LESSON PLAN AND TEACHING GUIDE

NATIONAL
SPEECH & DEBATE
ASSOCIATION
NATIONAL FORENSIC LEAGUE

START HERE: TEACHING MIDDLE SCHOOL INTERPRETATION

Introducing students to new speech and debate events can be challenging.

Our Start Here series provides a roadmap to teaching students with grab and go lesson plans easily adapted for after-school.

LET'S GET STARTED!

*A resource created by the **National Speech & Debate Association***

NATIONAL SPEECH & DEBATE ASSOCIATION
NATIONAL FORENSIC LEAGUE

ABOUT THE NATIONAL SPEECH & DEBATE ASSOCIATION:

The National Speech & Debate Association was created in 1925 to provide recognition and support for students participating in speech and debate activities. While our organization has evolved over the decades, our mission is more relevant today than ever before. We connect, support, and inspire a diverse community committed to empowering students through competitive speech and debate.

As the national authority on public speaking and debate, the National Speech & Debate Association provides the infrastructure for speech and debate competitions around the world. We create a platform for youth voices to be heard and celebrated, which culminates with an annual National Tournament, the pinnacle of public speaking.

Speech and debate changes lives. NSDA membership builds confidence, boosts classroom performance, improves communication, and increases critical thinking skills to prepare students for college. Our activity provides life skills vital to a young person's success in the future.

MISSION:

The National Speech & Debate Association connects, supports, and inspires a diverse community committed to empowering students through speech and debate.

VISION:

We envision a world in which every school provides speech and debate programs to foster each student's communication, collaboration, critical thinking, and creative skills.

Learn more at *www.speechanddebate.org*

NAVIGATING CRITICAL CLASSROOM CONVERSATIONS

Connect. Support. Inspire.

In your exploration of topics and arguments in these lessons, you may encounter issues concerning identity, social justice, and other critically important subjects. These issues are more than just topics for speeches or for debate rounds. They affect students, teachers, families, and communities daily. Increasingly, some are choosing violence instead of dialogue in relation to these topics. As an educator, you may feel overwhelmed and unsure how to foster these vulnerable yet critical classroom conversations. Thank you for committing to doing so!

Set shared expectations. Grow together.

Solutions and paths to those solutions may be up for debate, but lived experiences are not. In these critical conversations, your students may want to share personal insights on these issues. These personal insights often come from a place of lived experience. Using these stories allows us to view issues through a critical lens. When having these critical conversations, some students may become uncomfortable. Although you want these conversations to be respectful, please be aware of any ground rules that may limit students from traditionally marginalized and disenfranchised communities from sharing their stories. Please also be aware that students may not feel comfortable sharing their lived experiences—that is okay. Respect their boundaries as you prepare for and engage in this critical dialogue.

START HERE: TEACHING MIDDLE SCHOOL INTERPRETATION

TABLE OF CONTENTS

LESSON 1: **BASIC BACKGROUND INFORMATION**

TOPIC:

The Basics of Interpretive Speeches: Humorous, Dramatic, and Duo

Essential Question + Objectives

By the end of this lesson, students will be able to identify and differentiate between drama and three types of Interpretive (Interp) speeches: Humorous Interp (HI), Dramatic Interp (DI), and Duo Interp (Duo).

1. What are the similarities and differences between Interp and drama?

2. What are Interp speech events?

3. What are the freedoms and limitations of Interp speech?

MATERIALS/RESOURCES:

- 4-8 pieces of notebook paper *(one per small group of students)*

- Pencils *(same number as notebook paper)*

- Highlighters

- Access to Google Slideshow *Interp Background Information* and computer and projector. If these are unavailable, you can print the slideshow.

- NSDA Handout: An Introduction to Evaluating Interpretation *(included)*

- NSDA Rules for Interpretive Events *(included – copied from the NSDA High School Unified Manual)*

Insight:

Students should understand the basics of each type of speech before they can begin working toward creating one of these speeches. They also should understand the parameters for these speeches as outlined by the NSDA so that their final products fit within the rules. By understanding the similarities and differences between Interp and drama, students will be able to utilize some of the skills they may already have in putting together their Interp speeches. Knowing the freedoms of Interp can get students excited by the creative differences found in Interp as compared to drama.

These lessons deal specifically with the original Interps: DI, HI, and Duo. It is essential that students learn these basics of Interpretation first before incorporating a more technically difficult event like Program Oral Interpretation.

