, original verbal transitions may be used within the program. If transitions are sung, singing should be limited in scope.

In the introduction, the performer shall *take a stand* on an issue with the intent of *persuading* the audience. The introduction and/or transitions during the performance shall include all the titles and poets. If the program is woven, it shall be stated in the introduction and the different poems/selections should be distinguishable through interpretation. The poets used in this category shall not be used in Category A of poetry.

DOCUMENTATION REQUIREMENTS

In order to meet category restrictions, all selections may be published, printed material, online material or transcribed material. The contestant shall prepare and provide for the contest director and each judge a hard copy of the UIL Poetry B Documentation online form that lists the theme of the performance, as well as titles and poets included in the performance, for the purpose of insuring that no theme/subject matter or poet is being used in both categories. No proof of publication for Category B is required.

STANDARDS. In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality and are encouraged to prepare selections of literary merit that the same student has not performed in a previous year. Students shall not use selections from the same literary work more than one year at UIL State Meet and strongly are discouraged from repeating the same selection at district or regional contests that they performed in a previous year. Selections used by contestants should not offend the moral standards of the community nor be in bad taste. Academic coaches and students should revise or reject all selections that in any way fail to meet these qualifications.

BIBLIOGRAPHIC INFORMATION

Students are urged, but not mandated, to take to the contest site the original published source of the selection.

INTRODUCTIONS, An introduction is required in both categories. The introduction and/or transitions during the performance shall include the name of the poet(s) and the selection(s) to be performed and should prepare the audience to listen to the selection(s). The introduction should reflect spontaneity, though it should be prepared ahead of time.

MANUSCRIPTS OR COPIES. The contestant should perform the selections reading from manuscripts or copies of the selections that are in a binder. Students shall not read from books or magazines or perform without a manuscript or copy of the selection.

STYLE AND DELIVERY

Contestants should not use costumes or props. Responsive use of the body (i.e., spontaneous changes in posture, gesture and place-to-place movement) is permissible. However, this active use of the body should:

- (i) be appropriate to the demands of the selection;
- (ii) be a natural outgrowth from the literature to be performed, and
- (iii) be limited in scope.

Only incidental singing in the introduction, transitions, commentary and/or selection may be included. The judge's opinion regarding style and delivery is final. Coaches are encouraged to prepare contestants for the fact that perceptions of style and delivery will vary from judge to judge.

TIME LIMIT. The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. See (4) below. The penalty for exceeding seven minutes is disqualification from the round by the contest director, with the exception of the final round of State Meet when the contestant shall receive last in the round. The responsibility for keeping within the restricted time limit rests with the contestant.

CONDUCTING THE CONTEST

- (1) *Selecting the Category.* The director in charge of the contest will determine the category by a random draw, and, once the category is drawn, shall use that category for all sections that round. The contestants shall be bound by this one category; i.e., in any one contest they will all present selections belonging to one category. The other category will be used if finals are necessary. Contestants who fail to read material from within the selected category shall be disqualified.
- (2) *Rooms.* In conducting this contest, one room will be needed for each preliminary section, as the sections should be run simultaneously.
- (3) *Audiences.* Students should be offered the educational opportunity to experience the variety of literature and performances available through UIL participation. Therefore, contestants should listen to each other during the contest. Additionally, coaches of the contestants, and anyone else interested in listening to the performers, are allowed to be in the contest room. No coaching shall be permitted during the contest.
- (4) *Timekeeper and Signal Standards.* A timekeeper should be provided for each contest to notify the contestants of the amount of time remaining from their total allotted time. The timekeeper should sit in front of the judges and where they can be seen by contestants and should demonstrate before each contestant begins reading the type of time signals to be used. See Individual Speech Contests, General Instructions (b) (4) for timekeeper and signal standards. The responsibility for keeping within the seven-minute time limit rests with the contestant.

DUTIES OF CONTEST DIRECTOR.

