The CHSAA mission in speech and debate is to provide opportunities and assist its participants in developing diverse communication skills while competing at the highest levels in high school speech and debate activities. The purpose of this is to instill discipline, teamwork, sportsmanship, honesty and integrity in a highly specialized activity. CHSAA Speech and Debate coaches teach their participants to respect the activity’s core values, work hard and compete honestly.

CHSAA SPEECH & DEBATE FESTIVAL
HERITAGE HIGH SCHOOL
January 26-27, 2018
August 2017

There is no exercise better for the heart than reaching down and lifting people up.  
– Elbert Hubbard

Activities Director and Speech and Debate Coaches:

It is with extreme enthusiasm we welcome you the 2017-2018 Speech and Debate activities season. The Colorado High School Activities Association is looking forward to another successful season for our students, coaches and supportive communities. The published online Bulletin that the committee has developed contains guidelines, CHSAA rules and Bylaws that are comprehensive for your teams to employ throughout the season. Be aware of the Events and Their Rules, where the committee has clearly defined and documented for our cumulative Regional and State post-season competitions. We strongly encourage host teams to utilize these rules during regular season tournaments as this will assist competitors, coaches and critics in preparations for the post-season.

PLEASE TAKE THE TIME TO BECOME THOROUGHLY ACQUAINTED WITH THIS PUBLISHED DOCUMENT

Enclosed you will locate the general policies that will be in effect during the 2017-2018 season. Also, you will be able to duplicate the forms and ballots to be used during your regular season. Each section is clearly marked for easy reference. The critics are expected to enter the CHSAANow website and complete the online test before competition begins. The critic test is a requirement for those judges before they will be considered to work a Regional or State event.

We continue to enjoy the atmosphere of the Festival Tournament hosted at Heritage High School on January 26-27, 2018. The Speech and Activities Committee will work thoughtfully on your behalf to provide a fair and equitable site for the State Speech Tournament scheduled to take place on March 16-17, 2018. It is the expectation of the Speech and Debate community that all our students, coaches and judges have a competitive and positive experience throughout the season.

Best wishes for a successful season, and we appreciate your contributions to high school activities and supporting the students of Colorado.

Bud Ozzello

Assistant Commissioner
CHANGES FOR THIS YEAR

Note: Rule A, B and C are the only change that applies to the State Festival. Rule changes D & E are included because individual tournament directors may choose to apply these rules. If you are unsure about whether these rules will be used, contact the invitational tournament director.

STATE FESTIVAL AND REGIONALS/STATE TOURNAMENT - Elimination of speaker points on event ballots moving to use reciprocal fractions to break ties. Elimination of speaker points on debate ballots moving to use strength of opponent to break ties.

STATE FESTIVAL AND REGIONAL/STATE TOURNAMENT - Critic pay increase from $8 per round to $9 per round.

STATE FESTIVAL - Festival fees for each student will increase from $11 to $12 per entry.

APPLIES TO STATE TOURNAMENT ONLY (DOES NOT APPLY TO STATE FESTIVAL) - Add Program Oral Interpretation (POI) to the Regional Qualifying and State Tournament for a 2-year trial period (2016-17 and 2017-18).

APPLIES TO STATE TOURNAMENT ONLY (DOES NOT APPLY TO STATE FESTIVAL) - Add Informative Speaking (INF) to the Regional Qualifying and State Tournament for a 2-year trial period (2016-17 and 2017-18).

*****

If you are interested in judging at the Regional Qualifying, State Tournament, or State Festival competitions, you must complete the test located at www.chsaanow.com/activities/speech
For Current Speech & Debate updates and information please visit the CHSAA Website  www.chsaaanow.com

****

The Speech Calendar can be found on the website listed above. Email CHSAA to have your competition placed on the calendar

acathy@chsaa.org
**CHSAA SPEECH ORGANIZATION**

**Philosophy:** CHSAA seeks to provide a positive competitive speech experience for Colorado high school students by

- Supporting a state-wide competitive speech program to provide students with the opportunity to develop and to perfect communication skills
- Supporting education and development of coaches
- Supporting the education and development of speech judges
- Creating a competitive environment governed by sportsmanship and fair play
- Developing rules and regulations to create a common ground for the running of tournaments
- Organizing regional and state competitions
- Providing information and resources designed to make speech programs more effective

**Table of Organization:** CHSAA operates a *Festival Schools* program for those schools whose enrollment is from 1 – 1356 and a *Tournament Schools* program for those schools whose enrollment is 1357 and above and for those schools with an enrollment of less than 1357 who petition CHSAA to “play up.”

(To petition to play up, the school’s athletic/activities director must notify CHSAA in the spring of the year of their intention to do so the following year.) CHSAA hosts one tournament (the Festival Tournament) for the smaller schools. CHSAA hosts Regional qualifying tournaments for each of the six (6) Tournament Schools’ Districts and a State Tournament for the qualifiers from the Regional tournaments. Each fall, CHSAA will post online the *Current Season Bulletin*, which lists all Festival schools and all Speech Districts and the schools making up those Districts.

**CHSAA Speech Chain of Command:**

- CHSAA is governed by the *Legislative Council*, which must approve any changes in rules or procedures. Any proposed changes must be presented to the Legislative Council at their April meeting; and if approved, those changes become effective the following school year.
- The *CHSAA Assistant Commissioner* who administers speech is Bud Ozzello. He is the director in charge of CHSAA speech activities in the state of Colorado. His executive administrative assistant is Audra Cathy.
- The *Speech Activities Committee* is the representative body that proposes and passes rule changes to be presented to the Legislative Council. This committee is appointed by CHSAA. While every attempt is made to provide each region with a representative, that is not always possible. Members are appointed to a three-year term. In order to be considered, interested coaches must have their principals submit their names to CHSAA by April of the year prior to when they wish to replace an outgoing committee member. This committee meets in January this year so that their new proposals can be taken to the Legislative Council for approval. When called upon, the committee also convenes at the fall speech conference.
- The *State Tournament Committee* is comprised of one (1) representative from each District. Reps serve three (3) year terms and are elected by the coaches in their District at their District Speech meeting. This committee meets in November to organize the State Tournament and again in March on the Wednesday prior to the State Tournament to set up the tournament. This committee makes recommendations to the Speech Activities Committee but has no power to change rules.
- The *State Tournament Chair* is selected by the CHSAA Assistant Commissioner with input in the form of nominations from the State Speech Committee/Coaches. The chair is selected for a two-year term. The first year he/she serves as co-chair and the second year he/she acts as State Tournament Chair. This assures that the chair will always have experience in running the State Tournament. Those who are nominated need not be members of the State Speech Committee. Coaches who are interested in serving should let a member of the State Speech Committee know that they would like to be nominated.
• The State Speech Festival Committee operates the State Festival. Its members are selected by CHSAA for the purpose of running their Festival Tournament. This committee makes recommendations to the Speech Activities Committee but has no power to change rules. Festival Activities are covered in the Festival bulletin.

• Each District is governed by a Regional Director. Those directors are elected to three-year terms by the coaches in their Districts at their respective meetings. Their job is to organize and administrate the Regional Tournaments, to prepare the forms to send to CHSAA listing State Qualifiers and to attend the meeting to set up the State Tournament on the Wednesday prior to the meet. Regional Directors are available to provide assistance and support to programs and coaches needing help.

CHSAA believes that serving in any of these positions is a learning experience and therefore, believes that the opportunity to serve should be shared. To give as many people as possible a chance to serve, when possible, no committee member can continue for a second consecutive term.

A goal of this organization is to communicate as effectively as possible. Therefore, remember these important ways to stay updated:

• CHSAA has a web site for speech: www.chsaanow.com (access activities and go to speech)
• Phone: 303-344-5050
• E-mail: bozzello@chsaa.org or acathy@chsaa.org
• Phone and E-mail addresses for District Directors, Committee members, and National Speech & Debate Association Chairs are listed in the Current Official Speech & Debate Handbook (Section II).

Revised 1/30/2018
**Legislative Council**
72 school administrators acting as voting members representing every league in the state. Approve all committee reports and new by-law and rules changes.

**Board of Directors**
17 members from geographical regions act similarly to a school board. Oversee the day-to-day running of the association.

**CHSAA Staff**
7 administrators charged with implementing the by-laws of the association and producing the state championships in the 29 sanctioned activities.

**Sport and Activity Committees**
Set up the individual activity playoff and championship format. Determine starting dates as well as ending dates for the activity.

**Speech Activities Committee**
Made up of one representative from each of the six Tournament Regions and two representatives from Festival. Charged with setting up the qualification format and state competition format. All CHSAA Speech and Debate rules are approved by the activities committee, as there is no National Federation Rules committee. Rules are expected to meet the needs of all Colorado students, regardless of the size or background of their schools.

<table>
<thead>
<tr>
<th>Speech Festival</th>
<th>FALL COACHES CONFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>(8-10 people) Organizes the State Festival Tournament for schools with enrollment of 1356 or fewer. The committee assigns coaches to each of the working positions needed to administer the State Festival.</td>
<td>(4-5 people) Organizes &amp; assigns duties to run the fall workshop for all Colorado speech coaches.</td>
</tr>
</tbody>
</table>

**Speech Tournament Committee**
(6 Regional Directors & Site Director) Assigned or voted by the region they represent. The Committee hosts and administers the State Tournament by the rules set up by the Speech Activities Committee & CHSAA. Assigns people from each region to work all of the positions needed to run the state tournament. Attempts to assign workers for state so that each region is represented equally.
Committees are organized for each of the 29 sanctioned sports and activities. Placement on committees comes from principals and league recommendations. Committees are made up with consideration given to geographical, school size, gender and ethnicity. Also no school is allowed to have more than a couple of people on committees. CHSAA would like to have about 50% of member schools represented on committees.

Speech Activities Committee through its sub-committees tries to involve newer and more experienced coaches in its activities. Their goal is to try to maintain 1/3 of the people involved in the activity as newer coaches. Every attempt is made to try to educate newer coaches through involvement at the tournaments and the Fall Coaches Symposium.

Regional Directors - Assigned or voted in by each region. They are to administer and direct their regional qualifying competition with the help of every coach in that region.
THE CURRENT SEASON

I. DATES:
Criteria: Festival – Last Friday in January and following Saturday.
Tournament – Friday/Saturday after State Basketball (Basketball is the 2<sup>nd</sup> Thursday in March & preceding Wed., following Friday & Saturday, always three weeks after wrestling).

2018
A. Festival – January 26-27, 2018
B. Regionals – March 3, 2018
C. State Tournament – March 16-17, 2018

2019
A. Festival – January 25-26, 2019
B. Regionals – March 2, 2019
C. State Tournament – March 15-16, 2019

QUALIFYING FORMAT: *Schools are assigned Regions by CHSAA. If you are a new school, call CHSAA at 303-344-5050 and ask for the speech Administrative Assistant, Audra Cathy.

FESTIVAL SCHOOLS (1-1,356) - (35 Schools)

<table>
<thead>
<tr>
<th>School</th>
<th>Code</th>
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<tbody>
<tr>
<td>Alamosa</td>
<td>574</td>
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<tr>
<td>Ft. Morgan</td>
<td>881</td>
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<tr>
<td>Alameda International</td>
<td>801</td>
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<tr>
<td>Genoa-Hugo</td>
<td>43</td>
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<tr>
<td>Aspen</td>
<td>572</td>
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<tr>
<td>Gunnison</td>
<td>340</td>
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<tr>
<td>Basalt</td>
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<tr>
<td>Hayden</td>
<td>120</td>
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<tr>
<td>Battle Mountain</td>
<td>861</td>
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<tr>
<td>Limon</td>
<td>138</td>
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<tr>
<td>Bethune</td>
<td>36</td>
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<tr>
<td>Miami-Yoder</td>
<td>96</td>
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<tr>
<td>Bishop Machebeuf</td>
<td>377</td>
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<tr>
<td>Pagosa Springs</td>
<td>395</td>
</tr>
<tr>
<td>Branson</td>
<td>14</td>
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<tr>
<td>Pinnacle (The)</td>
<td>541</td>
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<tr>
<td>Brush</td>
<td>473</td>
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<tr>
<td>Platte Canyon</td>
<td>320</td>
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<tr>
<td>Calhan</td>
<td>147</td>
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<tr>
<td>Primero</td>
<td>54</td>
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<tr>
<td>Community Christian</td>
<td>39</td>
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<tr>
<td>Prospect Ridge Acad.</td>
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<td>Dawson School</td>
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<tr>
<td>Roaring Fork</td>
<td>363</td>
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<tr>
<td>Eagle Valley</td>
<td>817</td>
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<tr>
<td>Rye</td>
<td>252</td>
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<tr>
<td>Ellicott</td>
<td>232</td>
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<tr>
<td>Stargate</td>
<td>350</td>
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<tr>
<td>Faith Christian</td>
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<tr>
<td>Strasburg</td>
<td>317</td>
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<tr>
<td>Flagler</td>
<td>44</td>
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<tr>
<td>Steamboat Springs</td>
<td>706</td>
</tr>
<tr>
<td>Fowler</td>
<td>123</td>
</tr>
<tr>
<td>Weld Central</td>
<td>647</td>
</tr>
<tr>
<td>Frederick</td>
<td>955</td>
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</table>
**TOURNAMENT SCHOOLS:** (1,357 – up) – (121 schools)

*Indicates schools playing up a classification

<table>
<thead>
<tr>
<th>Region I – NORTHERN (29 schools)</th>
<th>Region II – METRO (22 Schools)</th>
<th>Region IV – SOUTHERN (12 Schools)</th>
<th>Region VI – WESTERN (12 schools)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Berthoud – 721</em>*</td>
<td>Mountain View – 1245</td>
<td>Arapahoe – 2180</td>
<td>*Golden – 1254</td>
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<tr>
<td>*Centaurus – 1073</td>
<td>*Niwot – 1279</td>
<td>*Arvada – 923</td>
<td>Heritage – 1690</td>
</tr>
<tr>
<td>Fairview – 2185</td>
<td>*Northridge – 1173</td>
<td>Aurora Central – 2176</td>
<td>Highlands Ranch – 1664</td>
</tr>
<tr>
<td>Ft. Collins – 1635</td>
<td>*Peak to Peak – 589</td>
<td>Chatfield – 1804</td>
<td>Lakewood – 2083</td>
</tr>
<tr>
<td>Fossil Ridge – 1974</td>
<td>Poudre – 1844</td>
<td>Cherry Creek – 3508</td>
<td>*Lotus School of Excell. – 222</td>
</tr>
<tr>
<td>*Holy Family – 627</td>
<td>*Silver Creek – 1236</td>
<td>Denver East – 2475</td>
<td>Rangeview – 2369</td>
</tr>
<tr>
<td>Horizon – 1964</td>
<td>*Thompson Valley – 1169</td>
<td>*Denver School of the Arts -</td>
<td>*Standley Lake – 1313</td>
</tr>
<tr>
<td>*Longmont – 1180</td>
<td>*Twin Peak Charter – 144</td>
<td>Denver South – 1565</td>
<td></td>
</tr>
<tr>
<td>Loveland – 1519</td>
<td>*Union Colony – 229</td>
<td>Eaglecrest – 2599</td>
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<tr>
<td>*Mead – 1006</td>
<td>*Weld Central – 622</td>
<td></td>
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<tr>
<td>Monarch – 1741</td>
<td>Westminster – 2453</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mountain Range – 1996</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Region III – METRO (25 Schools)</strong></td>
<td><strong>Region IV – SOUTHERN (12 Schools)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bear Creek – 1630</td>
<td>Hinkley – 2043</td>
<td>*Canon City – 1060</td>
<td>Central (GJ) – 1517</td>
</tr>
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<td>Brighton – 1773</td>
<td>*Jefferson Academy – 414</td>
<td>*Crowley County – 142</td>
<td>*Delta – 610</td>
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<tr>
<td>*Conifer – 781</td>
<td>Pomona – 1503</td>
<td>*Pueblo Central – 769</td>
<td>*Moffat County – 598</td>
</tr>
<tr>
<td>*Denver West – 655</td>
<td>Regis Jesuit – 708</td>
<td>*Pueblo County – 862</td>
<td>*Montrose – 1326</td>
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<tr>
<td>Grandview – 2620</td>
<td>Wheat Ridge – 1285</td>
<td>*Trinidad – 283</td>
<td>*Summit – 832</td>
</tr>
<tr>
<td>*Green Mountain – 1118</td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>Region VII – SOUTH CENTRAL (21 Schools)</strong></td>
<td><strong>Region VIII – WESTERN (12 Schools)</strong></td>
<td></td>
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<tr>
<td>*Air Academy – 1334</td>
<td>Palmer – 1793</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Cheyenne Mountain – 1242</td>
<td>*Palmer Ridge – 1146</td>
<td></td>
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</tr>
<tr>
<td>*Classical Academy – 648</td>
<td>Pine Creek – 1481</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Coronado – 1515</td>
<td>Rampart – 1610</td>
<td></td>
<td></td>
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<tr>
<td>*CS Christian – 316</td>
<td>*Sand Creek – 1263</td>
<td></td>
<td></td>
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<tr>
<td>*Discovery Canyon – 1161</td>
<td>*Sierra – 787</td>
<td></td>
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<tr>
<td>Doherty – 1986</td>
<td>*St. Mary’s – 251</td>
<td></td>
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<tr>
<td>Fountain Ft. Carson – 1861</td>
<td>*Vanguard School – 282</td>
<td></td>
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<tr>
<td>*Lewis-Palmer – 996</td>
<td>*Widefield – 1315</td>
<td></td>
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<tr>
<td>Liberty – 1545</td>
<td>*Woodland Park – 772</td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Manitou Springs – 522</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Creating or Changing Speech Districts:** All schools have the right to be placed in a Region, which shall be as geographically close as possible. Exceptions to geographical location may be made only by Regions who by majority decision and with the approval of the State Speech Committee, CHSAA, and the Legislative Council create an alternative arrangement. No new Region may be created unless they are competitively viable as evidenced by a minimum of ten policy teams and by a minimum of twelve competitors in each of the other events. Any Region in conflict shall have the right to request a State Speech Committee mediator to seek to resolve the conflict.