ONE-DAY LESSON

HOOK   5 minutes

1. Divide students into small groups. Give each group a piece of notebook paper and a pencil. Have one student in each group act as a scribe.

2. Working in their small groups, give students one minute to write down as many things as they can that they know about drama—how they would define it, what it entails, etc. BUT the goal is to think of things the other groups won't think of while also getting more on their list than the other groups *(so groups will want to work fairly quietly so others don't hear what they are saying).*

3. Allow the group with the most things listed to go first. In the case of a tie, choose a number between 1-10. Allow each group to guess a number. The group that comes closest to your number gets to present their list first.

4. Other groups must delete *(cross out)* anything on their list that matches what the first group says.

5. After the first group presents, allow the group with the next most items to present. Again, those waiting must delete anything on their list that matches what the second group says.

6. Keep allowing groups to present until no one has anything original to add.

7. Tell students to keep these things in mind as you go through today's lesson.

BODY   30-40 minutes

1. Ask: How many of you have heard of Interpretive speaking?

2. Tell students that Interpretive Speaking, often called Interp for short, has many similarities to drama, but it has several important differences, too.

3. Use the *Interp Background Information Google Slideshow* to give direct instruction. There are additional notes in the speaker notes, including when to click so that more information shows up on the slide.

   • Allow students to comment or give examples of their own as you go through the Acting information on Slide 2.

4. Distribute the NSDA handout, "An Introduction to Evaluating Interpretation" *(included)*. Read together out loud. Be sure students note the shorthand at the top: HI = Humorous

Interpretation, DI = Dramatic Interpretation, and Duo = Duo Interpretation. Have students highlight:

- In the Basic Introduction paragraph: the focus of each event *(DI, Duo, HI)*.

- In Evaluating the Round, paragraph 1: be sure students understand the dramatic structure, explained in the first paragraph. Any parts that confuse them are parts they should highlight.

- In Evaluating the Round, paragraphs 2-3: definitions of blocking, cutting, and characterization, and the time limit.

- Ask if students notice how many drama ideas and terms are used in "blocking" and "characterization." Their understanding of drama will help them be better interpers.

- In the last paragraph: the grace period and penalty for going over.

- Ask for questions from students.

5. Distribute the NSDA Rules for Interpretation *(included)*.

- Explain that since we are preparing speeches that would potentially go to competition, we need to know the criteria for that. These rules govern what is and is not allowed as students put their speeches together. Read the following sections aloud as a large group, highlighting and discussing the following:

- Section 1 - Length: the grace period and the penalty for going over the grace period. It's a reiteration of the Evaluation handout, but it's important for students to know that this is in the rules.

   ○ Many students will pick up on the last sentence in this section *(No minimum time is mandated)*. As a teacher, you should decide how you want to handle this in class. Point out to students that:

     – A speech of less than four minutes typically won't cover the dramatic structure thoroughly.

     – If they take a short speech to a competition, and all other speeches are eight to ten minutes long, judges will have a hard time seeing beyond how short their speech is. Ask students: "If your speech is spectacular, but is only five minutes long, and all the other speeches are okay but eight to ten minutes long, what is a judge likely to think?" They typically understand that a judge is going to think the student with the shorter speech didn't work as hard, and therefore won't rank them as highly.

- Section 2A and 2B - Material *(numbers 1-4 in 2B and all of 2C can be skipped for now)*: where the cuttings can come from, and information about what original source material cannot be.

  - It is recommended that, for beginning interpers, a printed piece of literature be used. Lesson 3 teaches students how to cut the literature, and having a physical book or drama script will make this process much easier.

  - Numbers 1-4 under 2B give more detail about the specific formats mentioned in 2B. You may find these helpful in Lesson 3 as students begin considering what literature they want to use for the Interp.

  - Section 2C addresses issues at tournaments, and can be skipped for now. You may wish to have students read this as homework, particularly if their district requires scripts to be available at all tournaments.

- Section 3 - Performance: the adaptations and transitions that are allowed and are not allowed. In particular, they should note that a change from third person to first Person is not permitted.

  - In Artistic Plagiarism, discuss with students whether or not the "wholesale impersonation" of scenes from movies or videos would be considered plagiarism. It isn't addressed in these rules, so you will need to address the expectations of your school and/or district.

- Section 4 - Focus: Students are often confused about what "off-stage focus" means for a Duo and how to make that work. This is one of the differences between Interp and drama. The Duo video in the next lesson will help students understand what this looks like, but essentially, it means that students cannot look *at* each other during the performance, except in the introduction.