- (1) *Sections.* If more than eight contestants are entered, preliminary and final rounds shall be held. See General Instructions (b) (1).
- (2) *Speaker Order.* The contest director shall assign or conduct a drawing for speaker order among the contestants.
- (3) *Interruptions.* The contest director, or the monitor, should prevent any interruption of a speaker during a contest. No cheering is to be permitted.
- (4) *Recording.* Schools and/or individuals are prohibited from recording (audio and/or video) speech contests. The UIL reserves the right to record for educational purposes.
- (5) *Questions.* Questions shall be made to the contest director before the decision of the judges is rendered. The decisions of the meet officials in these matters are final.
- (6) *Judging.* Judging shall be by an odd number of judges or by one judge. At minimum, judges should be high school graduates. A copy of the judging instructions and category descriptors provided by the League office will be given to each judge. Contest directors are responsible for explaining these instructions and categories to the judges. Judges should be instructed not to discuss their decisions with other individuals or judges while judging a given contest. See Individual Speech Contests, General Instructions (b) (2). Coaches may request copies of judging instructions from the League office.
- (7) *Ranking Contestants.* See Individual Speech Contests, General Instructions (b) (3).
- (8) *Unofficial Results.* Until students and/or coaches have had a chance to look at the rankings and the individual.

PROSE

PROSE INTERPRETATION (Section 1007 of the C&CR)

(a) THE CONTEST.

- (1) Purpose. The purpose of this contest is to encourage the student to understand, experience and share prose works through the art of oral interpretation.
 - (A) Oral interpretation, or the study of literature through its performance, can be defined as a combination of analysis, performance and communication skills offered publicly on behalf of literature.
 - (B) Oral interpretation focuses on literature in performance through expressive oral reading. The goals of this contest are to encourage the contestant's exploration of a variety of literary selections and to enhance the performer's and audience's appreciation of literature through the performer's interpretation of the work.
- (2) Format. Contestants shall prepare selections from both Categories A and B. The literary categories are

designed to encourage students to explore the wide variety of points of view and feeling available in prose. In any one contest round, the contestants shall be bound by the one selected category. Contestants who fail to read material from within the selected category shall be disqualified. Oral reading of the selection(s), including the introduction and transitions, shall not exceed seven minutes.

(b) ENTRIES.

(1) Representation. Each member school in all conferences may enter three students in the contest.

(2) Eligibility. Prose contestants shall not compete at district in poetry interpretation or in Lincoln-Douglas debate. See Speech Plan, Section 1000, for specific speech eligibility rules.

(c) RESOURCES. The categories are discussed and defined in detail in the UIL Prose and Poetry Handbook and on the UIL website. Coaches are responsible for reviewing these publications in advance of the contest.

(d) STANDARDS. In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality and are encouraged to prepare selections of literary merit that the same student has not performed in a previous year. Students shall not use selections from the same literary work more than one year at UIL State Meet and are strongly discouraged from repeating the same selection at district or regional contests that they performed in a previous year. Selections used by contestants should not offend the moral standards of the community nor be in bad taste. Academic coaches should revise or reject all selections that in any way fail to meet these qualifications, as not all material by an author is appropriate for contest material.

(e) INTRODUCTIONS. An introduction is required in both categories. The introduction and/or transitions during the performance shall include the name of the writer(s) and the selection(s) to be performed and should prepare the audience to listen to the selection. The introduction should reflect spontaneity, though it should be prepared ahead of time.

(f) MANUSCRIPTS OR COPIES. The contestant should perform the selections reading from manuscripts or copies of the selections that are in a binder. Students shall not read from books or magazines or perform without a manuscript or copy of the selection.

(g) TIME LIMIT. The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. The responsibility for keeping within the restricted time limit rests with the contestant. The penalty for exceeding seven minutes is disqualification from the round by the contest director, with the exception of the final round of State Meet when the contestant shall receive last in the round.

PROSE CATEGORY A RESTRICTIONS

Material chosen for use in Category A of Prose Interpretation shall meet the following restrictions:

(A) All selections shall be published, printed material; Internet materials shall be published concurrently in hard copy;

(B) Selections from plays, screenplays, movies and documentaries shall not be used in this category;

(C) Speeches shall not be used in this category;

(D) No contestant shall use the same theme/subject matter nor the same writer in more than one category in the contest;

(E) No contestant shall use selections from the same literary work more than one year at UIL State Meet; and

(F) Selections shall be read in the English translation; however, incidental use of foreign

language words and phrases in any selection may be used as in the original.

