

High School Festival 2009
SPEECH CONTEST GUIDELINES

prepared by

The Division of Speech Communication

Bob Jones University

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Fall 2009

Dear Speech Coach:

Thank you for requesting further information about our speech contests. As the brochure explains, we offer six events covering various phases of speech work: Public Speaking, Oral Interpretation, Dramatic Production, and Radio/Television.

These guidelines were prepared by members of the University Speech Communication faculty. You will find sample ballots and specific suggestions for each event. Bibliographies and lists are included for several of the contests. If you have further questions regarding any event, please write or call me.

Sincerely,

DeWitt Jones
Speech Contests Chairman
Bob Jones University
Greenville, SC 29614
(864) 242-5100, extension 2760
E-mail: DWJones@bju.edu

HIGH SCHOOL SPEECH FESTIVAL

Original Oratory

Contestant's Name _____ Code # _____

Round/Section _____ Judge's Name _____

(Place a check to indicate your evaluation of each area.)

	Excellent	Good	Average	Fair
Choice of Topic				
Organization				
Analysis of Issues				
Logical Appeal				
Emotional Appeal				
Language/Style				
Delivery				

COMMENTS:

Original Oratory includes both informative and persuasive speaking. The speech should be presented clearly and directed to the audience. The student should be in command of his material and work to establish a high level of rapport with the audience. Topics should have significant value for the audience but should not be ones that are overused.

For the informative speech the student will want to pay particular attention to the freshness and originality of the subject and the clarity of presentation. Visual aids would probably be advantageous.

Persuasive speaking can be divided into two major types: the speech to convince and the speech to inspire. In the first type, the purpose is to change belief, attitude or action; in the second, the purpose is to strengthen belief or motivate to action.

Topics of controversy are appropriate for the speech to convince—topics on which public opinion is divided or in which the contestant sees a problem in society and offers a suggestion to remedy the problem. Current events topics are usually most successful because of their immediacy and because they are easy to research. Sound reasoning and evidence should be used to change the audience's mind. Legitimate emotional appeals should not be neglected, because persuasion involves changing the will as well as the mind. The speaker's delivery, appearance, and character will also affect his ability to persuade.

Sound reasoning, appeals to the emotions, and personal appeal also play a part in the success of the speech to inspire. Topics for this type of persuasion center on beliefs already held by the audience. Through strong emotional appeals and striking language, the speaker attempts to motivate the listeners to act on their beliefs.

HIGH SCHOOL SPEECH FESTIVAL

Acting

Contestant's Name _____ Code # _____

Round/Section _____ Judge's Name _____

(Place a check to indicate your evaluation of each area.)

	Excellent	Good	Average	Fair
INTERPRETATION:				
Grasp of line meaning				
CHARACTERIZATION:				
Action-reaction; interplay				
POISE:				
Bodily control; action				
BLOCKING:				
Motivated movement				
DICTION:				
Clarity				
TIMING:				
Tempo; build to climax				

COMMENTS:

Choose material that is fresh and of high quality. A few are so “worn” that judges are unlikely to be impressed by selections from them: *The Rainmaker*, *Our Town*, and *The Matchmaker* are examples.

Choose scenes from the climax section of the play if at all possible. If that is not possible, at least make sure that the scene contains good conflict and rising action. The piece should keep the performers interested while they rehearse it, the audience interested while they listen to it, and leave everyone feeling as if they have “gone somewhere” with the characters.

The entry may consist of a compilation of several scenes from the same play and using the same characters. The series of scenes should build to a climax, and gaps should be bridged with poignant narration.

The selection must come from a reputable play by an established author. *Novels or short stories rewritten to dramatic form do not qualify*. During performance, focus should remain on stage. This is not a reader's theatre event.

ACTING EVENT SUGGESTED SOURCES

PLAYS:

Play	Author
<i>Angel Street</i>	Patrick Hamilton
<i>The Glass Menagerie</i>	Tennessee Williams
<i>Edwin Booth</i>	Milton Geiger
<i>The Heiress</i>	Augustus Goetz
<i>Charley's Aunt</i>	Brandon Thomas
<i>The Diary of Anne Frank</i>	Goodrich and Hackett
<i>Pygmalion</i>	George Bernard Shaw
<i>The Miracle Worker</i>	William Gibson
<i>Arsenic and Old Lace</i>	Joseph Kesselring
<i>Saint Joan</i>	George Bernard Shaw
<i>Mary of Scotland</i>	Maxwell Anderson
<i>Elizabeth the Queen</i>	Maxwell Anderson
<i>The Barretts of Wimpole Street</i>	Rudolph Besier
<i>The Andersonville Trial</i>	Saul Levitt
<i>Ah Wilderness!</i>	Eugene O'Neill
<i>The Importance of Being Earnest</i>	Oscar Wilde
<i>The Little Foxes</i>	Lillian Hellman
<i>A Doll's House</i>	Henrick Ibsen
<i>Golden Boy</i>	Clifford Odets
<i>The Corn is Green</i>	Emlyn Williams
<i>The Crucible</i>	Arthur Miller
<i>Victoria Regina</i>	Laurence Housman
<i>Ile</i>	Eugene O'Neill
<i>Anne of a Thousand Days</i>	Maxwell Anderson
<i>I Never Sang for My Father</i>	Robert Anderson
<i>A Man for All Seasons</i>	Robert Bolt