  - Although it's not in the rules, interpers typically don't touch each other, either. This is a norm, though, not a rule. Judges often interpret touching as not having off-stage focus, which is why most Duos avoid touching one another during the performance, except in the introduction.

- Section 5 - Reuse: what cannot be reused.

- This set of rules is very lengthy, but they set the limitations for Interp. Students will want to refer back to these as they work on their performances to ensure they are meeting the criteria laid out here.

6. Tell students they will need to keep both handouts for reference throughout the unit.

CLOSURE   *5 minutes*

For homework, have students complete any of the reading of the rules they may not have had time to do in class. Have them bring in one question for the next class period.

How to Judge – At A Glance

# An Introduction to Evaluating Interpretation (DI), (HI), (DUO)

Basic Introduction

Interpretation events include Dramatic, Duo, and Humorous. **Dramatic Interpretation** is an individual event focused on the performer's ability to convey emotion through the use of a dramatic text. **Duo Interpretation** is a two-person team event that utilizes off-stage focus to convey emotion and environment by focusing on the relationships and interactions between characters. **Humorous Interpretation** is an individual event designed to test the performer's ability to use comedic skills to connect with the audience. Judging interpretation events, or Interp, can be thought of as judging the acting abilities of performers.

Evaluating the Round

When judging interpretation, it is helpful to keep the **Dramatic Structure** in mind.
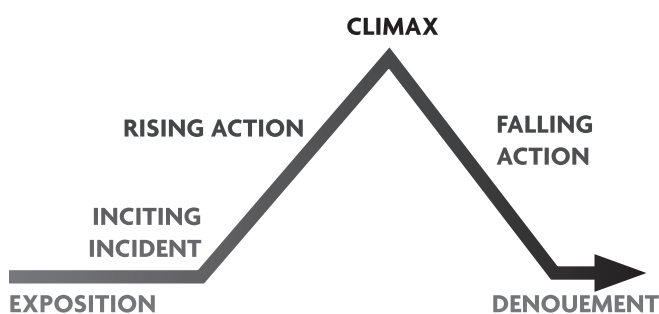
Exposition sets the scene and gives background information. Exposition occurs throughout the cutting and enhances the audience's understanding of what the character is experiencing. The **Inciting Incident** sets a conflict into motion and represents the beginning of the **Rising Action**, which complicates the plot. The **Climax** is the point of greatest intensity and the turning point of the plot. **Falling Action** resolves the conflict and **Denouement** gives a glimpse of life after the conflict.

There are three key areas of an interpretation that come together to create the performance the judge will evaluate. First, *cutting,* or the process of removing text from a full-length play, book, or short story and transforming it into a 10-minute piece. The cutting should create a compelling and understandable story. Second, *blocking,* or the movements a performer makes to convey space, emotion, and action. Blocking should enhance the performance, not distract from the story. Movements should be motivated by either internal or external factors. Internal motivation stems from how the character is feeling, while external motivation comes from a physical reaction to external factors. Blocking should not only be motivated but also easy to understand. Third, *characterization:* the performer should make informed decisions about the character(s) based on the text of his or her piece. Characterization reveals the personality of the character through line delivery, vocal and facial expression, and varying levels of levity and intensity. The situation should inform the intensity of the performance, rising to a peak at the climax.

Filling Out the Ballot

Performers are ranked on a scale, generally from one to six, with the best performance receiving the one ranking. The judge will also assign speaker points, typically in a range from 90-100, with 100 being outstanding.

Interpretation events take place without the use of costumes or props, and performances are given from memory. Each performance has a 10-minute time limit with a 30-second grace period. If a performance exceeds the grace period, the student cannot be ranked first. There is no other prescribed penalty. The judge will also write comments to the performers on the ballot addressing different areas of the interpretation. When critiquing a cutting, judges ought to reference areas of the **Dramatic Structure** that were strong or weak and suggest ways in which the student can improve upon the cutting. Judges should consider if they could easily identify what the performer was doing in the scene and which character was speaking. If the performer's blocking is ineffective, the judge ought to indicate ways the performer can improve on the ballot. Critiquing characterization requires the judge to consider whether the character's response to a situation is believable. The ultimate goal of blocking, cutting, and characterization is to create a fully-realized performance that moves the audience. The performer who combines these three factors the best should receive the one ranking.