**The Speech Calendar:** This is online at [www.chsaaanow.com](http://www.chsaaanow.com). You may add a tournament date to the calendar by emailing Audra Cathy - acathy@chsaa.org.
### Debate Topics

#### Lincoln Douglas Debate Resolutions:

LD topics can be found at [www.speechanddebate.org](http://www.speechanddebate.org).

**THE STATE FESTIVAL WILL USE THE JANUARY/FEBRUARY NATIONAL SPEECH AND DEBATE TOPIC RELEASED BY THE NATIONAL SPEECH & DEBATE ASSOCIATION ON DECEMBER 1**

FYI: ALL STATE QUALIFYING TOURNAMENTS WILL USE THE JANUARY/FEBRUARY TOPIC AND THE STATE TOURNAMENT WILL USE THE MARCH/APRIL TOPIC.

**L/D Topic Release Dates:**

August 15 -- September/October Topic  
October 1 -- November/December Topic  
December 1 -- January/February Topic  
February 1 -- March/April Topic  
May 1 -- National Topic

Invitational tournaments may use different topics. Please read your invitation carefully. If you are not sure which topic will be used at an invitational tournament, contact the tournament director.

#### Public Forum Debate Resolutions:

PF topics for most INVITATIONAL meets can be found at [www.speechanddebate.org](http://www.speechanddebate.org).

**THE STATE FESTIVAL TOPIC WILL BE THE JANUARY NATIONAL SPEECH & DEBATE ASSOCIATION TOPIC RELEASED BY THE NATIONAL SPEECH & DEBATE ASSOCIATION ON DECEMBER 1.**

FYI: ALL STATE QUALIFYING TOURNAMENTS WILL USE THE FEBRUARY NATIONAL SPEECH & DEBATE ASSOCIATION TOPIC.  
The STATE TOURNAMENT WILL USE THE MARCH NATIONAL SPEECH & DEBATE ASSOCIATION TOPIC.  
The MARCH NATIONAL SPEECH & DEBATE ASSOCIATION TOPIC MAY NOT BE USED AT ANY REGIONAL QUALIFYING OR INVITATIONAL TOURNAMENTS.

October Topic – released September 1  
November Topic – released October 1  
December Topic – released November 1  
**January/State Festival Topic – released December 1**  
February/State Qualifying Topic – released January 1  
March/State Topic – released February 1  
April Topic – released March 1  
Nationals Topic – released May 1

Invitational tournaments may use different topics. Please read your invitation carefully. If you are not sure which topic will be used at an invitational tournament, contact the tournament director.
SPEECH COMMITTEE MEMBERS AND CONTACT INFORMATION
COLORADO HIGH SCHOOL ACTIVITIES ASSOCIATION (CHSAA 303-344-5050)

Bud Ozzello, Assistant Commissioner - bozzello@chsaa.org
Audra Cathy, Executive Administrative Assistant - acathy@chsaa.org

SPEECH ACTIVITIES COMMITTEE 2017-2018

<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christine Jones (Chair)</td>
<td>Cherokee Trail</td>
<td><a href="mailto:cjones81@cherrycreekschools.org">cjones81@cherrycreekschools.org</a></td>
</tr>
<tr>
<td>Bill Brown (2018)</td>
<td>Woodland Park</td>
<td><a href="mailto:debategnome@gmail.com">debategnome@gmail.com</a></td>
</tr>
<tr>
<td>Lisa Crabtree (2018)</td>
<td>Fruita Monument</td>
<td><a href="mailto:Lisa.Crabtree@d51schools.org">Lisa.Crabtree@d51schools.org</a></td>
</tr>
<tr>
<td>Sarah French-Hahn (2018)</td>
<td>Greeley Central</td>
<td><a href="mailto:sfrench@greeleyschools.org">sfrench@greeleyschools.org</a></td>
</tr>
<tr>
<td>Sally Graham (2020)</td>
<td>Castle View</td>
<td><a href="mailto:sally.graham@dcsdk12.org">sally.graham@dcsdk12.org</a></td>
</tr>
<tr>
<td>Imogene Higgins (2020)</td>
<td>Genoa-Hugo</td>
<td><a href="mailto:jhiggins@genoahugo.org">jhiggins@genoahugo.org</a></td>
</tr>
<tr>
<td>Dave Montera (2018)</td>
<td>Pueblo Centennial</td>
<td><a href="mailto:David.montera@pueblocityschools.us">David.montera@pueblocityschools.us</a></td>
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<tr>
<td>Kristine Taylor (2020)</td>
<td>Alamosa</td>
<td><a href="mailto:corgisknit@hotmail.com">corgisknit@hotmail.com</a></td>
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<tr>
<td>Mike Trevithick (2020)</td>
<td>Mullen</td>
<td><a href="mailto:mdttfinance@prodigy.net">mdttfinance@prodigy.net</a></td>
</tr>
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STATE SPEECH FESTIVAL COMMITTEE

<table>
<thead>
<tr>
<th>Name</th>
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<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craig Bailey</td>
<td>Limon HS</td>
<td><a href="mailto:bailey_49@hotmail.com">bailey_49@hotmail.com</a></td>
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<tr>
<td>Rebecca Weeks</td>
<td>Dawson</td>
<td><a href="mailto:rweeks@dawsonschool.org">rweeks@dawsonschool.org</a></td>
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<tr>
<td>Imogene Higgins</td>
<td>Genoa/Hugo HS</td>
<td><a href="mailto:jhiggins@genoahugo.org">jhiggins@genoahugo.org</a></td>
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<tr>
<td>Kristine Taylor</td>
<td>Alamosa HS</td>
<td><a href="mailto:corgisknit@hotmail.com">corgisknit@hotmail.com</a></td>
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<tr>
<td>Greg Hansen</td>
<td>Dawson</td>
<td><a href="mailto:ghansen@dawsonschool.org">ghansen@dawsonschool.org</a></td>
</tr>
<tr>
<td>Traci Powers</td>
<td>Faith Christian HS</td>
<td><a href="mailto:traci.powers@fca-schools.org">traci.powers@fca-schools.org</a></td>
</tr>
<tr>
<td>Diane Wagener</td>
<td>Battle Mountain HS</td>
<td><a href="mailto:diane.wagener@eagleschools.net">diane.wagener@eagleschools.net</a></td>
</tr>
<tr>
<td>Amanda Waterhouse</td>
<td>Platte Canyon HS</td>
<td><a href="mailto:awaterhouse@plattecanyonsd1.org">awaterhouse@plattecanyonsd1.org</a></td>
</tr>
</tbody>
</table>

COLORADO REGIONAL DIRECTORS for State Qualifying Meets

<table>
<thead>
<tr>
<th>Region Number and Director</th>
<th>School</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Josh Seematter</td>
<td>Northridge HS</td>
<td><a href="mailto:jseematter@greeleyschools.org">jseematter@greeleyschools.org</a></td>
</tr>
<tr>
<td>2. Ashley McCulloch</td>
<td>Eaglecrest HS</td>
<td><a href="mailto:Amcculloch2@cherrycreekschools.org">Amcculloch2@cherrycreekschools.org</a></td>
</tr>
<tr>
<td>3. Jessica Johnson</td>
<td>Bear Creek HS</td>
<td><a href="mailto:jesjohns@jeffco.k12.co.us">jesjohns@jeffco.k12.co.us</a></td>
</tr>
<tr>
<td>4. Miranda Berry</td>
<td>Hoehne HS</td>
<td><a href="mailto:miranda.berry@hoehnesd.org">miranda.berry@hoehnesd.org</a></td>
</tr>
<tr>
<td>6. Danielle Lopez</td>
<td>Delta HS</td>
<td><a href="mailto:diopez@deltaschools.com">diopez@deltaschools.com</a></td>
</tr>
<tr>
<td>7. Bill Brown</td>
<td>Woodland Park HS</td>
<td><a href="mailto:debategnome@gmail.com">debategnome@gmail.com</a></td>
</tr>
</tbody>
</table>

STATE SPEECH TOURNAMENT COMMITTEE

<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarah French-Hahn (Chair)</td>
<td>Greeley Central HS</td>
<td><a href="mailto:sfrench@greeleyschools.org">sfrench@greeleyschools.org</a></td>
</tr>
<tr>
<td>Sally Graham (Co-Chair)</td>
<td>Castle View HS</td>
<td><a href="mailto:sally.graham@dcsdk12.org">sally.graham@dcsdk12.org</a></td>
</tr>
<tr>
<td>Region 1 Josh Seematter</td>
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</tr>
<tr>
<td>Region 2 Marti Benham</td>
<td>Cherry Creek HS</td>
<td><a href="mailto:mbenham@cherrycreekschools.org">mbenham@cherrycreekschools.org</a></td>
</tr>
<tr>
<td>Region 3 Mike Trevithick</td>
<td>Smoky Hill HS</td>
<td><a href="mailto:mdttfinance@prodigy.net">mdttfinance@prodigy.net</a></td>
</tr>
<tr>
<td>Region 4 Miranda Berry</td>
<td>Hoehne HS</td>
<td><a href="mailto:miranda.berry@hoehnesd.org">miranda.berry@hoehnesd.org</a></td>
</tr>
<tr>
<td>Region 6 Danielle Lopez</td>
<td>Delta HS</td>
<td><a href="mailto:diopez@deltaschools.com">diopez@deltaschools.com</a></td>
</tr>
<tr>
<td>Region 7 Stephanie Owen</td>
<td>Widefield HS</td>
<td><a href="mailto:owens@wsd3.k12.co.us">owens@wsd3.k12.co.us</a></td>
</tr>
</tbody>
</table>
NATIONAL SPEECH & DEBATE ASSOCIATION DISTRICT COMMITTEES
All NATIONAL SPEECH & DEBATE ASSOCIATION National Qualifying Congress and District tournaments are listed on the CHSAAnow.com website tournament list.

**COLORADO DISTRICT**

<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marti Benham (Chair)</td>
<td>Cherry Creek HS</td>
<td><a href="mailto:mbenham@cherrycreekschools.org">mbenham@cherrycreekschools.org</a></td>
</tr>
<tr>
<td>Kevin Brich</td>
<td>Chatfield Senior</td>
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</tr>
<tr>
<td>Sally Graham</td>
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<td><a href="mailto:sally.graham@dcsdk12.org">sally.graham@dcsdk12.org</a></td>
</tr>
<tr>
<td>Ashley McCulloch</td>
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<td><a href="mailto:amcculloch2@cherrycreekschools.org">amcculloch2@cherrycreekschools.org</a></td>
</tr>
<tr>
<td>Brent Oberg</td>
<td>Highlands Ranch</td>
<td><a href="mailto:brent.oberg@dcsdk12.org">brent.oberg@dcsdk12.org</a></td>
</tr>
</tbody>
</table>

**COLORADO GRANDE DISTRICT**

<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renee Motter (Chair)</td>
<td>Air Academy HS</td>
<td><a href="mailto:rmotter@asd20.org">rmotter@asd20.org</a></td>
</tr>
<tr>
<td>Jeremy Beckman</td>
<td>Discovery Canyon</td>
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</tr>
<tr>
<td>Miranda Berry</td>
<td>Hoehne School</td>
<td><a href="mailto:miranda.berry@hoehnesd.org">miranda.berry@hoehnesd.org</a></td>
</tr>
<tr>
<td>William Allen Brown</td>
<td>Woodland Park HS</td>
<td><a href="mailto:debategnome@gmail.com">debategnome@gmail.com</a></td>
</tr>
<tr>
<td>Stephanie Owen</td>
<td>Widefield H.S.</td>
<td><a href="mailto:owens@wsd3.org">owens@wsd3.org</a></td>
</tr>
</tbody>
</table>

**ROCKY MOUNTAIN NORTH DISTRICT**

<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grant Campbell (Chair)</td>
<td>Fossil Ridge HS</td>
<td><a href="mailto:gcampbell@psdschools.org">gcampbell@psdschools.org</a></td>
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<tr>
<td>Gina DiFelice</td>
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</tr>
<tr>
<td>Sarah French-Hahn</td>
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<td><a href="mailto:sfrench@greeleyschools.org">sfrench@greeleyschools.org</a></td>
</tr>
<tr>
<td>Kristina Getty</td>
<td>Fairview HS</td>
<td></td>
</tr>
<tr>
<td>Angela Smith</td>
<td>Resurrection Christian School</td>
<td><a href="mailto:asmith@rcschool.org">asmith@rcschool.org</a></td>
</tr>
</tbody>
</table>

**ROCKY MOUNTAIN SOUTH DISTRICT**

<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maryrose Kohan (Chair)</td>
<td>George Washington</td>
<td><a href="mailto:maryrose_kohan@dpsk12.org">maryrose_kohan@dpsk12.org</a></td>
</tr>
<tr>
<td>Brent Dysart</td>
<td>Denver East HS</td>
<td><a href="mailto:brent_dysart@dpsk12.org">brent_dysart@dpsk12.org</a></td>
</tr>
<tr>
<td>Jessica Johnson</td>
<td>Bear Creek HS</td>
<td><a href="mailto:jesjohns@jeffco.k12.co.us">jesjohns@jeffco.k12.co.us</a></td>
</tr>
<tr>
<td>Tammie Peters</td>
<td>Golden HS</td>
<td><a href="mailto:tpeters@jeffco.k12.co.us">tpeters@jeffco.k12.co.us</a></td>
</tr>
<tr>
<td>Michael Trevithick</td>
<td>Smoky Hill HS</td>
<td><a href="mailto:mdttfinance@prodigy.net">mdttfinance@prodigy.net</a></td>
</tr>
</tbody>
</table>

**WESTERN SLOPE DISTRICT**

<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Chair)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sherri Anderson</td>
<td>Gunnison HS</td>
<td><a href="mailto:saanderson@gunnisonschools.net">saanderson@gunnisonschools.net</a></td>
</tr>
<tr>
<td>Lisa Crabtree</td>
<td>Fruita Monument</td>
<td><a href="mailto:Lisa.Crabtree@d51schools.org">Lisa.Crabtree@d51schools.org</a></td>
</tr>
<tr>
<td>Wendy King</td>
<td>Summit HS</td>
<td><a href="mailto:harkrish@comcast.net">harkrish@comcast.net</a></td>
</tr>
<tr>
<td>Kathleen Uhnavy</td>
<td>Eagle Valley HS</td>
<td><a href="mailto:kathleen.uhnavy@eagleschools.net">kathleen.uhnavy@eagleschools.net</a></td>
</tr>
</tbody>
</table>
MAJOR CHANGES FOR THIS YEAR

Note: Rule A, B and C are the only change that applies to the State Festival. Rule changes D & E are included because individual tournament directors may choose to apply these rules. If you are unsure about whether these rules will be used, contact the invitational tournament director.