PLAY CUTTINGS:

<i>Scenebook for Student Actors</i>	Ruth Lane	Wadsworth Publishing
<i>A Director's Workbook</i>	Kahan & Stiver	Wm. C. Brown Publishing
<i>Scenes for Young Actors</i>	ed. Cohen	Avon Publishing
<i>Great Scenes from World Theater (2 vols)</i>	ed. Steffensen	Avon Publishing
<i>50 Great Scenes for Student Actors</i>	ed. Olison	Bantam Books
<i>Play and Scene Preparation</i>	Stiver & Kahan	Allyn & Bacon

PLAY PUBLISHERS: (four largest)

Baker's Plays	100 Chauncy Street, Boston, MA 02111
Samuel French Inc.	45 West 25 th Street, New York, NY 10010
Dramatists Play Service	440 Park Avenue South, New York, NY 10016
The Dramatic Publishing Company	P.O. Box 129, Woodstock, IL 60098

These are by no means the only plays or only sources of plays—and not everything you find in them will be usable. Don't forget to check your public library or local college library.

HIGH SCHOOL SPEECH FESTIVAL

Oral Reading of Scripture

Contestant's Name _____ Code # _____

Round/Section _____ Judge's Name _____

(Place a check to indicate your evaluation of each area.)

	Excellent	Good	Average	Fair
Projection of thought				
Projection of emotion				
Physical responsiveness				
Vocal responsiveness				
Evidence of the mood or overall tone				
Handling of varying moods and transitions				
Build to the climax				

COMMENTS:

Select one long or two short passages from the King James Version of the Bible. If performing a long selection, avoid making small cuts which destroy the unity of the passage. If you perform two short passages, be sure to include a short transition. Also, your memorized performance should begin with an introduction which provides background material on the passage or a brief explanation of its relevance or significance. In other words, your introduction should provide the necessary details to orient the audience to your passage. The use of visual aids (such as a map) as part of your introductory remarks is effective.

Your performance should capture the authority, drama, and compelling tone of the Scripture. The use of limited vocal and physical characterization and character placement (also called a dramatic "V") is appropriate if your passage contains dialogue. Your total performance, including the introduction, must not exceed 5 minutes.

SUGGESTED SOURCES:

Brack, Harold A. *Effective Oral Interpretation for Religious Leaders*. Eaglewood Cliffs, New Jersey: Prentice Hall, 1964.

Curry, S. S. *Vocal and Literary Interpretation of the Bible*. Boston: The Expression Company, 1923.

Lee, Charlotte I. *Oral Reading of the Scripture*. Boston: Houghton Mifflin Company, 1974.

Marsh, Thomas H. "Some Problems of Oral Bible Reading," *Quarterly Journal of Speech*, October 1937.

HIGH SCHOOL SPEECH FESTIVAL

Solo Performance of Poetry

Contestant's Name _____ Code # _____

Round/Section _____ Judge's Name _____

(Place a check to indicate your evaluation of each area.)

	Excellent	Good	Average	Fair
Projection of thought				
Projection of emotion				
Physical responsiveness				
Vocal responsiveness				
Evidence of the mood or overall tone				
Handling of varying moods and transitions				
Build to the climax				

COMMENTS:

Any poetry, either free or structured, is appropriate for the contest as long as the material is not maudlin or offensive, and is written by a recognized poet. A high school literature textbook would be a good source for poetry. Cuttings from verse dramas are not allowed in this category.

The performer's voice and body should show the poetry's effect upon his imagination. Remember that most poetry is highly imaginative and reflective; therefore, its very nature eliminates the need for large, specific gestures.

Avoid making small cuts which destroy the rhythm and structure of the poetry. To shorten the selection, cut complete stanzas; better still, use only the first or final portion of a long work.