NSDA RULES FOR HI, DI, AND DUO SPEECHES

Excerpted from NSDA High School Unified Manual, lightly edited to include relevant rules for HI, DI, Duo. Reference full Manual for details.

Humorous, Dramatic, and Duo Interpretation

This includes categories of individual *(solo)* performance of dramatic *(serious)* and humorous literature, as well as duo performance of either emotive appeal, with selections drawn from published, printed: novels, short stories, plays, poetry, or other printed, published works, PDFs, e-books, as well as limited online and recorded works as provided for in the rules below.

1. Length: The time limit in Dramatic, Humorous, and Duo Interpretation is ten minutes with a 30-second "grace period." If there are multiple judges in the round, all must agree that the student has gone beyond the grace period. Should a student go beyond the grace period, the student may not be ranked 1st. There is no other prescribed penalty for going over the grace period. The ranking is up to each individual judge's discretion. Judges who choose to time are to use accurate *(stopwatch function)* timing devices. No minimum time is mandated.

2. Material: Selections used in the oral interpretation main events of Dramatic, Humorous, and Duo Interpretation must be cuttings from a single work of literature *(one short story, play, or novel)*, unless poetry is used, in which case cuttings may come from one or more poems from a single source. If the source is an anthology collection of short stories, plays, or novels, each selection of literature is independent and only one selection can be used, even if it is from the same author. If the source is an anthology which includes poetry, multiple poems may be used from this single source by one or a variety of authors. Any source material is permitted as long as it meets the standards outlined below:

   A. Original source material must not be written by the competitor who is performing it.

   B. Original source material must be publicly accessible throughout the duration of the tournament. Digital printed publications such as web pages and PDFs retrieved or purchased from web pages are permitted as long as the web page is publicly accessible throughout the duration of the tournament. Digital unprinted publications such as videos, audio files, and films are permitted as long as the original source is publicly accessible throughout the duration of the tournament and the competitor can obtain an official transcript of the original source.

      1. For print publications such as novels, short stories, plays, or poetry, the original source is the physical book or e-book. Photocopies of original literature are not acceptable. Presenting the physical book or e-book is sufficient to prove that a printed publication is publicly accessible.

2. For digital printed publications such as web pages, original source material is no longer required to come from online publishing sources listed on the NSDA Approved Websites List. The original source must be publicly accessible for viewing or purchase by a simple internet search or by a URL not requiring passwords or access codes. Competitors must also present a printed manuscript to be used in the case of a protest, but presenting a printed copy of a website is not alone sufficient to prove that a digital printed publication is publicly accessible.

3. PDFs are permitted as long as the website from which the PDF is retrieved or purchased is publicly accessible for viewing or purchase by a simple internet search or by a URL not requiring passwords or access codes. Competitors must also present a printed copy of the PDF to be used in the case of a protest, but presenting a printed copy of the PDF is not alone sufficient to prove that a PDF is publicly accessible.

4. For digital unprinted publications such as videos, audio files, and films, the original source must be publicly accessible for viewing or purchase by a simple internet search or by a URL not requiring passwords or access codes. Competitors must also present a printed official transcript of the original source to be used in the case of a protest, but presenting an official transcript is not alone sufficient to prove that the original source is publicly accessible. An official transcript is one approved by the original source's producer, licensing agent, or copyright holder. As long as approval has been granted, an official transcript may be obtained through the aforementioned parties or through an official transcription service such as TranscribeMe, Scribie, or iScribed, which use non-automated, manual transcription.

C. Source Verification: It is the affirmative duty of each coach and each student entered in Interpretation contests to determine absolutely that the cutting being performed meets all rules for material. Interp source material must be available at all district tournament contests in the event of a protest. However, it shall be the choice of each individual District Committee whether or not to require these materials be submitted prior to the district contest. At the National Tournament, all quarterfinalists are required to turn in the following items to the ombudsperson by noon on the third day of competition unless officially notified otherwise by the National Tournament director. Any contestant failing to produce the following items to the ombudsperson by the aforementioned deadline will not qualify for the semifinal rounds of competition.