STATE FESTIVAL AND REGIONALS/STATE TOURNAMENT - Elimination of speaker points on event ballots moving to use reciprocal fractions to break ties. Elimination of speaker points on debate ballots moving to use strength of opponent to break ties.

STATE FESTIVAL AND REGIONAL/STATE TOURNAMENT - Critic pay increase from $8 per round to $9 per round.

STATE FESTIVAL - Festival fees for each student will increase from $11 to $12 per entry.

APPLIES TO STATE TOURNAMENT ONLY (DOES NOT APPLY TO STATE FESTIVAL) - Add Program Oral Interpretation (POI) to the Regional Qualifying and State Tournament for a 2-year trial period (2016-17 and 2017-18).

APPLIES TO STATE TOURNAMENT ONLY (DOES NOT APPLY TO STATE FESTIVAL) - Add Informative Speaking (INF) to the Regional Qualifying and State Tournament for a 2-year trial period (2016-17 and 2017-18).

Season Length/Maximum Contests:
No Speech meet may be held before October 1st (Novice meets only October 1-November 1). The official end of the Speech season is the conclusion of the State Tournament; however, schools may participate in National Speech and Debate Association District & Qualifying Meets but no other meets after the State Tournament.

A school may be represented in no more than 18 meets a year, exclusive of regional, state and National Speech and Debate Association Meets. (CHSAA Bylaw 4820)

A student may compete in no more than 14 contests exclusive of regional and state tournaments and National Speech & Debate meets if they are competing in more than one event. (CHSAA Bylaw 4830.1)

No contestant may participate in one event more than 12 times exclusive of state qualifying, state festival, state tournaments and National Speech & Debate qualifying contests. (CHSAA Bylaw 4830.11)
**Coaching:**
Speech coaches must meet CHSAA Bylaws that state the coach must have a valid Colorado teacher’s license or coaching registration issued by CHSAA. Coaching registration information can be found on the CHSAA website at [www.chsaanow.com](http://www.chsaanow.com).

**Student Eligibility:**
A student shall be eligible to represent his/her school in speech activities sanctioned by CHSAA if such student meets the following requirements:

Bylaw 1720 (Stricter Standards) The student meets any stricter standards of eligibility set by his/her school.

Bylaw 1710 b (Conduct) - In the judgment of the principal of the student’s school he/she is representative of the school’s ideals in matters of citizenship, conduct, and sportsmanship.

Bylaw 1710 c - During the period of participation the student must be enrolled in courses that offer in aggregate a minimum of 2.5 Carnegie units per semester.

**Academic All State/Academic Team Champions**

For your information, CHSAA has programs called the “Team Academic Award” and the “Academic All-State Honors Program.” See your Athletic/Activities Director for more information.
GENERAL FESTIVAL INFORMATION

OPTION:
Schools from the Festival classification may opt to attend the State Speech Tournament in March. Attendance at the Regional qualifying meets precludes attendance at the State Festival. Schools must declare to CHSAA through their principals which tournament they will be attending. This must be done in writing every two years.

ENTRY:
Entry into the Festival is by school. A school may not participate in both the Festival and the State Tournament. The Festival is designed for Festival schools only. Regional tournaments are not conducted for Festival schools.

5A SCHOOLS MAY NOT ENTER THE FESTIVAL

STATE FESTIVAL INFORMATION

ENTRANCE FEE WILL BE $12.00 PER EVENT PER PARTICIPANT. All entries will take place on www.speechmeets.com. You will get further information from CHSAA office.

STATE FESTIVAL SCHEDULING MEETING
The meeting to schedule the Festival will be held on Thursday, January 25, 2018, at 9:00 a.m. at the CHSAA office, 14855 East Second Avenue in Aurora.

PARTICIPATION
Students may participate in only one Wave A event (Value Debate, PFD, CST, Duet Drama, Duet Humor or Contrasting Monologues) and only one Wave B event (Interps, OO, IMP or LD). Schools may enter one or more students with a maximum of four students or four teams per event. Schools may enter four Duet Acting teams per event.

Event is officially over at the presentation of awards with finalists subject to change any time prior to that.

DROPS
Each time a school drops an entry, an assessment will be charged. Drop fees for CHSAA Tournaments are equal to registration fee.

Each school will be informed of its code number at the time of registration. Names must appear on the Final Registration form opposite the codes assigned to each student in each event. Students remember and follow these codes consistently throughout the Festival or face possible disqualification. The Final Registration Forms will be retained in the tabulation room for identification of students.

EVENTS
Events to be held at the State Festival include: Public Forum Debate, One-on-One Value Debate, Creative Storytelling, Original Oratory, Contrasting Monologues, Interpretation of Dramatic Literature, Interpretation of Humorous Literature, Interpretation of Poetry, Impromptu Speaking, Duet Acting/Humorous Literature, Duet Acting/Dramatic Literature and Lincoln Douglas. Procedures for all events are described on the pages of this book. Please check the enclosed time schedule for daily events.
GENERAL CRITERIA FOR PRELIMINARY ROUNDS

1. Students will be combined into sections with as wide a representation of schools as possible.

2. No student will appear in a section with another student from his/her own school; notify the tab room immediately, should this occur.**

3. No students will be critiqued by an individual judge more than once in the same event. **Should a student appear before the same judge, in the same event or if the student recognizes that this is the same judge from a previous round they should speak to the judge prior to the start of the round. It is the JUDGE’S responsibility to contact the judges’ table before the round begins.

4. No student will appear in a section with a student who appeared in one of his previous sections or debates. **

**While the listed criteria represents the optimum in scheduling, it is not always possible to ensure that no two students will ever appear in a section together more than once. Also great imbalances in the relative number of students from various geographic areas make a completely geographical mixture impossible.

TIMING

CHSAA will provide stopwatches for the day’s events, if available.

COACHES’ JUDGING RESPONSIBILITY –

EACH SCHOOL MUST HAVE A COACH ON SITE WHO IS AVAILABLE THROUGHOUT THE MEET. ALL COACHES AND ASSISTANT COACHES MUST BE AVAILABLE TO JUDGE ANY AND ALL ROUNDS. COACHES SHOULD NOT ENTER ROUNDS TO OBSERVE UNTIL ALL BALLOTS FOR THAT ROUND ARE ASSIGNED.

For Coaches: Timing is important! Competitors should be reminded that they may be disqualified if they are not present at the beginning of all rounds at the scheduled time.

☆☆THE SPEAKING ORDER IN EACH SECTION WILL BE SHOWN ON THE SCHEDULE AND WILL BE FOLLOWED EXACTLY. Maximum time limits for events will be observed. No changes will be allowed in this schedule unless deemed necessary by the Tournament Committee.

For Judges: Every effort will be made to have only CHSAA qualified and/or experienced judges assigned to evaluate competitors in the State Festival.

☆☆Grievance Committee
The Grievance Committee will be convened as necessary to resolve disputes. Bring concerns to the Ballot Check-In Table who will find the Ombudsmen as soon as possible.

EMERGENCY PHONE NUMBERS:
Bud Ozzello, Assistant Commissioner
CHSAA Business Phone: (303) 344-5050
   Cell Phone: (720) 581-8106
Heritage High School (303) 347-7600
TABULATING FOR STATE FESTIVAL

DAY BEFORE MEET - Committee Action
Enter school code, school name, and student names on the appropriate event tabulation forms. This should be done as soon as the Final Registration Forms have been received and checked at headquarters.

THE USE OF SPEECHMEETS FOR REGISTRATION AND TABULATIONS.

DAY OF TOURNAMENT - (Tab Rooms Closed):
Tab Room A
A. A competitor record for each contestant for each event is made.

B. Check ballots against a master schedule as they arrive in order to determine if all ballots are in for the round.

C. As judge sheets for each round are turned in:
   1. Check ballots and summary sheets as soon as they are received to ensure that they have been properly completed. The ballot and summary sheet should agree and the judge should sign both.
   2. BALLOTS MUST BE RETURNED WITH ALL RANKS AGREEING WITH THE DECISION. Ballots must be legibly signed.
   3. Check the judge's scores. If no errors are found, the summary sheet is given to the person entering results in the computer tab. The individual ballots should be given to the person entering results on the tabulation forms. At the conclusion of the meet, all summary sheets and tabulation forms are given to the meet director and the individual ballots are placed in the appropriate school folders. From these, the director will be able to answer any questions that may arise later.
   4. Speaker’s ranks are listed.
   5. In debate rounds, 1 point for a win and 3 points for a loss are given.

Tab Room A
A. Events Except Debate:
   1. The school, competitor's name, and code are recorded as listed on the final registration form on a paper tabulation form for events and cards for debate.
   2. The card/tabulation forms have a place to record the results for three rounds.
   3. A separate card/tabulation form will be created and used for finals rounds.
   4. The scores from the individual ballots (rank) are recorded on the appropriate tabulation forms.

Debate Events:
In debate rounds using the individual ballots, 1 point for a win and 3 points for a loss, and strength of opposition are recorded on the tabulation forms. Using the tear-away sheets, win/loss, strength of opposition are recorded on the cards.

C. Value Debate Tabulation and Scheduling
1. Preliminary Schedule
   a. First round pairings are random
   b. In rounds 2 & 3 high/low power matching will be used to assign opponents; adjustments will be made to avoid scheduling a school against itself.

2. Eliminations
   Positioning on the following bracket for the top 8 Value Debate finalists will be determined by:
   a. Win/Loss Record
   b. Strength of Opposition
   c. Please note that in elimination rounds, it is possible for competitors from the same school to meet.
The same resolution will be used in all elimination rounds. There will be only one 30 minute prep period before quarter finals. Quarter finals will have one judge. Semifinals & finals will have a panel of 3 judges. To break ties for places 5-12, preliminary round scores may be used.

D. Lincoln Douglas and Public Forum Debate Tabulation and Scheduling
   1. Preliminary Schedule
      a. First round pairings are random.
      b. In rounds 2 & 3 high/low power matching will be used to assign opponents; adjustments will be made to avoid scheduling a school against itself.
   2. Eliminations
      Positioning on the following bracket for the top four teams will be determined by:
      a. Win/Loss Record
      b. Strength of Opposition
      c. Please note that in elimination rounds, it is possible for competitors from the same school to meet.

Tab Room B
A. Using the scores from the cover sheets, speakers’ ranks are recorded in the computer.
B. The computer tabulates the scores and generates a print-out of the results.

Events Both Tabs
A. After tabulations from Tab A are compared to Tab B the following process will be used to determine finalists in all non-debate events.
   1. The top 6 contestants for finals are chosen by adding rank totals from the preliminary rounds. The top 6 contestants with the lowest cumulative ranks will advance.
   2. If the cumulative rank totals are tied, the following tie-breakers will be used:
      a. Judges’ preference (head-to-head competition results - if available.)
      b. If two are tied and have not met, OR if three or more are tied, use total reciprocal fractions from all rounds (1st= 1.00; 2nd = .50; 3rd = .33; 4th = .25). The student with the highest reciprocal fraction total is placed higher.
      c. If still tied, all qualify.
B. Determining Places
   1. In case of tie, the following tiebreakers will be used:
      a. For a two-way tie, use judges’ preference in finals.
      b. For a three-or-more-way tie:
         Look at total student ranks in finals.
         Determine reciprocal values from the ranks received in finals.
         If still a tie, all three students receive the same award.
         At any point that a 3-or-more-way tie becomes a two-way tie, revert to “Breaking a 2-Way Tie”.
   3. Medals are awarded to the 1st - 6th places in each event.
   4. Ribbons for semifinalists will be based on the three preliminary rounds.

Debate Both Tabs
A. In debate, places 1 – 4 are determined by the bracket. The winner of the final debate will receive first place, second place will be awarded to the loser of the final, and the losers of the semi-finals will tie for third.

MEALS AND SNACKS
Concessions will be sold on site; there are no fast food services available.

OBSERVERS
Audiences are welcome in any event unless the room size will not allow. Audience members are expected to be respectful and behave appropriately. Videotaping is not allowed.

BALLOTS
Ballot packets will be available after the awards ceremony.

ENTRY FORM
Official Registration will take place at www.speechmeets.com. The deadline for registration will be Tuesday, January 23, 2018.

PLEASE NOTE
ALL ENTRIES MUST BE TO CHSAA BY TUESDAY, JANUARY 23, 2018. Please send the Registration Form and your fees to the CHSAA office only.
FESTIVAL GENERAL RULES

1. General Rules: (updated 2016)
   A. CHSAA rules apply to the State Festival (many invitational tournament directors use these rules as a matter of choice.)
   B. All coaches, judges, and students must follow these published CHSAA rules.
   C. Competitors must compete under the code listed on the Registration form they receive when they check in at the meet. That means that if a competitor is listed as “AA101” and competes as “AA102” or “AR101,” he/she will be disqualified. Contact tournament director for further questions.
   D. Competitors who engage in unethical behavior may be disqualified. All coaches should stress good sportsmanship.
   E. Competitors who are more than ten (10) minutes late for a round will be disqualified from the round. The tournament director may waive the penalty for just cause.
   F. Observers are allowed, but no one may use any recording devices. Observers may not take notes in debate.
   G. Timing: When the judge follows the rule (times him/herself, uses a stop watch, uses and shows time signals and gives an audible “stop” after the 15 second grace period), if the speaker continues, then he/she is over time & must be ranked fourth in the preliminary rounds and last in finals.
   H. Competitors should speak in the order in which they are scheduled unless other arrangements are made.
   I. Judges should not discuss any competitor’s performance, debate cases or strategies with coaches, students or other judges during a tournament.
   J. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to videotape, record, photograph or create audio recordings of students in rounds of competition. No student shall send or receive information during a round, nor shall a host school provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.
   K. No ties are allowed in debate.
   L. A competitor may not compete with the same source used in any prior State Festival-Tournament, even if the source was used in another event. For example, a student who competed in a previous year in Duet Acting drama with a cutting from Sybil may not compete in any succeeding year in Drama with a cutting from Sybil.
   M. Any oratory, interpretation, or acting cutting that a competitor begins a tournament with must be used for the duration of that tournament.

2. Impromptu Speaking Rules: (updated 2010)
   A. Schedules of drawing and speaking time, preparation room assignments and speaking room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
   B. At the time designated on the schedule, the speaker is to be at the assigned speaking room. Before speaking, the list of impromptu topics selected are to be given to the judge.
   C. Exactly 5 minutes before each student is scheduled to speak in a round, the speaker will receive a list of three topics in the preparation room. These topics will consist of (1) a sentence, (2) a phrase, (3) a word, on each card. One of the three topics shall be a current event. The student is to choose one of the three topics on which to speak and is to prepare on that topic.
   D. No reference to material or notes will be allowed during the preparation time. However, speakers may use one 3 x 5 card for notes to be used while speaking.
   E. Time limits are not less than three and not more than five minutes. Use a stop watch to indicate the total time in the appropriate space on each ballot. If speaker does not
speak for the minimum three (3) minutes, the speaker must be ranked last in the round. There is a 15-second grace period. The speaker who goes beyond the 15-second grace period will be ranked last in the round.

F. Judges will rank speakers and give constructive written criticisms.

G. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via his or her coach.