The contestant should give an introduction which includes the title, author's name, and details necessary to orient the audience. The introduction should also help to establish the mood. If a selection is composed of two sections of a long work or of two works by the same author, transitions may be necessary for clarity. Transitional remarks should be short, and the performer's voice and body should clearly communicate which is "student" and which is "poet."

POETRY BIBLIOGRAPHY:

(This is a selected list of both anthologies and critical works that are rich both in selections and in help for finding the meaning of the works.)

- Aggertt, Otis J. and Elbert R. Bowen. *Communicative Reading*, third ed. New York: Macmillan Co., 1972.
- Aldington, Richard, ed. *The Viking Book of Poetry of the English-Speaking World*. New York: The Viking Press, 1958.
- Bacon, Wallace A. and Robert S. Breen, eds. *Literature for Interpretation*. New York: Holt, Rinehart, and Winston, 1961.
- Bateson, F. W. *English Poetry and the English Language*. New York: Russell and Russell, 1961.
- Brooks, Cleanth and Robert Penn Warren. *Understanding Poetry*. New York: Holt, Rinehart, and Winston, Inc., 1950.
- Cane, Melville. *Making a Poem: An Inquiry into the Creative Process*. New York: Harcourt, Brace, and World, Inc., 1962.
- Ciardi, John. *How Does a Poem Mean?* Boston: Houghton Mifflin Company, 1959.
- Ciardi, John, ed. *Mid-Century American Poets*. New York: Twayne Publishers, 1950.
- Deutsch, Babette. *Poetry Handbook: A Dictionary of Terms*. New York: Funk and Wagnalls, 1957.
- Drew, Elizabeth. *Discovering Poetry*. New York: W. W. Norton and Company, 1962.
- Drew, Elizabeth and George Connor. *Discovering American Poetry*. New York: Holt, Rinehart, and Winston, 1961.
- Hodnett, Edward, ed. *Poems to Read Aloud*. New York: W. W. Norton and Company, 1957.
- Hunter, J. Paul, ed. *The Norton Introduction to Literature: Poetry*. New York: W. W. Norton and Company, 1973.
- Kennedy, X. J., ed. *An Introduction to Poetry*. Boston: Little, Brown, and Company, 1978.
- Lee, Charlotte and Frank Galati. *Oral Interpretation*, 5th ed. Boston: Houghton Mifflin Company, 1977.
- Parrish, Wayland. *Reading Aloud*. New York: The Ronald Press Company, 1966.
- Sanders, Gerald. *A Poetry Primer*. New York: Farrar, Straus and Company, 1935.
- Shapiro, Karl. *A Bibliography of Modern Prosody*. Baltimore: The Johns Hopkins Press, 1948.
- Stauffer, Donald A. *The Nature of Poetry*.

POETS TO INVESTIGATE: (this list is only a starting place)

Auden, W. H.	Goethe, Johann von	Ranson, John Crowe
Benet, Stephen Vincent	Hardy, Thomas	Roethke, Theodore
Blake, William	Johnson, James Weldon	Robinson, Edwin Arlington
Browning, Robert	Keats, John	Rutledge, Archibald
De La Mare, Walter	MacLeish, Archibald	Sandburg, Carl
Dickinson, Emily	Masters, Edgar Lee	Shakespeare William (sonnets)
Donne, John	Millay, Edna St. Vincent	Southey, Robert
Eliot, T. S.	Milne, A. A.	Tennyson, Alfred Lord
Frost, Robert	Milton, John	

HIGH SCHOOL SPEECH FESTIVAL

Solo Performance of Dramatic and Narrative Literature

Contestant's Name _____ Code # _____

Round/Section _____ Judge's Name _____

(Place a check to indicate your evaluation of each area.)

	Excellent	Good	Average	Fair
Projection of thought				
Projection of emotion				
Physical responsiveness				
Vocal responsiveness				
Evidence of the mood or overall tone				
Handling of varying moods and transitions				
Build to the climax				
Delineation of characters				

COMMENTS:

The contestant is to perform from memory a portion of a play, short story, or novel. His purpose is to communicate the ideas and feelings of the author so that the audience can understand and appreciate the literature. The student is expected to orient the audience to the piece by giving an appropriate introduction.

The contestant should limit his choice of materials to plays, short stories, or novels. Poems, sermons, and other types of literature may have certain dramatic qualities, but they should not be used in this event. Look for works by established authors, such as might be found in a high school literature book.