1. The original published source of any selection used must be immediately available at the tournament. When requested by tournament officials, access to the source material upon demand, either in electronic or print form, must be presented.

   a. For print publications, the original source is the physical book. Photocopies of original literature are not acceptable.

b. For PDFs, an original, unaltered PDF via flash drive, email, or on an electronic device *(e.g., laptop)* must be presented. Manipulation of a PDF script outside the scope of the rules will be subject to disqualification.

c. PDF publications from an online source that meets the above standards and e-books are permitted. Competitors may turn in an e-book via flashdrive, email, or e-reader. For e-books, an original, unaltered e-pub or other recognized e-book format via flash drive or email must be presented; however, as some e-book formats are exclusive to their specific apps or electronic readers, students must provide the required technology and/ or internet access to verify the material performed for tournament officials.

d. For a digital publication, a printed manuscript will be turned in as the original source. Only the printed manuscript shall be considered adequate proof of authenticity.

    i.   The material the competitor performs must presently appear on the website if questions arise in competition. The website and online version of the digital publication need to be available for comparison if challenged. Online access is the fundamental responsibility of tournament officials and/or individual filing the protest. NOTE: If tournament officials cannot gain online access and the above requirements have been met, the piece is considered legal for use.

    ii. Manuscript items to be printed directly from the screen for digital printed materials:

        1. The first page in the website *(the home page)*

        2. All other linked pages needed to navigate to the literary text selected for competition shall be printed out and the link must be highlighted in the manuscript

        3. All web pages upon which the cutting appears

    iii. Each page must have printed in the header and/or footer including:

        1. Date the page was printed

        2. Web address

2. A photocopy or printed screenshot of every page of the original source from which any line of the cutting was taken. The photocopy will be kept for evaluation during the semifinal round.

    a. Pages are to be placed in the order in which they are performed *(e.g., if text from one page is used more than once within the cutting, that page should be copied again with those words highlighted and re- inserted where it is used in the cutting)*. Students are not required to photocopy or print pages that are not used in their cutting.

b. All words used from the script should be highlighted *(any words/lines not used should be left unmarked)*.

c. Any word changes *(to eliminate profane language)* and/or additions *(for transition)* must be indicated clearly in ink. Failure to clearly indicate the addition of words will be subject to disqualification. Changes to the script may only be used for the purpose of transition or to eliminate profane language. Transitions may be used to clarify the logical sequence of ideas. They are not to be used for the purpose of embellishing the humorous or dramatic effect of the literature.

3. A printed, typed copy of the cutting. This must be the final cutting that the student is using for the tournament, and it must match the copy of the cutting uploaded during registration.

3. Performance: The presentation may not use physical objects or costuming. During the presentation, the contestant/team must name the author and the book or magazine from which the cutting was made. Additionally:

A. *Adaptations* to material may only be used for the purpose of transition. Any word changes *(to eliminate profane language)* and/or additions *(for transition)* must be indicated clearly in ink. Failure to clearly indicate the addition of words will be subject to disqualification. Changes to the script may only be used for the purpose of transition or to eliminate profane language. The voice of a script may not be changed. For example, changing "She moved to California when she was 13" to "I moved to California when I was 13" is not permitted. Combining small fractions of sentences or singular words to create humorous or dramatic dialogue, scenes, moments, and/or plot lines not intended in the original literature is prohibited. For example, it is not permitted to take one word from page 13 *(e.g. home)*, a phrase from page 211 *(e.g. ran away from)*, and a name, *(e.g. Tyler)* from page 59 to create dialogue between characters or events that do not exist in the script. Example: adding "Tyler ran away from home." when this did not occur and was not said in the script is not permitted. Transitions only may be used to clarify the logical sequence of ideas. They are not to be used for the purpose of embellishing the humorous or dramatic effect of the literature.

B. Humorous, Dramatic, and Duo Interpretation selections must be presented from memory.

C. In Duo Interpretation, each of the two performers may play one or more characters so long as performance responsibility in the cutting remains as balanced as possible.

D. Monologues, prose, and poetry selections are acceptable in Dramatic and Humorous Interpretation. In Duo Interpretation, if the selection is prose or poetry and contains narration, either or both of the performers may present the narration.

E. Artistic Plagiarism: Videos of previous final round performances are intended to provide educational examples for coaches and students. They are not intended to serve as a model

to directly imitate or duplicate in performance. The wholesale impersonation of final round performances is strongly discouraged.

4. Focus: In Dramatic and Humorous Interpretation, use of focal points and/or direct contact with the audience should be determined by the requirements of the literature being interpreted. In Duo Interpretation, focus may be direct during the introduction [the performers may look at each other] but must be indirect [off-stage] during the performance itself.

5. Re-Use: A student may not use a cutting from a work of literature the student used in National Speech & Debate Association district or national competition in any previous contest year. A student entered in two events may not use the same selection of literature in both events.