3. Original Oratory Rules: (updated 2010)
   A. The competitor presents a memorized oration composed by him/herself and not used during a previous State Festival-Tournament.
   B. An orator holding a manuscript or notes will be ranked last in the round.
   C. The orator must be truthful. Any non-factual reference, especially a personal one, must be so identified.
   D. **There is no minimum time.** No oration shall exceed 10 minutes. There is a 15-second grace period. A speaker who continues beyond the 15-second grace period will be ranked last in the round.
   E. The oration may not contain more than 150 words of quoted material. Extensive paraphrasing from other sources is prohibited.
   F. For the State Festival-Tournament the orator’s script must be available for inspection conducted by the tournament director. If there is a protest and the competitor cannot produce the original script, he/she will be disqualified.
   G. No props or visual aids may be used in OO.
   H. Orators caught plagiarizing or extensively paraphrasing will be disqualified.

4. Dramatic Interpretation Rules: (updated 2010)
   A. The oral interpreter recreates and shares a selection of material from printed, published source(s) that have literary merit. Material printed off the internet is NOT considered to be a printed, published source. Material printed on the jacket of a recording is considered to be a printed, published source.
   B. While **there is no time minimum**, the selection may not exceed 10 minutes. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.
   C. The interpreter must be careful to avoid violating the author’s intent.
   D. Deletions of words from the original may be made, but words may be added only for transitional purposes.
   E. The interpreter must provide an introduction that adequately identifies title and author of the source(s).
   F. If the interpreter uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
   G. When an interpreter is using multiple vignettes, multiple introductions may be used.
   H. The interpreter may use vocal, facial and bodily expressions as long as they do not detract from the meaning of the material.
   I. Minimal singing is allowed.
   J. At the State Festival the interpreter must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.
   K. No props or costumes are allowed (A prop is any item that is handled or carried by the competitor. For example: touching and using a real watch during the presentation would be considered using the watch as a prop. However, a competitor who touches his/her hair is not using a prop).
   L. The interpreter must present the material with such emphasis and variety that the listener will understand and enjoy the literature.
   M. Scripts are optional.

5. Humorous Interpretation Rules:
   The rules for humor are the same as those listed above (A-M) for drama.
6. Poetry Interpretation Rules:
The rules for poetry are the same for those listed above (A-M) for drama.

7. Duet Acting—Drama Rules: (updated 2014)
   A. This event combines elements of interpretation and acting, with the emphasis on acting.
   B. The cutting should be taken from a printed published source.
   C. Material printed off the internet is NOT considered to be a printed, published source.
   D. The actors are free to move about the acting area and may properly use as much of the
      acting areas as they can control and still hold the attention of the audience.
   E. The script must be memorized so that full attention may be given to the enactment of the
      characters.
   F. The actors may use two chairs. Any other aids (settings, lighting, costumes, stage make-
      up, or properties) are not allowed.
   G. Off stage sound effects and music cannot be used.
   H. The maximum time is ten (10) minutes. There is no minimum time. There is a 15-
      second grace period after 10 minutes, and if the actors go beyond the 15-second grace
      period, they will be ranked last in the round.
   I. It must have an introduction that adequately identifies title and author of the source.
   J. At the State Festival the team must bring the original source. If there is a protest and the
      competitor cannot produce the original source; he/she will be disqualified.

8. Duet Acting—Humor Rules:
   A. The rules for Duet Acting - Humor are the same as those listed above (A-J) for Duet
      Acting - Drama.

   A. This event combines elements of interpretation and acting, with the emphasis on acting
      and to simulate an audition for a scholarship or part. Each cutting should be taken from
      a printed published source that is designed for performances and which is scripted to
      be performed by only one actor.
   B. The actor is to select two contrasting monologues. The monologues must consist of two
      completely different characters from two different sources. The monologues must
      contrast in a stark, self-evident manner.
   C. The actor is free to move about the acting area, and may properly use as much of the
      acting area as the actor can control and still hold the attention of the audience.
   D. The scripts must be memorized so that full attention may be given to the enactment of
      each character.
   E. The actor may use one chair. Any other aids (settings, lighting, costumes, make-up, or
      properties) are not allowed.
   F. Off-stage sound effects and music cannot be used.
   G. The total performance, including introductions for each monologue, will not exceed
      eight (8) minutes. There is no minimum or maximum for each monologue individually,
      but a balance is needed – one monologue should not dominate. There is a 15-second grace
      period. The interpreter who goes beyond the 15-second grace period will be
      ranked last in the round.
   H. Materials printed off unapproved websites are NOT considered to be from a printed
      published source.
   I. The actor must provide an introduction for each monologue that only identifies each
      title, author, and character name. For example, “I will be doing a monologue from
      Hamlet by William Shakespeare, and I will be playing Claudius.” Approved websites can
      be found on NSDA website.
   J. At the State Festival the competitor must bring the original sources. If there is a protest
      and the competitor cannot produce the original sources, he/she will be ranked last in
      the round.
10. Creative Storytelling Rules:
   A. The best creative storytelling will utilize narration and characterization.
   B. No stage accessories may be used in Creative Storytelling except one chair.
   C. Acting is permissible as characterization is essential in some types of stories.
   D. Fifteen minutes prior to speaking, the competitor shall draw three story outlines. The competitor shall immediately choose one of the three outlines drawn and return the two unused outlines.
   E. The competitor cannot leave the preparation room until time to speak, nor can the competitor receive help from a coach or any other student. No reference material or notes will be allowed during the preparation time. A scratch pad may be used to put down notes and ideas for the presentation, but may not be used during the presentation.
   F. The competitor shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the competitor being ranked last in the round.
   G. Time limits of the presentation will be not less than three minutes and not more than five minutes. There will be a 15-second grace period. Competitors who go outside the 15-second grace-period will be ranked last in the round.

11. One-on-One Value Debate Rules:
   A. Thirty minutes before each round the debater will be given the value topic. The debater will then prepare, using his/her own knowledge, a case for each side (affirmative & negative). The topic will be different for each round.
   B. In the draw room, a competitor may bring only a writing utensil/pen or pencil; he/she will be given paper upon entering the room. Talking or the use of outside materials in the draw is prohibited.
   C. In the competition room, immediately before each debate, the judge will toss a coin and the winner selects the side to defend.
   D. The debate should be judged on argumentation skills, including sound construction of arguments, the ability to defend and defeat arguments, and logic as well as all other aspects of debating skills.
   E. Library resources will not be available; materials such as magazines, dictionaries, etc. are not to accompany the debater.
   F. The statement of the topic is a resolution of value rather than of policy.
   G. Electronic recall equipment is prohibited.
   H. The format for the debate is as follows:
      | Affirmative | 6-minute constructive |
      | Negative    | 3-minute cross-examination |
      | Negative    | 7-minute constructive |
      | Affirmative | 3-minute cross-examination |
      | Affirmative | 4-minute rebuttal |
      | Negative    | 6-minute rebuttal |
      | Affirmative | 3-minute rebuttal |
      (Each debater will be allowed a total of 3 minutes preparation time during the course of the debate.)
   I. The affirmative debater must identify and support the values suggested by the resolution of value. He/she must also fulfill the burden of clash by opposing the values supported by the negative.
   J. In One-on-One Value Debate there is no presumption and no burden of proof (as these terms are used in policy debate theory).
   K. The negative debater must identify and support values and/or a hierarchy of values which are different from those suggested by the resolution of value. The negative must also fulfill the burden of clash by opposing the affirmative stance.
   L. Flow sheets or note taking are permitted by the debaters and judges only.
12. Public Forum Debate Rules:
   A. Public Forum debates a new topic each month. Topics are always released exactly one
      month in advance. It is very important to note that invitational tournaments are free to
      choose their own topics, so always read the invitations carefully to be certain
      competitors arrive at the meet having prepared for the proper topic. State Festival topic
      will be the January NATIONAL SPEECH & DEBATE ASSOCIATION topic. Go to
      www.speechanddebate.org to get current topics.
   B. The resolution will provide each team of two the opportunity to argue contemporary
      issues in a forum that is accessible to a general audience.
   C. Each team will try to convince a neutral judge that they have better reasons for their
      positions.
   D. Some evidence should be used to support their points during the debate.
   E. Debaters may choose to focus on practical issues, philosophical issues or a
      combination.
   F. Both teams are responsible for directly responding to arguments made by their
      opponents.
   G. Prior to the round in the presence of the judge(s), a coin is tossed by one team and
      called by the other team.
   H. The team winning the flip may choose one of two options EITHER:
      a. The SIDE of the topic to defend (pro or con) OR
      b. The SPEAKING POSITION they wish to have (begin or end the debate)
   I. Once the coin toss winners select their favored option, the other team makes a choice
      within the remaining option and the debate begins.
   J. The format for the debate is as follows:
      a. Constructive speeches
         Team A Speaker 1- 4 minutes
         Team B Speaker 1- 4 minutes
         Crossfire A1 & B1- 3 minutes
         Team A Speaker 2- 4 minutes
         Team B Speaker 2- 4 minutes
         Crossfire A2 & B2- 3 minutes
      b. Summary speeches which include arguments the debaters feel their team is
         winning and refuting arguments he/she feels they are losing
         Team A Speaker 1- 2 min.
         Team B Speaker 1- 2 min.
         Grand Crossfire (all speakers)- 3 min.
      c. Final focus speeches which are a persuasive final restatement of why a team
         won the debate
         Team A Speaker 2- 2 min.
         Team B Speaker 2- 2 min.

      Prep Time: 2 min. per team
   K. In "crossfire" both debaters "hold the floor."
      a. The first question must be asked by the speaker who spoke first.
      b. After the first question either debater may question and/or answer at will.
   L. In grand crossfire the first question must be asked by the speaker who gave the first
      summary speech.
   M. Visual aids are allowed.
   N. Electronic retrieval devices are allowed in rounds of competition where scripts and files
      are permitted. No one will be allowed to videotape, record, photograph or create audio
      recordings of students in rounds of competition. No student shall send or receive
      information during a round, nor shall a host school provide plug ins or internet access.
      Please see the rules regarding laptop usage for further information and clarification.
13. Lincoln-Douglas Debate Rules:

A. CHSAA uses the NATIONAL SPEECH & DEBATE ASSOCIATION September/October topic for 1st semester and the NATIONAL SPEECH & DEBATE ASSOCIATION January/February topic for the Festival Tournament. Debate topics can be found at www.speechanddebate.org. Invitational tournaments are free to choose their own topics so always read the invitations carefully to be certain competitors arrive at the meet having prepared for the proper topic.

B. The topic is a resolution of value debated by one competitor against one opponent.

C. The format for the debate is as follows:

- **Affirmative**
  - 6-minute constructive
- **Negative**
  - 3-minute cross-examination
  - 7-minute constructive
- **Affirmative**
  - 3-minute cross-examination
- **Affirmative**
  - 4-minute rebuttal
- **Negative**
  - 6-minute rebuttal
- **Affirmative**
  - 3-minute rebuttal

(Each debater is allowed a total of 4 minutes preparation time during the course of the debate).

D. The affirmative debater must identify and support the value(s) suggested by the resolution of value.

E. The affirmative debater must fulfill the burden of clash by opposing the value(s) supported by the negative.

F. The negative debater must identify and support the value(s) suggested by the resolution of value.

G. The negative debater must also fulfill the burden of clash by opposing the affirmative stance.

H. There is no presumption and no burden of proof in LD debate. Both sides have an equal burden of defending their side of the resolution.

I. No plan is proposed.

J. LD debaters MAY choose to use some of the following terms when presenting their arguments:
   - **Core Value**: Center of the argument; a value held by society which helps determine the actions it will take
   - **Criterion**: A standard of measuring how the resolution meets the value; often posed by philosophers
   - **Contention**: Reasons for the argument; major points of the debater’s case
   - **Subpoint**: Support for the contentions

K. LD debate is more philosophical than policy debate and has less emphasis on evidence than policy debate.

L. In all rounds of Lincoln-Douglas Debate, debaters must, at a minimum orally deliver the author(s)’ name (last) and year of publication. Please see the debate evidence rules for further information and clarification.

M. The negative position can be anything that is not the affirmative. The negative is not required to support the opposite of the resolution.

N. Visual aids are allowed.

O. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to videotape, record, photograph or create audio recordings of students in rounds of competition without prior permission of the CHSAA. No student shall send or receive information during a round, nor shall a host school be required to provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.

P. New evidence may be introduced in rebuttals. New arguments may not be introduced in rebuttals. An affirmative response in the first rebuttal of a negative argument presented in the last negative constructive is not considered a “new argument” and is, therefore, permissible.
Debate Evidence Rules (adopted 2016)
14.1 Responsibilities of Contestants Reading Evidence

A. Evidence defined. Debaters are responsible for the validity of all evidence they introduce in the debate. Evidence includes, but is not limited to: facts, statistics, or examples attributable to a specific, identifiable, authoritative source used to support a claim. Unattributed ideas are the opinion of the student competitor and are not evidence.

B. Oral source citation. In all debate events, contestants are expected to, at a minimum, orally deliver the following when introducing evidence in a debate round: primary author(s)’ name (last) and year of publication. Any other information such as source, author’s qualifications, etc. may be given, but is not required. Should two or more quotations be used from the same source, the author and year must be given orally only for the first piece of evidence from that source. Subsequently, only the author’s name is required. Oral citations do not substitute for the written source citation. The full written citation must be provided if requested by an opponent or judge.

C. Written source citation. To the extent provided by the original source, a written source citation must include:
   1. Full name of primary author and/or editor
   2. Publication date
   3. Source
   4. Title of article
   5. Date accessed for digital evidence
   6. Full URL, if applicable
   7. Author qualifications
   8. Page number(s)

D. Paraphrasing, authoritative source versus general understanding. If paraphrasing is used in a debate, the debater will be held to the same standard of citation and accuracy as if the entire text of the evidence were read. For example, if a debater references a specific theory by a specific author, s/he must also be able to provide an original source. For example, if a debater were to reference social contract theory in general, that would not be an authoritative source that would require citation. However, if s/he references “John Locke's Social Contract,” evidence would need to be available.

E. Ellipses prohibited. In all debate events, the use of internal ellipsis (...) is prohibited unless it is a replication of the original document. Debaters may omit the reading of certain words; however, the text that is verbally omitted must be present in the text of what was read for opposing debaters and/or judges to examine. The portions of the evidence read including where the debater begins and ends must be clearly marked as outlined in 14.1(G)(2).

F. Availability of evidence.
   1. In all debate events, for reference, any material (evidence, cases, written citations, etc.) that is presented during the round must be made available to the opponent and/or judge during the round if requested. When requested, the original source or copy of the relevant (as outlined in 14.2) pages of evidence read in the round must be available to the opponent in a timely fashion during the round and/or judge at the conclusion of the round.
   2. Original source(s) defined. Understanding that teams/individuals obtain their evidence in multiple ways, the original source for evidence may include, but is not limited solely to, one of the following:
      a. Accessing the live or displaying a copy of a web page (teams/individuals may access the Internet to provide this information if requested).
      b. A copy of the pages preceding, including, and following or the actual printed (book, periodical, pamphlet, etc.) source.
      c. Copies or electronic versions of published handbooks (i.e., Baylor Briefs; Planet Debate, etc.).
      d. Electronic or printed versions or the webpage for a debate institute or the NSDA sponsored Open Evidence Project or similar sites.
3. Regardless of the form of material used to satisfy the original source requirement, debaters are responsible for the content and accuracy of all evidence they present and/or read.

G. Distinguishing between which parts of each piece of evidence are and are not read in a particular round. In all debate events, debaters must mark their evidence in two ways:

1. Oral delivery of each piece of evidence must be identified by a clear oral pause or by saying phrases such as “quote/unquote” or “mark the card.” The use of a phrase is definitive and may be preferable to debaters. Clear, oral pauses are left solely to the discretion of the judge.

2. The written text must be marked to clearly indicate the portions read in the debate. In the written text the standard practices of underlining what is read, or highlighting what is read, and/or minimizing what is unread, is definitive and may be preferable to debaters. The clarity of other means of marking evidence is left to the discretion of the judge.

H. Private communication prohibited. Private, personal correspondence or communication between an author and the debate r is inadmissble as evidence.