Materials should be chosen or cut *to fit time limits*. Here are some guidelines to follow in your cutting. First, we do not recommend the student attempt to "digest" a longer work to fit the time limit, but rather that he take a section of the work which can stand alone as a dramatic unit. For example, choose one scene from a play rather than trying to cover the plot of the whole play. Second, in cutting a story or novel you can eliminate portions such as "he said." However, be careful not to cut so much of the narration that the prose structure of the piece is lost. Third, cut whole sections rather than random individual sentences; but be careful not to cut material that the audience needs to know to understand your selection. It may be necessary for you to summarize in your own words sections of the work.

DRAMATIC/NARRATIVE LITERATURE
SUGGESTED SOURCES FICTION:

(suggested list by Klopf and Rives in *Individual Speaking Contests*)

Austen	<i>Pride and Prejudice; Emma</i>	Lewis	<i>Arrowsmith</i>
Bronte	<i>Wuthering Heights</i>	Maugham	<i>Of Human Bondage</i>
Boule	<i>Bridge Over the River Kwai</i>	Monsarrat	<i>The Cruel Sea</i>
Cather	<i>My Antonia</i>	Orwell	<i>Animal Farm</i>
Cervantes	<i>Don Quixote</i>	Rawlings	<i>The Yearling</i>
Chute	<i>Greenwillow</i>	Roberts	<i>Northwest Passage</i>
Cronin	<i>The Citadel</i>	Rolvaag	<i>Giants in the Earth</i>
Dumas	<i>The Count of Monte Cristo</i>	Scott	<i>Ivanhoe</i>
Forster	<i>Passage to India</i>	Sienkewicz	<i>Quo Vadis</i>
Godden	<i>The River</i>	Stevenson	<i>Kidnapped</i>
Hawthorne	<i>The Scarlet Letter</i>	Stewart	<i>My Brother Michael</i>
Hemingway	<i>The Old Man and the Sea</i>	Uris	<i>Exodus</i>
Hugo	<i>Les Miserables</i>	Wilder	<i>Bridge of San Luis Rey</i>
Kipling	<i>Kim</i>		

SHORT STORY AUTHORS:

Anderson, Hans Christian	Jewett, Sarah Orne
Benet, Stephen Vincent	Kipling, Rudyard
Bierce, Ambrose	Lardner, Ring
Clemens, Samuel (Mark Twain)	Mansfield, Katherine
Crane, Stephen	Maugham, W. Somerset
Dahl, Roald	Maupassant, Guy de
Daudet, Alphonse	Morrison, Arthur
Doyle, A. Conan	Munro, Hector
Grimm Brothers	O'Connor, Frank
Hardy, Thomas	O'Flaherty, Liam
Harris, Joel Chandler	Poe, Edgar Allen
Harte, Bret	Porter, William Sidney (O. Henry)
Hawthorne, Nathaniel	Rogow, Lee
Irving, Washington	Stevenson, Robert Louis
Jackson, Shirley	Stockton, Frank Richard
Jacobs, W. W.	Thurber, James
James, Will	

STORY BIBLIOGRAPHY:

- Andersen, Hans Christian. *Fairy Tales, Wonder Stories Told for Children.*
- Beecroft, John. *Kipling: A Selection of His Stories and Poems.* Vol II.
- Blair, Thomas M. *Fifty Modern Stories.*
- Blair, Walter. *Tall Tale America.*
- Blodgett, H. *The Story Survey.* Revised edition.
- Botkin, B. A. *A Treasury of American Folklore.*
- Brooks, Cleanth and Robert Penn Warren. *Understanding Fiction.*
- Cerf, Bennett. *The Bedside Book of Famous British Stories; An Encyclopedia of Modern American Humor.*
- Clemens, Samuel. *The Complete Short Stories of Mark Twain.*
- Cook, Luella B., H. Augustus Miller, Jr., and Walter Loban. *Adventures in Appreciation.* Second edition, 1941.
- Costain, Thomas Bertram, John Beecroft, and William James Lampton. *More Stories to Remember, Vol. I; Stories to Remember, Vol. I; Stories to Remember, Vol. II.*
- Cross, E. A. *A Book of the Short Story.*
- Davidson, Donald. *American Composition and Rhetoric.* Revised edition, 1947.
- Deuel, Leo. *The Teacher's Treasure Chest.*
- Frederick, John T. *Present Day Stories.* 1941.
- Grayson, Charles. *The Golden Argosy.* Revised edition, 1955.
- Greenlaw, Edwin A. *Literature and Life.* Book I, 1922.
- Greenlaw, Edwin A. and Clarence Stratton. *Literature and Life.* Book II, 1922.
- Grimm, Jacob. *Fairy Tales.*
- Harris, Joel Chandler. *Complete Tales of Uncle Remus.* Harvard Classics: Folklore and Fable. Vol. 17, 1909 edition.
- Inglis, Rewey Belle, et. al. *Adventures in English Literature.* 1948.
- Jefferson, Bernard L., Marcus Selden Goldman and Sidney Erwin Glenn. *A Progressive Study of English Composition.*
- Jessup, Alexander. *Best American Humorous Short Stories; Representative Modern Short Stories.*
- Kielty, Bernardine. *A Treasury of Short Stories.*
- Kimball, Rodney A. *The Short Story Reader.* Revised edition, 1961.
- Lardner, Ring. *The Best Short Stories of Ring Lardner.*
- Laughton, Charles. *Tell Me A Story.*
- Lawrence, Leland W. *The Family Book of Best Loved Short Stories.*
- Matlaw, Myron, and Leonard Leif. *Story and Critic.* 1963.
- Maugham, W. Somerset. *Tellers of Tales.* 1939.
- Monahan, James L. *Masterpieces of Surprise.* 1966.
- Mott. *American Literature.* Vol. II (from 1860 to present), 1949.
- Munro, Hector Hugh. *The Complete Works of Saki*
- Opie, Iona, and Peter Opie. *The Classic Fairy Tales.* 1971.
- Pattee, Fred Lewis. *American Short Stories.* 1943.
- Porter, William Sidney. *The Complete Works of O. Henry.* 1937.
- Pound, Louise, et. al. *Ideas and Models.* 1935.
- Schweikert, H. C., Rewey Belle Inglis and John Gehlman. *Adventures in American Literature.* 1930.
- Shaw, Harry. *A Complete Course in Freshman English.* Fourth Edition, 1955; *A Complete Course in Freshman English.* Sixth edition, 1967.
- Stansbury, Donald L. *Impact--Short Stories for Pleasure.* 1971.
- Thurber, James. *The Thurber Carnival.* 1945.