6. Suggested Websites List: The NSDA will maintain a list of websites as a resource for assisting coaches and students with finding materials for use in competition. Students are no longer required to use only digital sources found on this list. The list can be found at *www.speechanddebate.org/suggested-source-material-for-interpretation-events/*

LESSON 2: **CHOOSING LITERATURE**

TOPIC:

Choosing Literature

....

Essential Question + Objectives

By the end of this lesson, students will be able to choose an appropriate piece of literature for their Interp.

1. How do you choose an appropriate piece of literature for your Interp?

2. How do you find a piece of literature?

3. What event is best for me as an individual performer?

MATERIALS/RESOURCES:

- Materials/Resources:
- Access to *Kahoot review*
- Student devices in order for them to play Kahoot
- One video from a Duo final round at Nationals
  » *(Preview for appropriateness. We suggest the **2006 performance of** Clue. Choose Duo and scroll to 44:50 to begin.)*
- *Choosing Literature Google slideshow* and computer and projector
- Scrap paper and pencils *(one per student)*
- Access to the school or public library *(prearrange)*

Insight:

Students are often confused about off-stage focus and how to make that work when performing a Duo. Observing a final round performance gives them a much better idea of how a Duo performance is different from a dramatic performance. After reading the rules, students know the expectations for literature used in Interp, but may still have difficulty choosing which piece of literature to use, or which type of Interp to perform. This lesson will help them in making those decisions.

> **NOTE:** Although printed literature is not required by the NSDA, it is much easier for middle schoolers to utilize a printed piece of literature as they learn how to cut literature later in the unit. It is advised that you expect students to find a printed piece of literature for this unit.

ONE-DAY LESSON

HOOK   *5-10 minutes*

Use *Kahoot* to briefly review the background information from yesterday. There are 10 questions: the first is multiple-choice, and the rest are true/false.

BODY   *30-40 minutes*

1. Have students turn in or verbally give the one question they have from yesterday's reading. Be sure to clarify any confusion on the part of students. If they have questions you cannot answer, **contact the NSDA** for assistance.

2. Watch the ***recommended final round*** *(choose Duo and scroll to 44:50)* or choose one of your own. Have students pay attention to:

   • How and when the interpers come out of character early in the Interp performance, and then how and when the interpers come back into character. This portion of the performance is called the introduction. They will learn more about this in Lesson 5.

   • How the performers use off-stage focus to "look at" and talk to each other in character.

   • Allow for questions and comments after the video.

3. Tell students that now that they know the rules and have seen one performance, it's time to choose their literature. Use the **Google Slideshow** to give direct instruction. Additional information is given in the speaker notes.

   • Slide 4: Have students use the scrap paper here. They need to create a simple table with three columns labeled HI, DI, and Duo. As the questions come up on the screen *(you will need to click for each one)*, have them put a tally mark under the corresponding column for each question they can answer "yes" to. After all questions have been loaded *(there are 10)*, have students add up their scores. Considering their scores will point them in a direction for an event to start for their book/literature choice, but the scores don't mandate an event, if students are close in two categories they can make a choice.

4. Take students to the library to check out books there. Your school librarian is a great resource when they understand what you want students to be looking for and can point students to the pertinent sections of the library.

   • Since the expectation is that students will have read the book already, they may have a copy of the book at home. As long as they are able to bring the book to class, there is no need to check it out from the library.

- Secondary libraries don't often have many children's picture books, but they are often able to do an interlibrary loan from the elementary schools in the district. You will want to check to see if this is an option for your school, and have students use the card catalog or online tools to find what books are available to them this way. Your librarian is an indispensable resource for this!

- Your public library is another great resource, often having more selection than the school library. You could either arrange a field trip to the public library or aid students in using the digital catalog to find the book they are looking for at the public library. Like the school library, they have access to other libraries for interlibrary loans.

CLOSURE   *5 minutes*

Remind students to bring their library book or books with them to the next class period. If students are having difficulty finding literature or your discussion following the Duo performance ran long, you can add an extra day here for searching. They will need their books for the next lesson in order to proceed in creating their Interp. Do check to ensure that students choose literature that is appropriate for your school and venue.

LESSON 3: **CUTTING LITERATURE**

TOPIC:

How to Cut Your Interp Literature

....

Essential Question + Objectives

By the end of this lesson, students will be able to cut their Interp literature using the Five Cs of Cutting.