14.2. Definitions of Evidence Violations

A. “Distortion” exists when the textual evidence itself contains added and/or deleted word(s), which significantly alters the conclusion of the author (e.g., deleting ‘not’; adding the word ‘not’). Additionally, failure to bracket added words would be considered distortion of evidence.

B. “Non-existent evidence” means one or more of the following:

1. The debater citing the evidence is unable to provide the original source or copy of the relevant pages when requested by their opponent, judge, or tournament official.

2. The original source provided does not contain the evidence cited.

3. The evidence is paraphrased but lacks an original source to verify the accuracy of the paraphrasing.

4. The debater is in possession of the original source, but declines to provide it to their opponent upon request in a timely fashion (as outlined in 14.4.C).

C. “Clipping” occurs when the debater claims to have read the complete text of highlighted and/or underlined evidence when, in fact, the contestant skips or omits portions of evidence.

D. “Straw argument.” A “straw argument” is a position or argumentative claim introduced by an author for the purpose of refuting, discrediting or characterizing it. Reliance on a straw argument occurs in a debate round when a debater asserts incorrectly that the author supports or endorses the straw argument as his or her own position. Note: A debater who acknowledges using a “straw argument” when verbally first read in the round, would not be misrepresenting evidence. However, if the debater fails to acknowledge the use of a “straw argument” and his/her opponent questions the use of such an argument, then that debater has committed an evidence violation.

14.3. Procedures for Resolving Evidence Violations

A. Judges are responsible for resolving disputes between debaters regarding oral citations (14.1(B)); written source citations (14.1(C)); distinguishing between what parts of each piece of evidence are and are not read in a particular round (14.1(G)). When the judge(s) have such a dispute in the round, they must make a written note on the ballot or inform the tabulation committee of the dispute. They must do so particularly if it impacts the decision in the debate. These decisions may not be appealed.

B. An appeal can only be made if the issue has been raised in the round with the exception of the issues listed in 14.3(C). Grievances may only be filed if judge(s) have misapplied, misinterpreted, or ignored a rule.

C. A formal allegation of violation of the evidence rules is permitted during the round only if the debater(s) allege a violation of 14.2(A) (distortion); 14.2(B) (nonexistent evidence);
14.2(C) (clipping). If a formal allegation of violation of these rules is made during a
round, the following procedures must be followed: (see section 14.3(D) for procedures
for making a formal allegation after the conclusion of the round):

1. The team/individual alleging a violation must make a definitive indication that
they are formally alleging a violation of an evidence rule.
2. The team/individual alleging the violation of the evidence must articulate the
specific violation as defined in 14.2(A); 14.2(B) and/or 14.2(C).
3. The judge should stop the round at that time to examine the evidence from
both teams/individuals and render a decision about the credibility of the
evidence.

a. If the judge determines that the allegation is legitimate and an evidence
violation has occurred, the team/individual committing the violation will be
given the loss in the round. Other sanctions may apply as well as
articulated in 14.3(E).

b. If the judge determines that the allegation is not legitimate and that
there is no violation, the team/individual making the challenge will receive
the loss in the round. Note: Teams/individuals may question the
credibility and/or efficacy of the evidence without a formal allegation that
requires the round to end. Teams/debaters may make in-round
arguments regarding the credibility of evidence without making a formal
allegation of violation of these rules. Such informal arguments about the
evidence will not automatically end the round, and will be treated by the
judge in the same fashion as any other argument.

D. The grievance committee is authorized to hear:

1. Grievances, pursuant to 14.3(B), claiming that a judge ignored, misinterpreted
or misapplied rules other than those from which no appeal is permitted pursuant
to 14.3(A).

2. Grievances of a judge’s decision, pursuant to 14.3(C), on a formal in-round
allegation of distortion or nonexistent evidence (note: judge decisions regarding
clipping may not be appealed)

3. A formal allegation of distortion or nonexistent evidence that is
made for the
first time after conclusion of the debate.

E. The procedures for making a grievance or postround formal allegation are as follows:

1. A coach or school-affiliated adult representative from the school(s) competing
in the debate or a judge for the round must notify the ombudsperson of intent to
submit a grievance within 20-minutes of the end of the debate round. The 20-
minute time period begins once the last ballot from all sections (if flighted, both
flights) has been collected by the judge’s table.

2. The coach must submit the post-round grievance to the ombudsperson within
10-minutes of the formal notification of the intent to grieve. The allegation must
be in writing and articulate the specific evidence violation that is being
challenged. The challenged contestant and coach will then be notified.

3. If the grievance committee determines that the original protest has merit, the
coach or school affiliated adult and contestant(s) being challenged will be given
20 minutes to provide evidence denying, or to the contrary of the claim. If such
evidence cannot be offered, the challenged debater(s) will be given the loss in
the round and may be subject to additional penalties. If the grievance committee
determines that the allegation is not legitimate and that there is no violation, the
team/individual making the challenge will receive the loss in the round.

4. The grievance committee has the discretion of extending the time limits for
these actions if circumstances do not allow a coach or school-affiliated adult to
be available within the prescribed time limits. If challenges or grievances are
made in rounds in which multiple judges are being used normal procedures
should be followed to ensure each judge reaches his/her decision as
independently as possible. Judges will be instructed not to confer or discuss the
charge and/or answer to the potential violation. It will be possible for one judge to
determine that an evidence violation has occurred and the other judge(s) to
determine no violation has occurred. The tabulation committee will record the panel’s decision in the same fashion as a normal win or loss; the outcome is thus tabulated in the same fashion as a round in which an evidence violation has not occurred. If the majority of the panel finds an evidence violation did not occur, no sanction may be applied to the team/individual charged with the violation. If the majority finds a violation has occurred, the appropriate penalties will be administered.

14.4. Penalties for Evidence Violations
A. If the judge determines that an entry has violated one of the rules listed in 14.3(A) and 14.1(H) (oral citation, written citation, indication of parts of card read or not read, use of private communication), the judge may at his or her discretion disregard the evidence, diminish the credibility given to the evidence, take the violation into account (solely or partially) in deciding the winner of the debate, or take no action.
B. If a debater(s) commits an evidence violation for “clipping” (14.2(C)), the use of a “straw argument” (14.2(D)) or the use of “ellipses” (14.1(E)), it will result in a loss for the debater(s) committing the evidence violation. The judge should award zero speaker points (if applicable), and indicate the reason for decision on the ballot.
C. If debater(s) commits an evidence violation of “distortion” (14.2(A)) or has used “nonexistent evidence” (as defined by 14.2(B)) the offending debater(s) will lose the debate and be disqualified from the tournament. However, if a debater(s) loses a round due to “non-existent evidence” (14.2(B)) violation during an in-round formal allegation, but can produce it after the round within 20 minutes to the grievance committee, the committee may decide not to disqualify the entry. The loss that was recorded by the judge may not be changed. If a post-round protest is levied against a debater for not providing evidence or an original source in round (non-existent evidence), and the judge confirms they in fact did not provide the evidence in a timely fashion when requested in round, the debater(s) will lose the round and be disqualified from the tournament. However, if a debater(s) produces the evidence within the post-round challenge period, that debater(s) may avoid disqualification.
D. Evidence infractions violate the Code of Honor. Depending on the severity, an offense may result in notification of said offense to the contestant’s high school administration. These decisions would be left to CHSAA and not the tournament director or grievance committee.

14.5. Tournament Adjustments
A. Under no circumstance will a tournament or part of a tournament be re-run because of a violation of these rules.
B. In the case of a disqualification of a debater(s), all ranks and decisions of other debater(s) made prior to the start of the round being protested stand and no revision of past round ranks or decisions will take place. Penalties listed in 14.4 will be applied.
2017 STATE FESTIVAL TENTATIVE SCHEDULE
ROUNDS WILL RUN EARLIER IF AT ALL POSSIBLE.

There will be no doubling between Wave A events or Wave B events; however, a student may enter one Wave A event and one Wave B event.

PLEASE DO NOT ARRIVE AT THE SITE BEFORE REGISTRATION BEGINS; THE HOST SCHOOL IS STILL IN CLASS. PLEASE DO NOT LEAVE UNTIL FINALS HAVE STARTED.

JUDGES ARRIVE BY 2:30 P.M.
JUDGES’ MEETING AT 2:40 P.M.
A.M.

<table>
<thead>
<tr>
<th>FRIDAY, January 26, 2018</th>
<th>SATURDAY, January 27, 2018</th>
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<tbody>
<tr>
<td><strong>Friday Events</strong></td>
<td><strong>Everyone check in for Day 2</strong></td>
</tr>
<tr>
<td>3:15 p.m.</td>
<td>8:15 a.m.</td>
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<tr>
<td>Registration</td>
<td>Registration</td>
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<tr>
<td><strong>3:30 p.m.</strong></td>
<td>The official start time for each round will be on each posting sheet</td>
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<tr>
<td>Round 1 Value Debate</td>
<td>8:25 a.m.</td>
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<tr>
<td>Draw</td>
<td>Debate Contestants in Draw Room</td>
</tr>
<tr>
<td>4:00 p.m.</td>
<td>8:30 a.m.</td>
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<tr>
<td>Round 1 CST Draw, PFD,</td>
<td>Round 3 Value Debate</td>
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<tr>
<td>Contrasting Monologues &amp;</td>
<td>Draw</td>
</tr>
<tr>
<td>Duets</td>
<td>9:00 a.m.</td>
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<td>5:20 p.m.</td>
<td>Round 3 CST Draw, PFD,</td>
</tr>
<tr>
<td>Round 1 Wave B Events</td>
<td>Contrasting Monologues &amp;</td>
</tr>
<tr>
<td>Original Oratory, Poetry,</td>
<td>Duets</td>
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<tr>
<td>Humor, Drama, Impromptu, Lincoln Douglas</td>
<td>10:20 a.m.</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Round 3 Wave B Events</td>
</tr>
<tr>
<td>Round 2 Value Debate</td>
<td>Original Oratory, Poetry,</td>
</tr>
<tr>
<td>Draw</td>
<td>Humor, Drama, Impromptu,</td>
</tr>
<tr>
<td>6:40 p.m.</td>
<td>Lincoln Douglas</td>
</tr>
<tr>
<td>Round 2 CST Draw, PFD,</td>
<td>11:45 a.m. (earlier if</td>
</tr>
<tr>
<td>Contrasting Monologues &amp;</td>
<td>possible)</td>
</tr>
<tr>
<td>Duets</td>
<td>Quarterfinals Value Debate</td>
</tr>
<tr>
<td>8:00 p.m.</td>
<td>Noon</td>
</tr>
<tr>
<td>Round 2 Wave B Events</td>
<td>PFD Semifinals, Finals CST,</td>
</tr>
<tr>
<td>Original Oratory, Poetry,</td>
<td>Contrasting Monologues &amp;</td>
</tr>
<tr>
<td>Humor, Drama, Impromptu, Lincoln Douglas</td>
<td>Duets</td>
</tr>
<tr>
<td>8:25 a.m.</td>
<td>1:30 p.m.</td>
</tr>
<tr>
<td>Wave B Event Finals -</td>
<td>Wave B Event Finals -</td>
</tr>
<tr>
<td>Oratory, Poetry, Humor,</td>
<td>Oratory, Poetry, Humor,</td>
</tr>
<tr>
<td>Drama, Impromptu, Lincoln Douglas</td>
<td>Drama, Impromptu, Lincoln Douglas</td>
</tr>
<tr>
<td>1:30 p.m.</td>
<td>* If a value debate student</td>
</tr>
<tr>
<td>ASAP</td>
<td>in still in the final round</td>
</tr>
<tr>
<td>AWARDS</td>
<td>and scheduled to compete</td>
</tr>
<tr>
<td>Heritage HS Theater</td>
<td>in any Wave B final, that</td>
</tr>
<tr>
<td></td>
<td>Wave B event final start will</td>
</tr>
<tr>
<td></td>
<td>be delayed.</td>
</tr>
</tbody>
</table>

* If a value debate student in still in the final round and scheduled to compete in any Wave B final, that Wave B event final start will be delayed.
The Hotels listed below are in the Denver Tech Center Area.

<table>
<thead>
<tr>
<th>Hotel Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holiday Inn Denver South</td>
<td>5150 S. Quebec Street</td>
<td>303-721-1144</td>
</tr>
<tr>
<td></td>
<td>Denver, CO 80111</td>
<td></td>
</tr>
<tr>
<td>Hyatt Regency Tech Center</td>
<td>7800 E. Tufts Avenue</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Denver, CO 80237</td>
<td></td>
</tr>
<tr>
<td>Hampton Inn</td>
<td>1-25 &amp; Arapahoe Road</td>
<td>303-792-9999</td>
</tr>
<tr>
<td></td>
<td>Englewood, CO 80112</td>
<td></td>
</tr>
<tr>
<td>Holiday Inn Express</td>
<td>5150 S. Quebec Avenue</td>
<td>303-689-9696</td>
</tr>
<tr>
<td>Drury Hotel</td>
<td>9445 E. Dry Creek Road</td>
<td>303-694-3400</td>
</tr>
<tr>
<td></td>
<td>Englewood, CO</td>
<td></td>
</tr>
<tr>
<td>Quality Inn</td>
<td>6300 E. Hampden Avenue</td>
<td>303-758-2211</td>
</tr>
<tr>
<td></td>
<td>Denver, CO 80222</td>
<td></td>
</tr>
<tr>
<td>Bradford Home Suites</td>
<td>7150 S. Clinton</td>
<td>303-858-9990</td>
</tr>
<tr>
<td></td>
<td>Englewood, CO 80112</td>
<td></td>
</tr>
<tr>
<td>Sheridan Denver Tech</td>
<td>7007 S. Clinton</td>
<td>303-799-6200</td>
</tr>
<tr>
<td></td>
<td>Englewood, CO 80112</td>
<td></td>
</tr>
<tr>
<td>Courtyard by Marriott</td>
<td>6565 S. Boston</td>
<td>1-800-321-2211</td>
</tr>
<tr>
<td></td>
<td>Englewood, CO 80111</td>
<td>303-721-0300</td>
</tr>
<tr>
<td>La Quinta Tech Center</td>
<td>7077 S. Clinton</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Englewood, CO</td>
<td>1-800-531-5900</td>
</tr>
<tr>
<td></td>
<td></td>
<td>303-649-9969</td>
</tr>
<tr>
<td>Hilton Denver Tech South</td>
<td>7801 East Orchard Road</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Greenwood Village, CO</td>
<td>303-689-7062</td>
</tr>
</tbody>
</table>

FESTIVAL HOTELS
DIRECTIONS TO HERITAGE HIGH SCHOOL

Heritage High School
1401 W. Geddes Ave.
Littleton, CO
(303) 795-1353

Heritage is located south of Denver, two miles north of C470 between Broadway and Sante Fe. You can get to the school from Broadway by turning west onto either Ridge Road or Fremont and going to Elati Street where you turn left and proceed to West Geddes Avenue where you turn right. Follow Geddes until you come to either Gallup Street or the student parking lot.

From South Sante Fe, you can turn east at Mineral Avenue and make a left-hand turn (north) at Jackass Hill Road. Follow this road to the top of the hill and turn right at Rangeview. Continue down Rangeview through the four-way stop sign to the Heritage student parking lot.