Category A: Examining Our Changing World. The goal of this category is for the performer to examine his or her changing world in order to inform the audience about a societal change and its impact on the performer. Societal change refers to a significant alteration over time in behavior, cultural values and norms. In this category, the contestant shall perform a single literary work of prose or excerpt of a work designed to increase the audience's knowledge of a contemporary societal change occurring in the performer's world such as, *but not limited to*: education, family, personal relationships, career choices, minority struggles, or community issues. The purpose of the performance should be to *inform*, not persuade.

The prose shall be a single literary work, fiction or non-fiction, written by one author. The literature shall be published in hard copy. Works co-authored or by anonymous authors are not permissible. The author and theme/subject matter used in this category shall not be used in Category B of prose.

The introduction shall include the title and author read and should be used to identify and inform the audience of the societal change and its impact on the performer, without taking a stand.

DOCUMENTATION

In order to meet category restrictions, the contestant shall provide proof the selection is published in hard copy. Examples of acceptable proof include the original published source or a photocopy or online printout of Library of Congress cataloging information. If the selection is drawn from a literary collection, the contestant shall supply the original source or a photocopy of the table of contents that designates the title of the book and proof the selection is included in that book, such as a photocopy of the first page of the selection. A printout from an online source proving the selection is included in the published collection is acceptable. Social media (such as Facebook, Twitter, Tumblr) are not acceptable forms of

formal documentation). Printouts of online documentation shall include the URL of the website downloaded in the header or footer. See the UIL Prose and Poetry Handbook and the Official UIL website for detailed information about acceptable and unacceptable documentation.

In addition, the contestant shall prepare and provide for the contest director and each judge a hard copy of the UIL Prose A Documentation online form that lists the theme of the performance, as well as title and author included in the performance, for the purpose of insuring that no theme/subject matter or author is being used in both categories.

BIBLIOGRAPHIC INFORMATION

Students are urged to take to the contest site the original published source of the selection.

PROSE CATEGORY B RESTRICTIONS

Material chosen for use in Category B of Prose Interpretation shall meet the following restrictions:

- (A) All selections may be published, printed material, online material or transcribed material;
- (B) Speeches, plays, screenplays, movies, documentaries, radio shows may be used in this category;
- (C) No contestant may use the same theme/subject matter nor the same writer in more than one category in the contest;
- (D) No contestant shall use selections from the same literary work more than one year at UIL State Meet; and
- (E) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

Category B: Taking A Stand. The goal of this category is to develop a literary program that supports a position using different types of literature to make a persuasive argument. The contestant shall read a minimum of two different types of literary sources but no more than four sources; however, the majority of the program must be prose in nature. *For this category only*, prose types include fiction, nonfiction, news sources, speeches and essays. In addition, for one of the sources, contestants may use a script from a movie, documentary, television show/movie, radio show, play or monologue (see limitations below). All selections shall be by different authors. Literature by co-authors is allowed. Only one anonymous author is allowed. The purpose of the performance should be to *persuade*.

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Contestants shall not use poetry, song lyrics, musicals, jokes, commercials, blogs, plays written in verse or novels in verse. The selections may be woven. The intent of this category is not to encourage originally authored material but to give the contestant the freedom of expanding prose to include different types of literature in a performance program. However, original verbal transitions may be used within the program.

In the introduction, the performer shall take a stand on an issue with the intent of *persuading* the audience. The introduction and/or transitions shall state the types of literature used in the program and include all titles and authors. If the program is woven, the contestant shall state it in the introduction and the different selections should be distinguishable through interpretation. The authors and theme/subject matter used in this category shall not be used in Category A of prose.

DOCUMENTATION

All selections may be published, printed material, online material or transcribed material. The contestant shall prepare and provide for the contest director and each judge a hard copy of the UIL Prose B Documentation online form that lists the theme of the performance, as well as titles and authors included in the performance, for the purpose of insuring that no theme/subject matter or author is being used in both categories. No proof of publication for Category B is required.

STANDARDS. In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality and are encouraged to prepare selections of literary merit that the same student has not performed in a previous year. Students shall not use selections from the same literary work more than one year at UIL State Meet and strongly are discouraged from repeating the same selection at district or regional contests that they performed in a previous year. Selections used by contestants should not offend the moral standards of the community nor be in bad taste. Academic coaches and students should revise or reject all selections that in any way fail to meet these qualifications.