1. What are the Five Cs of Cutting?

2. How do the Five Cs of Cutting work in conjunction with literature?

3. What elements are necessary to complete a story arc?

MATERIALS/RESOURCES:

- Student-provided book*(s)* chosen to use for their Interp

- Access to NSDA website

- Two DI videos *(Preview for appropriateness. We suggest the **2011 performances of Soul of A Butterfly.** Choose the second box and scroll to 22:33 and 44:00.)*

- Computer and projector to show video and slideshow

- Access to the **Cutting Literature Google slideshow**

- 5 Cs of Cutting Notes handout *(included)*

- Post-it notes *(Students will use Post-it notes at the end of this lesson to begin marking the parts of their book they want to use. This lesson will tell them what to mark and how to mark it so you can photocopy those pages.)*

- A copy machine

- Story Arc assignment *(either electronically or in paper form; assignment is included)*

- Google Classroom and student computers, if using the Story Arc assignment electronically

Insight:

By cutting their literature themselves, students become invested in their Interp. The idea of their being "the director" *(mentioned in Lesson 1)* begins to take on life as they cut their literature, and they become excited about what story they want to tell and how they want to tell it.

TWO+ DAY LESSON

DAY ONE

HOOK   *5-10 minutes*

Have students put the book*(s)* they are considering on their desk. Have Duo partners sit together from this point on in the unit.

> **NOTE:** While not directly related to this lesson, warm-ups are a vital part of speaking. Introducing them early allows students to begin memorizing and using different techniques without needing to have the words in front of them.

1. Tell students that whenever they begin to speak, it is a good idea to warm up first. This allows their mouths and tongues to be ready to work together. They will learn their first warm-up today.

2. Write the following tongue-twister on the board:
   - *Thin thistles, thick thistles, thistles on the track. Slither thinly through them all, and thinly slither back.*
   - Have students work in pairs. Each person should say the tongue twister as clearly as possible at normal speed once, then speed up as best they can for two more tries.

3. Choose a volunteer to say the tongue twister for the class.

BODY   *30-40 minutes*

4. Use the *Interp Cutting Literature Google slideshow* through Slide 4 or 5 to give direct instruction. You will want to watch both videos the same day, so consider that in deciding whether to stop your lesson after Slide 4 or after Slide 5.
   - There are additional notes in the speaker notes, as well as when to click *(when needed on a slide)* to make more information show up on the slide.
   - As you begin direct instruction, hand out the "5 Cs of Cutting - Notes" handout *(included)* to students so they can get down the main points. They will want to refer back to these as they begin cutting the book*(s)* they brought to class.
   - Hand out the Story Arc sheet as a front/back copy before watching the two DI videos from the finals rounds at Nationals. Have them use the Story Arc after each video to identify the parts of the arc used by each of the performers. You can use this as an informal assessment of understanding the story arc.

START HERE: **TEACHING**
MIDDLE SCHOOL
INTERPRETATION

CLOSURE *5 minutes*

As homework:

▶ If you have access to computers: Give students the Story Arc assignment through Google Classroom.

▶ If you don't have access to computers in the classroom: Give students the Story Arc assignment on paper.

DAY TWO+

HOOK *5 minutes*

Begin the day with another fun warm-up. Try one or two of the following:

- She stood upon the balcony, inexplicably mimicking him hiccupping, while amicably welcoming him in. [Repeat]

- She makes a proper cup of coffee in her copper coffee pot. [Repeat]

- OOH I FEEL SO GOOD: All: [right arm shaking to the rhythm] Ooh, I feel so good like I knew I would, ooh I feel so good. [clap] [both arms shaking to the rhythm] Ooh, I feel so good like I knew I would, ooh I feel so good. [clap] [both arms and right leg shaking to the rhythm] Ooh, I feel so good like I knew I would, ooh I feel so good. [clap] [whole body rocking out to the rhythm] Ooh, I feel so good like I knew I would, ooh I feel so good!

- LITTLE CABIN IN THE WOODS: Little cabin in the woods, little man by the window stood, saw a rabbit hopping by, knocking at his door. Help me! Help me! Help me! Said, 'fore the hunter shoots me dead. Little rabbit come inside, safely to abide.

BODY *30-40 minutes*

1. Check in with students on their Story Arc assignment.

- If students find that their piece is too short *(some picture books will be)*, have students consider using a different book. Students will typically figure this out as they are completing their story arc, so it is still early enough in the process to allow them to *(essentially)* start over.