You can get more specific driving instructions by linking to Googlemaps.com.
# Grievance Procedures

**GRIEVANCES AT STATE SPEECH FESTIVAL**

**ONLY THE FOLLOWING MISTAKES ARE GRIEVABLE AT THE STATE TOURNAMENT**

<table>
<thead>
<tr>
<th>Alleged Mistake</th>
<th>When Must Be Grieved</th>
<th>If Upheld</th>
</tr>
</thead>
<tbody>
<tr>
<td>Judge misapplies or violates a rule, e.g.: speaker order, oral critique, conferring with other judges, manuscript used, timing rule (too much, too little, not timed)</td>
<td>Prior to next round</td>
<td>If a judge is a coach: 1st time: Tournament Director explains the problem to the judge, corrects problem if possible 2nd time: Letter from CHSAA sent to coach’s principal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>If a hired judge: Tournament Director explains the problem to judge, corrects problem if possible</td>
</tr>
<tr>
<td></td>
<td></td>
<td>And/or Judge is relieved from judging for the rest of the meet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No rounds will be re-run</td>
</tr>
<tr>
<td>Scheduling Error</td>
<td>Prior to beginning round</td>
<td>Schedule changed</td>
</tr>
<tr>
<td></td>
<td>After round</td>
<td>No change</td>
</tr>
<tr>
<td>Tabulation Error</td>
<td>Prior to next break round</td>
<td>Tabulation corrected</td>
</tr>
<tr>
<td>Judge assigned incorrectly</td>
<td>Prior to round</td>
<td>Judge reassigned if reported to judges’ table</td>
</tr>
<tr>
<td></td>
<td>After round</td>
<td>No change</td>
</tr>
<tr>
<td>Student violates published CHSAA rules</td>
<td>Prior to next round</td>
<td>Student is disqualified</td>
</tr>
<tr>
<td>Misbehavior by participants or observers during a round</td>
<td>Prior to next round</td>
<td>Tournament Director may talk with offender(s), and/or ban offender(s) from further observation and/or disqualify offending student(s)</td>
</tr>
<tr>
<td>Judge's conduct inappropriate, e.g.: sleeping, asks for evidence, fraternizing with competitors, incapacitated during round</td>
<td>Prior to next round</td>
<td>Tournament director speaks with judge, corrects problem if possible</td>
</tr>
<tr>
<td>Original judge unable to complete round</td>
<td>Prior to next round</td>
<td>Round will be re-run</td>
</tr>
</tbody>
</table>
GRIEVANCE COMMITTEE:
The charge of the Festival Grievance Committee shall be to apply & enforce the CHSAA rules.

1. The committee shall be chaired by a member of the Festival Committee. The chair will be a non-voting member of the committee.
2. No more than one member from a region may serve at any one time.
3. A CHSAA Liaison shall be an ex-officio member of the Grievance Committee.
4. A CHSAA Liaison will present the grievance committee with a Rules Packet and will review its contents prior to the start of the first round of competition.
5. The Grievance Committee chairperson shall type a copy of the grievance decision and submit the typed copy to the CHSAA representative immediately.
6. A copy of the grievance will be forwarded to the principal of the school filing the protest.
7. Decisions by the Grievance Committee are final.

The Grievance Committee has power to levy disqualifications and/or penalties.

Procedure to follow to file a grievance:
Obtain an official form from the ombudsman. File grievance with him/her. If not satisfied with the decision, then go to step 2.
Have the ombudsman assist you in taking your grievance to the Tournament Director/Tournament Committee. If still not satisfied with the decision, go to step 3.
File the grievance with the Grievance Committee whose decision is final.

NOTE: A Coach or Tournament Official are the only individuals who are able to file a grievance.
The grievance must be based upon a firsthand observation by the Coach or Tournament Official, or by the student upon whose behalf the Coach or Tournament Official is filing the grievance.

Due Process:
Steps 1, 2, 3 listed above shall provide the steps of due process.
The Grievance Committee will listen to a representative of each side of the conflict in order to obtain first-hand information. When facts are in dispute, other people may be interviewed.
Coaches involved must be informed of a pending grievance.
Any grievance may not be rescinded once it is written and submitted to the ombudsperson.
Coaches must be present if their students are questioned.
The state chair is not a voting member.
Revised 2016
GRIEVANCE FORM

Please complete the following and turn it in to the Ombudsman Table.

Name of person submitting the grievance ____________________________

Name of School ____________________  Principal ________________

Event ____________________________  Round __________________

What **specific** infraction of tournament rules or procedures have you observed?

What exactly is the resulting problem?

What action or correction are you asking for from the Grievance Committee?

Signature ________________________  Time/Date __________________

Time that the grievance committee reached a decision ____________
Formal Complaint Form to Object to Material Being Performed by High School Forensic Competitors

Who may file this form? Any fellow competitor, any coach, any judge, or any observer who finds the material performed in an interp objectionable may file a formal complaint by obtaining, from the tournament director, this official CHSAA form which outlines the procedure. The grievance must be based upon a firsthand observation by the person filing the formal complaint. The form must be filled out completely and specifically. The complainant must provide a name, a phone number, and an address. No grievances may be filed anonymously.

Procedure: This grievance may be given to the tournament director or it may be mailed to the Colorado High School Activities Office at 14855 East Second Avenue, Aurora, CO 80011, Attn: Commissioner in Charge of Speech & Debate. If filed with a tournament director, that director must forward the form to CHSAA within two business days. After CHSAA receives this grievance, they will 1) Contact the coach of the student about whom the grievance is filed, 2) Send a copy to the principal of the student about whom the grievance is filed and 3) Send a copy to the principal of the school who filed the complaint.

Philosophy: The Colorado Speech & Debate community believes that complaints involving appropriateness of material being presented by high school students is a local rather than a state issue. Different communities uphold and adhere to different standards. Therefore, by informing the local principal of the complaint, that principal will address the issue based on his/her community’s standards. Furthermore, while we support the right to free speech for students, we also understand that Speech and Debate is an educational activity that is financed in part with public money. Because of this, we also support this grievance process which ensures that competing students are adhering to the standards of their educational communities.

Date: ___________________________ Tournament: ___________________________

Tournament Director whom I informed: ______________________________________

If the tournament director was not informed, why? ____________________________

Name and school of the student about whom I am filing this grievance ____________

Event in which the student was competing __________________________

Name of the piece the student was performing __________________________

My SPECIFIC complaint ____________________________________________

_______________________________________________________________

_________________________ __________________________
Printed Name Signature

Phone Number __________________ Mailing Address _______________________

School I represent or am affiliated with ____________________________
Ballots

Please note that to avoid confusion, we have included only ballots for Festival events. Ballots for Tournament events can be found in the Tournament Handbook.

This section includes official copies of the ballots, complete with rules for the back sides
**IMPROMPTU SPEAKING BALLOT**

Round __________ Section __________ Room ______ Total Time ______ Date __________

Name ___________________________________________________________ Code _______

Topic/Title _____________________________________________________________

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thesis</strong></td>
<td></td>
</tr>
<tr>
<td>Did the speaker create a thesis that was suitable/relevant and practical to the topic?</td>
<td></td>
</tr>
</tbody>
</table>

**Thought Content**

Was the content relevant to the stated thesis? Was there evidence of critical thinking and sound logic? Was there evidence of knowledge of the topic?

**Organization**

 Were the introduction and conclusion adequate? Were the main ideas apparent? Were transitions clear?

**Development of Ideas**

 Were adequate evidence and reasoning used? Was illustrative material used to emphasize and clarify?

**Use of Language**

 Did the wording have the simplicity, accuracy, vividness, and force expected in an effective impromptu speech?

**Delivery**

 Was pronunciation acceptable? Was there use of vocal variety and emphasis? Was the speaker direct and communicative?

**Total Effectiveness**

 The total impression of the speech and speaker upon you, the judge.

________________________

RANK_____________________  DO NOT INFORM THE STUDENT OF HIS/HER RANK.

DO NOT GIVE STUDENTS ORAL CRITIQUES

REASON FOR DECISION:

________________________________________________

________________________________________________

________________________________________________

JUDGE’S SIGNATURE________________________________________________________
EVENT DESCRIPTION:

IMPROPTU SPEAKING

The best impromptu speech is an original synthesis testing the speaker's ability, in a limited time, to convey the elements of clear thinking, good speaking, and the use of interesting material to establish a definitive viewpoint about the subject selected.

The speaker should be held accountable for strict adherence to the precise statement of the topic drawn. The judge should lower the evaluation if the participant shifts to some other phase of the topic on which the speaker might prefer to speak.

The information presented should be well-chosen, pertinent, and sufficient to support central thought of the speech. Material should be organized according to some logical plan to produce a complete speech within the time allowed. The student should keep in mind that direct communicative speech is the goal, not stilted or artificial delivery.

PROCEDURES:

A. Schedules of drawing and speaking time, preparation room assignments and speaking room assignments are furnished to the students. Speakers are required to follow the assigned schedule and speaking order.

B. At the time designated on the schedule, the speaker is to be at the assigned speaking room. Before speaking, the list of impromptu topics selected are to be given to the judge.

C. Exactly 5 minutes before each student is scheduled to speak in a round, the speaker will receive a list of three topics in the preparation room. These topics will consist of (1) a sentence, (2) a phrase, (3) a word, on each card. One of the three topics shall be a current event. The student is to choose one of the three topics on which to speak and is to prepare on that topic.

D. No reference to material or notes will be allowed during the preparation time. However, speakers may use one 3 x 5 card for notes to be used while speaking.

E. Time limits are not less than three and not more than five minutes. Use a stop watch to indicate the total time in the appropriate space on each ballot. If speaker does not speak for the minimum three (3) minutes speaker must be placed last in the round. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.

F. Judges will rank speakers and give constructive written criticisms.

G. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via his or her coach.
ORIGINAL ORATORY BALLOT

Round __________ Section __________ Room ______ Total Time ______ Date __________

Name __________________________________________________ Code ________

Topic/Title ______________________________________________________________________

CRITERIA

COMMENTS

**Purpose**
Was the specific belief and/or action sought by the speaker clear? Was the thesis evident?

**Thought Content**
Was there evidence of critical thinking? Was the student's approach imaginative and original?

**Organization**
Did the speaker achieve unity, coherence, and emphasis in composition? Were the introduction and conclusion adequate?

**Development of Ideas**
Were adequate evidence and reasoning used? Was illustrative material used to emphasize and clarify?

**Use of Language**
Was the wording direct, vivid, and forceful? Did the speaker show discriminating word choice?

**Delivery**
Was the speaker direct and communicative? Did the speaker avoid unmotivated gestures, random movement, and artificial vocal variety?

**Total Effectiveness**
The total impression of the speech and speaker upon you, the judge.

RANK__________________

DO NOT INFORM THE STUDENT OF HIS/HER RANK.

DO NOT GIVE STUDENTS ORAL CRITIQUES

REASON FOR DECISION:

JUDGE’S SIGNATURE_____________________________________________
EVENT DESCRIPTION:

ORIGINAL ORATORY

An oration may deal with a current problem and propose a solution; however, this is not the only acceptable form of oratory. The oration may simply alert the audience to a threatening danger, strengthen their devotion to an accepted cause or eulogize a person. The subject may be of political, economic, social, or philosophic significance and may be limited to a specific thesis. The orator may employ any suitable pattern of organization which will provide a clear, logical development of the thesis. The oration should be the result of research, analysis, evaluation, and personal conviction.

The speaker should be given latitude in the ideas expressed, but held closely accountable for effectively arranging and supporting them. Any non-factual or personal references must be so identified. Composition should be carefully considered in terms of logical development and before the use of rhetorical proofs such as appropriate figures of speech. Since the orator has had the opportunity to prepare and polish a manuscript, the oration should demonstrate a concise statement of ideas, discriminating use of language, and a style of composition suitable to the speech and the speaker.

An oration is a speech, not an essay. Therefore, emphasis should be placed on oral communication. The student should keep in mind that direct, communicative speech is the goal, not stilted or artificial delivery.

TIMING:
The judge must keep time. The judge may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time signals must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible “STOP” provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

RULES:
A. The competitor presents a memorized oration composed by him/herself and not used during a previous State Festival.
B. An orator holding a manuscript or notes will be ranked last in the round.
C. The orator must be truthful. Any non-factual reference, especially a personal one, must be so identified.
D. **There is no minimum time.** No oration shall exceed 10 minutes. There is a 15-second grace period. A speaker who continues beyond the 15-second grace period will be ranked last in the round.
E. The oration may not contain more than 150 words of quoted material. Extensive paraphrasing from other sources is prohibited.
F. For the State Festival-Tournament the orator’s script must be available for inspection conducted by the tournament director. If there is a protest and the competitor cannot produce the original script, he/she will be disqualified.
G. No props or visual aids may be used in OO.
H. Orators caught plagiarizing or extensively paraphrasing will be disqualified.

PROCEDURES:
1. Schedules and room assignments are furnished to the students. Speakers are required to follow the assigned schedule and speaking order.
2. The student will deliver the speech without manuscript or notes. Anyone holding a script will be ranked fourth.
3. **Judges will rank speakers and give constructive written criticism.**
4. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
INTERPRETATION OF DRAMATIC LITERATURE BALLOT

Round ________ Section ________ Room ________ Total Time ________ Date ________

Name ______________________________________________________ Code ______

Topic/Title ______________________________________________________________________________________________________

CRITERIA

Introduction
Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

Insight and Understanding
Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author’s theme, purpose, viewpoint, and style? Was the cutting of literary merit?

Projection of Dramatic Qualities
Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

Delivery
Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? If the student used a manuscript, was it appropriate to the piece and/or the rules of the tournament?

Total Effectiveness
The total impression of the interpreter and material upon you, the judge, as compared to other students in the round.

RANK__________________
DO NOT INFORM THE STUDENT OF HIS/HER RANK.
DO NOT GIVE STUDENTS ORAL CRITIQUES

REASON FOR DECISION:

_________________________________

_________________________________

_________________________________

JUDGE’S SIGNATURE______________________________________________________________
EVENT DESCRIPTION:

INTERPRETATION OF DRAMATIC LITERATURE

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself/herself as the middleman between the author who created the literature and the audience that responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

TIMING:
The judge must keep time. The judge may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time signals must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible “STOP” provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

RULES:
A. The oral interpreter recreates and shares a selection of material from printed, published source(s) that have literary merit. Material printed off the internet is NOT considered to be a printed, published source. Material printed on the jacket of a recording is considered to be a printed, published source.
B. While there is no time minimum, the selection may not exceed 10 minutes. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.
C. The interpreter must provide an introduction that adequately identifies title and author of the source(s).
D. If the interpreter uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
E. The interpreter must be careful to avoid violating the author's intent.
F. Deletions of words from the original may be made, but words may be added only for transitional purposes.
G. Scripts are optional.

PROCEDURES:
1. Schedules and room assignments are furnished to the students. Speakers are required to follow the assigned schedule and speaking order.
2. Judges will rank speakers and give constructive written criticism.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
INTERPRETATION OF HUMOROUS LITERATURE BALLOT

Round __________ Section __________ Room _______ Total Time _______ Date __________

Name ___________________________________________ Code _________

Topic/Title __________________________________________________________________________

CRITERIA

COMMENTS

Introduction
Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?

Insight and Understanding
Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's theme, purpose, viewpoint, and style? Was the cutting of literary merit?

Projection of Humorous Qualities
Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?

Delivery
Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? If the student used a manuscript, was it appropriate to the piece and/or the rules of the tournament?

Total Effectiveness
The total impression of the interpreter and material upon you, the judge, as compared to other students in the round.

RANK__________________ DO NOT INFORM THE STUDENT OF HIS/HER RANK.
DO NOT GIVE STUDENTS ORAL CRITIQUES

REASON FOR DECISION:

________________________________________

________________________________________

________________________________________

JUDGE’S SIGNATURE________________________________________
EVENT DESCRIPTION:

INTERPRETATION OF HUMOROUS LITERATURE

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself or herself as the middleman between the author who created the literature and the audience which responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

TIMING:
The judge must keep time. The judge may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time signals must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible “STOP” provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

RULES:
A. The oral interpreter recreates and shares a selection of material from printed, published source(s) that have literary merit. Material printed off the internet is NOT considered to be a printed, published source. Material printed on the jacket of a recording is considered to be a printed, published source.
B. While there is no time minimum, the selection may not exceed 10 minutes. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.
C. The interpreter must be careful to avoid violating the author’s intent.
D. Deletions of words from the original may be made, but words may be added only for transitional purposes.
E. The interpreter must provide an introduction that adequately identifies title and author of the source(s).
F. If the interpreter uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
G. When an interpreter is using multiple vignettes, multiple introductions may be used.
H. The interpreter may use vocal, facial and bodily expressions as long as they do not detract from the meaning of the material.
I. Minimal singing is allowed.
J. At the State Festival the interpreter must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.
K. No props or costumes are allowed. (A prop is any item that is handled or carried by the competitor. For example: touching and using a real watch during the presentation would be considered using the watch as a prop. However, competitor who touches his/her hair is not using a prop.)
L. The interpreter must present the material with such emphasis and variety that the listener will understand and enjoy the literature.
M. Scripts are optional.