BIBLIOGRAPHIC INFORMATION

Students are urged, but not mandated, to take to the contest site the original published source of the selection.

INTRODUCTIONS, An introduction is required in both categories. The introduction and/or transitions during the performance shall include the name of the poet(s) and the selection(s) to be performed and should prepare the audience to listen to the selection(s). The introduction should reflect spontaneity, though it should be prepared ahead of time.

MANUSCRIPTS OR COPIES.. The contestant should perform the selections reading from manuscripts or copies of the selections that are in a binder. Students shall not read from books or magazines or perform without a manuscript or copy of the selection.

STYLE AND DELIVERY

Contestants should not use costumes or props. Responsive use of the body (i.e., spontaneous changes in posture, gesture and place-to-place movement) is permissible. However, this active use of the body should:

- (i) be appropriate to the demands of the selection;
- (ii) be a natural outgrowth from the literature to be performed, and
- (iii) be limited in scope.

Only incidental singing in the introduction, transitions, commentary and/or selection may be included. The judge's opinion regarding style and delivery is final. Coaches are encouraged to prepare contestants for the fact that perceptions of style and delivery will vary from judge to judge.

TIME LIMIT.. The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period. See (4) below. The penalty for exceeding seven minutes is disqualification from the round by the contest director, with the exception of the final round of State Meet when the contestant shall receive last in the round.

CONDUCTING THE CONTEST

- (1) *Selecting the Category.* The director in charge of the contest will determine the category by a random draw and, once the category is drawn, shall use that category for all selections in that round. The contestants shall be bound by this one category; i.e., in any one contest they will all present selections belonging to one category. The other category will be used if finals are necessary. Contestants who fail to read material from within the selected category shall be disqualified.
- (2) *Rooms.* In conducting this contest, one room will be needed for each preliminary section, as the sections should be run simultaneously.
- (3) *Audiences.* Students should be offered the educational opportunity to experience the variety of literature and performances available through UIL participation. Therefore, contestants should listen to each other during the contest. Additionally, coaches of the contestants and anyone else interested in listening to the performers are allowed to be in the contest room. No coaching shall be permitted during the contest.
- (4) *Timekeeper and Signal Standards.* A timekeeper should be provided for each contest to notify the contestants of the amount of time remaining from their total allotted time. The timekeeper should sit where they can be seen by contestants and should demonstrate before each contestant begins reading the type of time signals to be used. See Individual Speech Contests, General Instructions (b) (4) for timekeeper and signal standards. The responsibility for keeping within the seven-minute time limit rests with the contestant.

DUTIES OF THE CONTEST DIRECTOR

- (1) *Sections.* If more than eight contestants are entered, preliminary and final rounds shall be held. See 1003 (b) (1) of the C&CR.
- (2) *Speaker Order.* The contest director shall assign or conduct a drawing for speaker order among the contestants.
- (3) *Interruptions.* The contest director, or the monitor, should prevent any interruption of a speaker during a contest. Cheering is prohibited.
- (4) *Recording.* Schools and/or individuals are prohibited from recording (audio and/or video) speech contests. The UIL reserves the right to record for educational purposes.
- (5) *Questions.* Questions shall be made to the contest director before the decision of the judges is rendered. The decisions of the meet officials in these matters are final.
- (6) *Judging.* Judging shall be by an odd number of judges or by one critic judge. At minimum, judges should be high school graduates. A copy of the judging instructions and category descriptors provided by the League office should be given to each judge. Contest directors are responsible for explaining these instructions and categories to the judges. Judges should be instructed not to discuss their decisions with other individuals or judges while judging a given contest. See Individual Speech Contests, General Instructions (b) (2). Coaches may request copies of judging instructions from the League office.
- (7) *Ranking Contestants.* See Individual Speech Contests, General Instructions (b) (3).
- (8) *Unofficial Results.* Until students and coaches have had a chance to look at the rankings and the individual evaluation sheets, during the announced ballot verification period, results should be announced as unofficial.
- (9) *Ballot Verification Period.* See Individual Speech Contests, General Instructions (b) (6). This procedure is mandatory.
- (10) *Official Results.* See Individual Speech Contests, General Instructions (b) (7).