**Program Oral Interpretation**

1. In this event, each student delivers a program of thematically-linked selections of literary merit, chosen from two or more genres of literature and writing (most common will be readings from Prose, Poetry, and Drama). A substantial portion of the total time must be devoted to each of the genres used in the program.

2. The maximum time limit is 10 minutes, including an original introduction and/or transitions. There is a thirty second grace period, after which the student must be dropped in rank/rating. No violation of the grace period in Regional/State Semifinal or Final rounds may result in disqualification. No performance violating the grace period may receive '1' in the round.

3. Different genre means that material must appear in separate pieces of literature and/or writing (e.g. A poem included in a short story that appears only in the short story does not constitute a poetry genre). The introduction (and transitions when used) should provide adequate background for the reading as a whole and for the individual selections as needed in order to relate them to the whole.

4. Genres should be understood fairly broadly. Non-fiction, advertising copy, and other sources are valid and legitimate—how they are used will determine the effectiveness of the Program. The Program as a whole should have a unifying theme or message. Pieces within the Program may be cut into smaller passages interspersed with passages from other selections.

5. The performer may use single or multiple characters to animate and assist the interpretation.

6. A manuscript must be used and referred to.

7. The introduction (and transitions when used) should provide adequate background for the reading as a whole and for the individual selections as needed in order to relate them to the whole.

8. Though movement is permissible in the intro only upper body movements (e.g. emphatic gestures) are allowed with the exception of minor weight shifts to maintain the safety of the performer.

9. Coaches should strive to use scripts with an ISBN, ISSN, or IFFN. If the script does not have an ISBN, ISSN, or IFFN, the coach or supervising adult should be able to prove the script was purchased or obtained commercially, i.e. from a literary agent or publisher or bill of sale, or is publicly available by internet URL and retrieval date. A selection is considered published if it has been presented for public consumption in the following places:

    a.    on the commercial printed page.
    b.    on the internet (at publicly available sites).
    c.    read on the radio.
    d.    read/recorded on the internet (e.g. YouTube).

e.  read in an open reading where the reading has been recorded.
f.  read/recorded in TV or movie scripts.

The guiding principle of this rule is equality of access to all members of the League.

## PROCEDURES

No special procedures or facilities are needed for this event. A simple classroom with space in the front for the student to stand and perform is sufficient. Before a student performs, he/she should inform the judge of his/her code number, name, and title of selection.

## HINTS FOR JUDGES

1. The introduction should prepare the listener for the selection(s).

2. In multiple selections, a relationship should be obvious between the literature chosen to develop the program and the theme of the program.

3. The suitability of the material to the maturity level of the performer should be considered.

4. The contestant must use a manuscript and must refer to it.

5. Projection, diction, and flexibility of voice are important to the student's interpretation.

6. Multiple character voices may be used, but should be distinct from each other.

## HINTS FOR COACHES

1. Work with students to ensure a central theme or message.

2. The overall structure and arrangement of the selections and cuttings is crucial to the message.

3. Encourage students to be fresh and imaginative in their selection of sources. This event allows a wide range of sources. Do not restrict students to sources for other events.

## HINTS FOR STUDENTS

1. Be imaginative in your source material.

2. Memorize your introduction, and make sure it gives the audience a strong sense of your message.

3. If you use multiple characters, make sure they are distinct from each other.

4. Use effective transitions between passages, and focus on solid performance for each genre.

Modeled on *Program Oral Interpretation.* (2014, August 11). Retrieved from Gustavus Adolphus College: https://gustavus.edu/forensics/events/poi.php