PROCEDURES:
1. Schedules and room assignments are furnished to the students. Speakers are required to follow the assigned schedule and speaking order.
2. Judges will rank speakers and give constructive written criticism.
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
**INTERPRETATION OF POETRY BALLOT**

Round _______ Section _______ Room _______ Total Time _______ Date _________

Name _______________________________________________________________ Code _______

Topic/Title ___________________________________________________________________________

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td></td>
</tr>
<tr>
<td>Did the student identify adequately the title, author, and setting of the selection? Did the student, where necessary, create the mood and prepare the audience for the performance? Were attention and interest aroused? Was the transition from introduction to selection smooth?</td>
<td></td>
</tr>
<tr>
<td><strong>Insight and Understanding</strong></td>
<td></td>
</tr>
<tr>
<td>Did the interpreter appear to have an insight into the meaning, mood and emotional implications of the selection? Was there an apparent appreciation of the author's theme, purpose, viewpoint, and style? Was the cutting of literary merit?</td>
<td></td>
</tr>
<tr>
<td><strong>Projection of Dramatic Qualities</strong></td>
<td></td>
</tr>
<tr>
<td>Did the interpreter re-create the mood and meaning? Did the selection build to appropriate climaxes? Was the phrasing effective? If characters were included, was the delineation vivid and consistent?</td>
<td></td>
</tr>
<tr>
<td><strong>Delivery</strong></td>
<td></td>
</tr>
<tr>
<td>Did the facial, bodily and vocal suggestion enhance rather than detract from the interpretation? If the student used a manuscript, was it appropriate to the piece and/or the rules of the tournament?</td>
<td></td>
</tr>
<tr>
<td><strong>Total Effectiveness</strong></td>
<td></td>
</tr>
<tr>
<td>The total impression of the interpreter and material upon you, the judge, as compared to other students in the round.</td>
<td></td>
</tr>
</tbody>
</table>

RANK______________ DO NOT INFORM THE STUDENT OF HIS/HER RANK.

DO NOT GIVE STUDENTS ORAL CRITIQUES

REASON FOR DECISION:

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

JUDGE’S SIGNATURE

____________________________________________________________________________________
EVENT DESCRIPTION:

INTERPRETATION OF POETRY

Oral interpretation is the re-creation and sharing of literature with an audience. The function of the interpreter is to establish himself or herself as the middleman between the author who created the literature and the audience which responds to it. Since the response the interpreter seeks is dictated by the author's intent, the student must understand the author's background, viewpoint, and the time and conditions under which the selection was written.

TIMING:
The judge must keep time. The judge may not appoint his/her own timer. Timing should begin with the first audible or nonverbal cue. Time signals must be used to indicate the lapse of each minute, down from the maximum time permitted to 1 minute, ½ minute and TIME. If the contestant continues beyond the maximum time, the STOP card must be shown and an audible “STOP” provided at the end of the 15 second grace period. If the contestant continues beyond the verbal STOP signal, the contestant will be ranked fourth in the preliminary and semi rounds or last in final rounds. Total elapsed time must be indicated on the ballot.

RULES:
A. The oral interpreter recreates and shares a selection of material from printed, published source(s) that have literary merit. Material printed off the internet is NOT considered to be a printed, published source. Material printed on the jacket of a recording is considered to be a printed, published source.
B. While **there is no time minimum**, the selection may not exceed 10 minutes. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.
C. The interpreter must be careful to avoid violating the author's intent.
D. Deletions of words from the original may be made, but words may be added only for transitional purposes.
E. The interpreter must provide an introduction that adequately identifies title and author of the source(s).
F. If the interpreter uses a teaser from the selection in the introduction, that teaser is part of the selection and is subject to the rules of the event.
G. When an interpreter is using multiple vignettes, multiple introductions may be used.
H. The interpreter may use vocal, facial and bodily expressions as long as they do not detract from the meaning of the material.
I. Minimal singing is allowed.
J. At the State Festival the interpreter must bring the original source. If there is a protest and the competitor cannot produce the original source; he/she will be disqualified.
K. No props or costumes are allowed. (A prop is any item that is handled or carried by the competitor. For example: touching and using a real watch during the presentation would be considered using the watch as a prop. However, competitor who touches his/her hair is not using a prop.)
L. The interpreter must present the material with such emphasis and variety that the listener will understand and enjoy the literature.
M. Scripts are optional.

PROCEDURES:
1. Schedules and room assignments are furnished the students. Speakers are required to follow the assigned schedule and speaking order.
2. **Judges will rank speakers and give constructive written criticism.**
3. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via the coach.
DUET ACTING (DRAMATIC LITERATURE) BALLOT

Round __________ Section ________ Room ______ Total Time ______ Date __________

Name ____________________________________________________ Code ______

Topic/Title __________________________________________________________________________

CRITERIA_________________________________________________________ COMMENTS________

Selection of Material
Is the cutting a good vehicle for duet acting? Is the cutting well-planned and well-executed? Are the introductions and transitions effective? Does it have continuity and build to a climax?

Direction
Is the movement well planned? Is the relationship between characters clearly defined? Does the presentation have tempo & rhythm fitting the scene? Is the cutting suitably cast?

Acting
Does each actor have a distinct characterization? Is it projected both physically and mentally? Is the actor sincere? Is the actor believable? Do the two actors act and react to each other? Are the actors audible and articulate?

Dramatic Effectiveness
How effectively did performers overcome absence of costumes, props, make-up, and setting? Did the performance create an empathetic response?

RANK__________________ DO NOT INFORM THE STUDENT OF HIS/HER RANK.

REASON FOR DECISION:

____________________________________________________________________________________

JUDGE’S SIGNATURE________________________________________________________

DO NOT GIVE STUDENTS ORAL CRITIQUES
EVENT DESCRIPTION:

DUET ACTING (DRAMATIC LITERATURE)

RULES:
A. This event combines elements of interpretation and acting, with the emphasis on acting.
B. The cutting should be taken from a printed published source.
C. Material printed off the internet is NOT considered to be a printed, published source.
D. The actors are free to move about the acting area and may properly use as much of the acting areas as they can control and still hold the attention of the audience.
E. The script must be memorized so that full attention may be given to the enactment of the characters.
F. The actors may use two chairs. Any other aids (settings, lighting, costumes, stage make-up, or properties) are not allowed.
G. Off stage sound effects and music cannot be used.
H. The maximum time is ten (10) minutes. There is no minimum time. There is a 15-second grace period after 10 minutes, and if the actors go beyond the 15-second grace period, they will be ranked last in the round.
I. It must have an introduction that adequately identifies title and author of the source.
J. At the State Festival the team must bring the original source. If there is a protest and the competitors cannot produce the original source, they will be disqualified.

PROCEDURES:

1. Schedules and room assignments are furnished for the students. Actors are required to follow the assigned schedule and performing order.

2. Maximum time is ten (10) minutes. Use a stopwatch to indicate the total time in the appropriate space on each ballot. There is a 15 second grace period.

   If the contestant continues beyond the maximum time, the STOP signal must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the STOP signal, the contestant will be ranked fourth or last in the round. Total elapsed time must be indicated on the ballot.

3. The students perform without manuscript or notes. Anyone holding a script will be ranked last in the round.

4. **Judges will rank actors and give constructive written criticisms.**

5. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via the coach.
DUET ACTING (HUMOROUS LITERATURE) BALLOT

Round _________ Section _________ Room _______ Total Time ________ Date __________

Name ___________________________________________ Code _________

Topic/Title __________________________________________

CRITERIA ____________________________________________ COMMENTS ______________

Selection of Material
Is the cutting a good vehicle for duet acting? Is the cutting well-planned and well-executed? Are the introductions and transitions effective? Does it have continuity and build to a climax?

Direction
Is the movement well planned? Is the relationship between characters clearly defined? Does the presentation have tempo & rhythm fitting the scene? Is the cutting suitably cast?

Acting
Does each actor have a distinct characterization? Is it projected both physically and mentally? Is the actor sincere? Is the actor believable? Do the two actors act and react to each other? Are the actors audible and articulate?

Dramatic Effectiveness
How effectively did performers overcome absence of costumes, props, make-up, and setting? Did the performance create an empathetic response?

______________________________________________________

RANK__________________ DO NOT INFORM THE STUDENT OF HIS/HER RANK.

REASON FOR DECISION: DO NOT GIVE STUDENTS ORAL CRITIQUES

______________________________________________________

______________________________________________________

______________________________________________________

JUDGE’S SIGNATURE________________________________________
EVENT DESCRIPTION:

**DUET Acting (Humorous Literature)**

**Rules:**
A. This event combines elements of interpretation and acting, with the emphasis on acting.
B. The cutting should be taken from a printed published source.
C. Material printed off the internet is NOT considered to be a printed, published source.
D. The actors are free to move about the acting area and may properly use as much of the acting areas as they can control and still hold the attention of the audience.
E. The script must be memorized so that full attention may be given to the enactment of the characters.
F. The actors may use two chairs. Any other aids (settings, lighting, costumes, stage make-up, or properties) are not allowed.
G. Off stage sound effects and music cannot be used.
H. The maximum time is ten (10) minutes. There is no minimum time. There is a 15-second grace period after 10 minutes, and if the actors go beyond the 15-second grace period, they will be ranked last in the round.
I. It must have an introduction that adequately identifies title and author of the source.
J. At the State Festival the team must bring the original source. If there is a protest and the competitors cannot produce the original source, they will be disqualified.

**Procedures:**

1. Schedules and room assignments are furnished for the students. Actors are required to follow the assigned schedule and performing order.
2. Maximum time is ten (10) minutes. Use a stopwatch to indicate the total time in the appropriate space on each ballot. There is a 15 second grace period.

   If the contestant continues beyond the maximum time, the STOP signal must be shown and an audible "STOP" provided at the end of the 15 second grace period. If the contestant continues beyond the STOP signal, the contestant will be ranked fourth or last in the round. Total elapsed time must be indicated on the ballot.

3. The students perform without manuscript or notes. Anyone holding a script will be ranked last in the round.
4. **Judges will rank actors and give constructive written criticisms.**
5. Completed ballots, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via the coach.
CONTRASTING MONOLOGUES BALLOT

Round ______ Section ______ Room ______ Total Time ______ Date _________

Name ___________________________________________________________________________ Code ______

Titles of the 2 Cuttings __________________________________________________________________________________________

NOTE TO JUDGE: Contrasting Monologues is one person taking the part or role of two characters in two separate, contrasting monologues, with only one character per monologue. In order to be contrasting monologues, they must be two completely different characters from two different sources meant to be performed. Each monologue’s character speaks only one part, but acts and reacts as though other characters are present. All elements come through one character. The monologues and introductions must be memorized and full attention is given to characterization. One chair is allowed, but no other scenic backgrounds, props, lighting, costume, make-up, nor audio-visual equipment may be utilized.

CRITERIA

Introduction
The student should only identify the title, author, and character names of the two monologues prior to each monologue performance. The introductions can be at the beginning or before each piece.

Insight and Understanding
Did the actor appear to have an insight into the meaning, mood and emotional implications of the selections? Were the monologues both appropriate choices for this actor?

Acting
Does the actor demonstrate understanding of character, situation, and author’s intent? Does the actor have a distinct characterization? Is it projected both physically and mentally in both monologues? Is the actor sincere? Is the actor believable?

Total Effectiveness
Do the monologues create an illusion? How effectively did the performer overcome absence of costumes, props, make-up, and setting? Did the actor make an impression with the material upon the judge, as compared to others in the round?

RANK____________________

DO NOT INFORM THE STUDENT OF HIS/HER RANK.
DO NOT GIVE STUDENTS ORAL CRITIQUES

REASON FOR DECISION:

____________________________________________________________________________________

____________________________________________________________________________________

____________________________________________________________________________________

JUDGE’S SIGNATURE________________________________________________________________________
EVENT DESCRIPTION:

CONTRASTING MONOLOGUES

RULES:

A. This event combines elements of interpretation and acting, with the emphasis on acting and to simulate an audition for a scholarship or part. Each cutting should be taken from a printed published source that is designed for performances and which is scripted to be performed by only one actor.

B. The actor is to select two contrasting monologues. The monologues must consist of two completely different characters from two different sources. The monologues must contrast in a stark, self-evident manner.

C. The actor is free to move about the acting area, and may properly use as much of the acting area as the actor can control and still hold the attention of the audience.

D. The scripts must be memorized so that full attention may be given to the enactment of each character.

E. The actor may use one chair. Any other aids (settings, lighting, costumes, make-up, or properties) are not allowed.

F. Off-stage sound effects and music cannot be used.

G. The total performance, including introductions for each monologue, will not exceed eight (8) minutes. There is no minimum or maximum for each monologue individually, but a balance is needed – one monologue should not dominate. There is a 15-second grace period. The interpreter who goes beyond the 15-second grace period will be ranked last in the round.

H. Materials printed off unapproved websites are NOT considered to be from a printed published source. Approved websites can be found on NSDA website.

I. The actor must provide an introduction for each monologue that adequately identifies each title, author, and character name. (For example, “I will be doing a monologue from Hamlet by William Shakespeare, and I will be playing Claudius.”) Approved websites can be found on NSDA website.

J. At the State Festival the team must bring the original sources. If there is a protest and the competitor cannot produce the original sources, he/she will be ranked fourth.

PROCEDURES:

1. Schedules and room assignments are furnished for the students. Actors are required to follow the assigned schedule and performing order.

2. Maximum time is eight (8) minutes. Use a stopwatch to indicate the total time in the appropriate space on each ballot.

   If the contestant continues beyond the maximum time, the STOP signal must be shown. The performer is given a 15-second grace period. After eight minutes and 15 seconds (8:15), the judge must audibly say “STOP”. If the contestant continues beyond the audible STOP signal, the contestant will be ranked fourth or last in the round. The elapsed time must be indicated on the ballot.

3. The scripts must be memorized. Anyone holding a script will automatically be ranked fourth.

4. Judges will rank actors and give constructive written criticism.

5. Completed evaluation forms, plus the summary sheet, should be turned in at meet headquarters promptly. After tabulation, each evaluation form is given to the participant via the coach.
CREATIVE STORYTELLING BALLOT

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atmosphere</td>
<td>Did the student create the proper mood for the story? Does the student demonstrate understanding of character, setting, and situation?</td>
</tr>
<tr>
<td>Use of Language</td>
<td>Was the language used in keeping with the character and/or characters being portrayed? Was a conversational style used?</td>
</tr>
<tr>
<td>Delivery</td>
<td>Did the storyteller make use of rising action, climax and was the plot given in the outline resolved? Did the presentation reflect the speaker's ability to create and develop a story? Was bodily activity spontaneous? Was the development of character and/or characters consistent?</td>
</tr>
<tr>
<td>Total Effectiveness</td>
<td>The total impression of the story and the storyteller upon you, the judge.</td>
</tr>
</tbody>
</table>

RANK__________________

DO NOT INFORM THE STUDENT OF HIS/HER RANK.

DO NOT GIVE STUDENTS ORAL CRITIQUES

REASON FOR DECISION:

JUDGE’S SIGNATURE________________________________________
EVENT DESCRIPTION:

CREATIVE STORYTELLING

Rules:
A. The best creative storytelling will utilize narration and characterization.
B. No stage accessories may be used in Creative Storytelling except one chair.
C. Acting is permissible as characterization is essential in some types of stories.
D. Fifteen minutes prior to speaking, the competitor shall draw three story outlines. The competitor shall immediately choose one of the three outlines drawn and return the two unused outlines.
E. The competitor cannot leave the preparation room until time to speak, nor can the competitor receive help from a coach or any other student. No reference material or notes will be allowed during the preparation time. A scratch pad may be used to put notes down, ideas for the presentation but may not be used during the presentation.
F. The competitor shall present his/her topic slip to the judge. Failure to speak on the topic chosen will result in the competitor being ranked last in the round.
G. Time limits of the presentation will be not less than three minutes and not more than five minutes. There will be a 15-second grace period. Competitors who go outside the 15-second grace-period will be ranked last in the round. The best creative storytelling will utilize narration and characterization.