**BOB JONES UNIVERSITY
HIGH SCHOOL FESTIVAL
Television Editorial Competition**

Evaluation:

Judging Items	EXCELLENT	GOOD	AVERAGE	FAIR
Speech Development (General Structure, Effective Opening and use of support material)	20	16	11	4
Effectiveness (Achievement of purpose, interest and reception)	20	16	11	4
Speech Value (Ideas, logic and original thought)	20	16	11	4
Physical (appearance and body language)	10	8	5	2
Manner (directness, assurance, enthusiasm)	10	8	5	2
Correctness (grammar, pronunciation, word selection)	20	16	5	4
Time: Between 1 ½ and 2 minutes	Over time limit <input type="checkbox"/>		Under time limit <input type="checkbox"/>	

Instructions:

- Contestants should prepare a 1 1/2 to 2 minute editorial presenting a clearly defined point of view which addresses a community issue. The message should not be promoting or denouncing a political figure and should not be a theological discourse.
- The editorial should be memorized, but a script may be used for reference. Keep in mind that constant eye contact with the camera is desirable.
- Contestants will be seated at a desk. Please dress professionally as if you were an anchorperson or editorialist at a local TV station. Avoid stark white or black, small stripes, busy prints, and large jewelry accessories. Comb hair away from eyes to avoid shadows from the studio lights.
- At the assigned time, contestants will go to a dressing room where they will be touched up slightly with makeup to reduce the glare from the studio lights. Family and friends may watch the editorials in a separate room but **NO EDITORIALISTS** are allowed in the room.
- Please provide **three copies** of the script—one for personal use, one for the floor manager in the TV studio, and one for the control room.
- An announcer will introduce each performance by saying, “The following is a WBJU-TV editorial.” You should then say “Speaking for the management, I’m _____” and begin your editorial.
- At the conclusion of the editorial, **deliver the following statement:** “I’m _____. I’d like to hear your opinion on the subject. Address your remarks directly to WBJU-TV Editorial, Bob Jones University, Greenville, South Carolina, 29614.” Tip: incorporate this statement at the end of your script so that you can have it memorized beforehand.
- The introduction and conclusion will not count in the total time of the editorial. Aim for an editorial which is one minute, 45 seconds. Contestants will be **disqualified** if the editorial is shorter than 1 minute, 30 seconds; or longer than 2 minutes.
- Contestants will do one rehearsal run-through, and then the second performance will be recorded. The rehearsal run-through is for the benefit of the crew as well as for allowing contestants to get comfortable on camera. You may not choose the “best of the two takes.” The judges will be recording only the second performance. The only retakes allowed will be if equipment problems affect the performance. Please allow at least 20 minutes from arrival time until the end of the recording.
- The Radio/TV Department will provide DVD copies of contestants’ editorials for a reasonable cost. Details will be provided when the contestant comes to campus.