The storytelling presentation shall be evaluated on the basis of effective speaking practices with emphasis on conversational style, spontaneous bodily activity, ability to develop character, and to resolve the outline plot. The presentation should reflect the speaker's ability to create and develop a story. No stage accessories may be used.

Acting is permissible in creative storytelling as characterization is essential in some types of stories. One chair may be used. It must be kept in mind that an effective story has exposition, rising action, climax and resolution. The event may be serious or humorous in nature. The story should be of such nature that the telling of it shall not exceed five minutes.

Two examples of creative storytelling topics:

Example (1)
Characters: A fire-eating dragon
Setting: Damp cave
Situation: His fire has gone out

Example (2)
Characters: Boy and nervous grandmother
Setting: In the car
Situation: Grandmother is late for club and critical of boy's driving.

PROCEDURES:

1. Schedules of drawing and speaking times, preparation room assignments are furnished to the students. Speakers are required to follow the assigned schedule of speaking order.
2. Fifteen minutes prior to speaking, each student shall draw three story outlines. Each contestant shall immediately choose one of the three outlines drawn and return the two unused outlines. Preparation will begin for the selection from the story outline chosen. A student cannot leave the preparation room until time to speak, nor can the student receive help from a coach or any other student. No reference material or notes will be allowed during the preparation time. A scratch pad may be used to put down ideas for the presentation.
3. At the time designated on the schedule, the speaker will be at the assigned speaking room. Before speaking, the student will give the judge the slip with the outline of the story chosen to present. No note cards or outlines may be used during presentation.
4. Time limits of presentation will be not less than three minutes and not more than five minutes. Visible signs will be used to time the event. There will be a 15 second grace period at the end of five minutes. The judge will "stop" overtime presentations at the end of the grace period. Use a stopwatch to indicate the total time in the appropriate space on each ballot.
5. Judges will rank speakers and give constructive written criticisms.
6. Completed ballots, plus a summary sheet, should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via the coach.
## ONE-ON-ONE VALUE DEBATE BALLOT

Round __________ Room ________________ Judge ____________________________

<table>
<thead>
<tr>
<th>Affirmative (name and code)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative (name and code)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AFFIRMATIVE</th>
<th>NEGATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case &amp; Analysis</td>
<td>Case &amp; Analysis</td>
</tr>
<tr>
<td>Support of Issues (evidence/reasoning)</td>
<td>Support of Issues (evidence/reasoning)</td>
</tr>
<tr>
<td>Attack &amp; Defense</td>
<td>Attack &amp; Defense</td>
</tr>
<tr>
<td>Delivery</td>
<td>Delivery</td>
</tr>
</tbody>
</table>

**Reason for Decision**

In my opinion the winner of this debate is ___________ debating on the _______________ side.

(Code) (Affirmative/Negative)

(CODE) (Affimative/Negative)

Judge Signature________________________________________

________________________________________

____________________
**EVENT DESCRIPTION:**

**ONE-ON-ONE VALUE DEBATE**

Thirty minutes before each round the value topic for that round will be posted. The debaters will then prepare, using their own knowledge, a case for each side. The pairings are posted without sides on them. The contestants then go to their assigned room. In the room, immediately before each debate, the judge will toss a coin and the winner may select the side to be defended. The topic will be different for each of the three rounds. In this type of debate the judge should expect to see a philosophical debate mostly limited to general knowledge. The debate should be judged on argumentation skills including sound construction of arguments, the ability to defend and defeat arguments, and logic as well as all other aspects of debating skills. This is a good exercise in logic, reasoning and organization. Ethically, the debater should be polite, considerate and a good listener avoiding personal attacks and be accurate in statements of opposing arguments.

Library resources will not be available; materials such as magazines, dictionaries, etc., are not to accompany the debate.

One-on-One Value Debate: The committee suggested that a pencil be the only writing instrument allowed in the draw room for One-on-One Value debate. The student will receive paper upon entering the room; the students will not be able to converse while in the draw room. Students will not be allowed to leave the draw room ahead of time and must sign out once they leave the room.

Only two speakers are involved, one fulfilling the affirmative case responsibilities and the other, the negative. Since students participating in One-on-One Value debating are usually speaking to an audience, they should be encouraged to develop a direct and communicative delivery. Emphasis is necessarily placed upon the issues involved rather than upon strategy in developing the case. **THE STATEMENT OF THE TOPIC IS A RESOLUTION OF VALUE RATHER THAN OF POLICY.** This results in emphasizing logic, theory, and philosophy while eliminating "plan" arguments. For these reasons, many students interested in speaking extemporaneously find the event highly satisfactory. Because of time limits, a wealth of evidence cannot be used, but research supported by good background reading is necessary. Electronic recall equipment is prohibited.

**FORMAT**

<table>
<thead>
<tr>
<th>Role</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affirmative</td>
<td>6-minute constructive</td>
</tr>
<tr>
<td>Negative</td>
<td>3-minute cross-examination</td>
</tr>
<tr>
<td>Negative</td>
<td>7-minute constructive</td>
</tr>
<tr>
<td>Affirmative</td>
<td>3-minute cross-examination</td>
</tr>
<tr>
<td>Affirmative</td>
<td>4-minute rebuttal</td>
</tr>
<tr>
<td>Negative</td>
<td>6-minute rebuttal</td>
</tr>
<tr>
<td>Affirmative</td>
<td>3-minute rebuttal</td>
</tr>
</tbody>
</table>

(Each debater will be allowed a total of 3 minutes preparation time during the course of the debate).

The affirmative debater must identify and support the values suggested by the resolution of value. The affirmative must also fulfill the burden of clash by opposing the values supported by the negative. In One-on-One Value debate there is no presumption and no burden of proof (as these terms are used in policy debate theory). The negative debater must identify and support values and/or a hierarchy of values which are different from those suggested by the resolution of value. The negative must also fulfill the burden of clash by opposing the affirmative stance.

The judge should evaluate each debate in terms of which student effectively presents and defends the better argument, rather than which student happens to represent the judge's personal viewpoint. Comments should be presented so that they are constructive and contribute to the student's knowledge about either or both the debate process and the topic. The judge should not reveal the decision as to which student won. Specific suggestions for each individual should be written on the ballot.

**PROCEDURES:**

1. Schedules and room assignments are furnished the students. Debaters are required to follow the assigned schedule.
2. Judges will determine the better debater and leave written constructive feedback.
3. Flow sheets or note taking are permitted by the debaters and judges only.
4. Completed ballots should be turned in at meet headquarters promptly. After tabulation, each ballot is given to the participant via his or her coach.
PUBLIC FORUM DEBATE BALLOT

Round ___________   Room ___________   Judge ______________

A coin toss determines side and speaking order.
Once speaker order has been determined, record names and codes and circle pro or con for each team.

<table>
<thead>
<tr>
<th>CODE</th>
<th>PRO/CON</th>
<th>CODE</th>
<th>PRO/CON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker 1:</td>
<td></td>
<td>Speaker 2:</td>
<td></td>
</tr>
<tr>
<td>Speaker 3:</td>
<td></td>
<td>Speaker 4:</td>
<td></td>
</tr>
</tbody>
</table>

The TEAM of ____________________ & ____________________ CODE __________

won this debate on the PRO / CON side.

The argument(s) that persuaded me to vote for this team were:

A compliment or a suggestion for improvement for each debater:
Speaker 1:   Speaker 2: 
Speaker 3:   Speaker 4: 

Judge Signature ____________________________________________________________________

1st Speaker  4 min.  - - - - > 2nd Speaker  4 min.  - - - - > Crossfire 1st and 2nd Speakers  3 min.  - - - - >
3rd Speaker  4 min.  - - - - > 4th Speaker  4 min.  - - - - > Crossfire 3rd and 4th Speakers  3 min.  - - - - >
Summary 1st Speaker  2 min.  - - - - > Summary 2nd Speaker  2 min  - - - - > Grand Crossfire All Speakers  3 min.
- - - - > Final Focus  3rd Speaker  2 min.  - - - - > Final Focus  4th Speaker  2 min.  Prep Time 2 min. per team
PUBLIC FORUM DEBATE

GENERAL DESCRIPTION: The purpose of Public Forum Debate is to argue contemporary issues in a forum that is accessible to a general audience. The speaking style should be persuasive and extemporaneous. Debaters should be using some “evidence” (e.g. research) to support their points during the debate. In addition, teams will have to also refute the points of the other team in the debate. As in all debate, both teams are trying to convince a neutral judge that they have better reasons for their positions. Debaters should be readily conversant in details of the topic and demonstrate extensive knowledge and understanding of the issues. Debaters may choose to focus on practical issues, philosophical issues or a combination. However, both teams are responsible for directly responding to the arguments made by their opponents.

RULES:
A. Public Forum debates a new topic each month. The NATIONAL SPEECH & DEBATE ASSOCIATION February topic is used for all regional qualifying meets, regardless of the month in which the regional tournament is held. The National Speech and Debate Association March topic is the topic debated at the state tournament. All topics are posted at www.chsaanow.com (click on activities, speech and debate, and then topics). Topics are always released exactly one month in advance. It is very important to note that invitational tournaments are free to choose their own topics, so always read the invitations carefully to be certain competitors arrive at the meet having prepared for the proper topic.

B. The resolution will provide each team of two the opportunity to argue contemporary issues in a forum that is accessible to a general audience.

C. Each team will try to convince a neutral judge that they have better reasons for their positions.

D. Some evidence should be used to support their points during the debate.

E. Debaters may choose to focus on practical issues, philosophical issues or a combination.

F. In all rounds of Public Forum Debate, debaters must, at a minimum orally deliver the author(s)' name (last) and year of publication. Please see the debate evidence rules for further information and clarification.

G. Both teams are responsible for directly responding to arguments made by their opponents.

H. Prior to the round in the presence of the judge(s), a coin is tossed by one team and called by the other team. The coin winning the flip may choose one of two options EITHER:
   a. The SIDE of the topic to defend (pro or con) OR
   b. The SPEAKING POSITION they wish to have (begin or end the debate).
   c. Once the coin toss winners select their favored option, the other team makes a choice within the remaining option and the debate begins.

I. The format for the debate is as follows:
   Constructive speeches:
   Team A Speaker 1 - 4 minutes
   Team B Speaker 1 - 4 minutes
   Crossfire A1 & B1 - 3 minutes
   Team A Speaker 2 - 4 minutes
   Team B Speaker 2 - 4 minutes
   Crossfire A2 & B2 - 3 minutes
   Summary speeches: Includes arguments the debaters feel their team is winning and refuting arguments he/she feels they are losing.
   Team A Speaker 1- 2 min.
   Team B Speaker 1 - 2 min.
   Grand Crossfire (all speakers)- 3 min
   Final focus speeches: A persuasive final restatement of why a team won the debate
   Team A Speaker 2 - 2 min.
   Team B Speaker 2 - 2 min.
   Prep Time: 2 min. per team
   In “crossfire” both debaters “hold the floor.” The first question must be asked by the speaker who spoke first. After the first question either debater may question and/or answer at will. In grand crossfire the first question must be asked by the speaker who gave the first summary speech.

J. Visual aids are allowed.
   Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to videotape, record, photograph or create audio recordings of students in rounds of competition without prior permission of the CHSAA. No student shall send or receive information during a round, nor shall a host school be required to provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.

PROCEDURES:
1. Schedules and room assignments are furnished to the students. Debaters are required to follow the assigned schedule.
2. Judges will give constructive written feedback to the debaters.
3. Completed ballots should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via his or her coach.
### LINCOLN-DOUGLAS DEBATE BALLOT
(FESTIVAL)

Round __________ Room ________________ Judge ________________

<table>
<thead>
<tr>
<th>Affirmative (name and code)</th>
<th>Negative (name and code)</th>
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</thead>
<tbody>
<tr>
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<table>
<thead>
<tr>
<th>AFFIRMATIVE</th>
<th>NEGATIVE</th>
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</thead>
<tbody>
<tr>
<td>Case &amp; Analysis</td>
<td>Case &amp; Analysis</td>
</tr>
<tr>
<td>Support of Issues (evidence/reasoning)</td>
<td>Support of Issues (evidence/reasoning)</td>
</tr>
<tr>
<td>Attack &amp; Defense</td>
<td>Attack &amp; Defense</td>
</tr>
<tr>
<td>Delivery</td>
<td>Delivery</td>
</tr>
</tbody>
</table>

**Reason for Decision**

In my opinion the winner of this debate is ___________ debating on the ______________ side.

(Code) (Affirmative/Negative)

(CODE) (Affirmative/Negative)

Judge Signature

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Revised Summer 2017
EVENT DESCRIPTION:

LINCOLN-DOUGLAS DEBATE

A. CHSAA uses the NATIONAL SPEECH & DEBATE ASSOCIATION September/October topic for 1st semester and the NATIONAL SPEECH & DEBATE ASSOCIATION January/February topic for the Festival Tournament. All topics are posted at www.speechanddebate.org. Invitational tournaments are free to choose their own topics so always read the invitations carefully to be certain competitors arrive at the meet having prepared for the proper topic.

B. The topic is a resolution of value debated by one competitor against one opponent.

C. The format for the debate is as follows:

<table>
<thead>
<tr>
<th>Round</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affirmative</td>
<td>6 min</td>
</tr>
<tr>
<td>Negative</td>
<td>3 min</td>
</tr>
<tr>
<td>Negative</td>
<td>7 min</td>
</tr>
<tr>
<td>Affirmative</td>
<td>3 min</td>
</tr>
<tr>
<td>Negative</td>
<td>7 min</td>
</tr>
<tr>
<td>Affirmative</td>
<td>4 min</td>
</tr>
<tr>
<td>Negative</td>
<td>6 min</td>
</tr>
<tr>
<td>Affirmative</td>
<td>3 min</td>
</tr>
</tbody>
</table>

(Each debater is allowed a total of 4 minutes preparation time during the course of the debate).

D. The affirmative debater must identify and support the value(s) suggested by the resolution of value.

E. The affirmative debater must fulfill the burden of clash by opposing the value(s) supported by the negative.

F. The negative debater must identify and support the value(s) suggested by the resolution of value.

G. The negative debater must also fulfill the burden of clash by opposing the affirmative stance.

H. There is no presumption and no burden of proof in LD debate. Both sides have an equal burden of defending their side of the resolution.

I. No plan is proposed.

J. LD debaters MAY choose to use some of the following terms when presenting their arguments:

- **Core Value**: Center of the argument; a value held by society which helps determine the actions it will take
- **Criterion**: A standard of measuring how the resolution meets the value; often posed by philosophers
- **Contention**: Reasons for the argument; major points of the debater’s case
- **Subpoint**: Support for the contentions

K. LD debate is more philosophical than policy debate and has less emphasis on evidence than policy debate.

L. In all rounds of Lincoln-Douglas Debate, debaters must, at a minimum orally deliver the author(s)’ name (last) and year of publication. Please see the debate evidence rules for further information and clarification.

M. The negative position can be anything that is not the affirmative. The negative is not required to support the opposite of the resolution.

N. Visual aids are allowed.

O. Electronic retrieval devices are allowed in rounds of competition where scripts and files are permitted. No one will be allowed to videotape, record, photograph or create audio recordings of students in rounds of competition without prior permission of the CHSAA. No student shall send or receive information during a round, nor shall a host school be required to provide plug ins or internet access. Please see the rules regarding laptop usage for further information and clarification.

P. New evidence may be introduced in rebuttals. New arguments may not be introduced in rebuttals. An affirmative response in the first rebuttal of a negative argument presented in the last negative constructive is not considered a “new argument” and is, therefore, permissible.

PROCEDURES:

1. Schedules and room assignments are furnished the students. Debaters are required to follow the assigned schedule.

2. **Judges will determine the better debater and leave written constructive feedback.**

3. Completed ballots should be turned in at meet headquarters promptly. After the tournament, each ballot is given to the participant via his or her coach.