- If students have difficulty finding parts of the story arc in their literature, ask them if they've read the book. If they haven't, suggest that they choose a book they *have* read: this speeds up the process. If they have read the book, ask them to tell you the story *(or the part of the story)* they want to perform. As they talk, listen carefully in order

to determine yourself where the parts of the story arc are. Generally, if the inciting incident, climax, and resolution can be identified, the rest is fairly easy to find. Give the student your thoughts on where those parts are in the story, and ask them if they agree. Most of the time, they will—sometimes they just need your confirmation of their thoughts. Creating something like this as "the director" is new to many students, so your affirmation is often just what they need to know they have identified the parts correctly. If they disagree, ask them which part they believe would fit the inciting incident, climax, and/or resolution. By this point, most of them get excited, and they are ready to move on with their story arc.

2. Continue with the *Interp Cutting Literature Google slideshow* to give direct instruction.

3. Allow students time to begin cutting their literature, using the steps outlined in today's lesson. Add additional days as needed or assign homework to complete the cutting process. Story arcs are needed throughout the following lessons, but the full cutting isn't utilized again until lesson 6.

CLOSURE   *5 minutes*

Add additional class days as needed for students to complete their cutting, or assign students to finish their scripts as homework.

▶ If you have access to computers: Have students begin following the steps on Slides 6-8, typing up their scripts as a Google Doc assignment.

▶ If you don't have access to computers in the classroom: Have students begin following the steps on Slides 6-8, then literally cutting and pasting the parts they want to use in the order they want to use them as a script.

NATIONAL
SPEECH & DEBATE
ASSOCIATION

5 CS OF CUTTING - NOTES

1. Chunk

2. Chuck

3. Choose

4. Check

5. Chip

**NATIONAL
SPEECH & DEBATE
ASSOCIATION**

INTERP STORY ARC ASSIGNMENT

Fill in each part of the Story Arc you plan to use for your Interp. Each is worth 5 pts., meaning this assignment is worth 30 pts. total.

Total Possible Points: 30

1. Exposition:

2. Inciting Incident *(conflict/problem that sets off the rest of the action):*

3. Rising Action:

4. Climax:

5. Falling Action:

6. Resolution:

LESSON 4: **THEME IN CUTTING**

TOPIC:

How to Find and Use Theme in Your Cutting

....

Essential Question + Objectives

By the end of this lesson, students will be able to identify a Theme in their cutting and create a Theme Statement.

1. What is "Theme"?

2. What is a "Theme Statement"?

3. How do you create a Theme Statement for your cutting?

MATERIALS/RESOURCES:

- Students' cuttings
- Access to YouTube
- Access to *Interp Theme in Cutting Google Slideshow* and computer and projector
- Theme handout *(included)*
- Theme Statement practice sheets for whole class and small groups *(included)*
- Theme Statement assignment *(either electronically or in paper form; assignment is included)*
- Google Classroom and student computers, if using the Theme Statement assignment electronically

Insight:

By now, students have cut their literature, ensured they have a story arc, and are fairly confident of the story they want to tell. Before students can create their introduction, however, they need to understand Theme and its role in Interp. Additionally, by creating a Theme Statement now, writing their introduction in Lesson 5 will be much easier.

ONE-DAY LESSON

HOOK   *5-10 minutes*

When performing, articulation is important. This warm-up is designed to "warm-up" articulation. Write each sentence *(below)* on the board. Have students get in a circle around the room. As a chorus, read each sentence slowly and clearly at least three times, being very conscious of articulating each sound in each word. These are not meant to be tongue twisters, so don't rush.

- Vivid, livid, vivifying. Vivid experiences were lived vicariously.

- Oddly, the ominous octopus remained calm.

- The pod will rot if left on the rock.

- Thoughtful thinkers think things through.

To mix things up, have students vary the inflection on certain words, or use an accent to sound very snobby as they read the sentences.

BODY   *30-40 minutes*

1. Use the *Google Slideshow* to give direct instruction. There are additional notes in the speaker notes, including when to click in order to have more information show up on the screen, or to have the videos begin to play.

NOTE: the videos are linked to go to YouTube. These are free videos found there, and they are used to give students a common experience in order to work through the Theme practice in this lesson.

Some examples of Theme Statements students may create:

- Dust Buddies: Bravery is rewarded. Friends are brave. Friends stick up for one another no matter what.

- Runaway: Friendship forgives hurt. Friends don't give up on friends. Loyalty is a part of friendship.

2. As students work on their small group and individual Theme Statements, circulate and answer questions. Some students may have difficulty with this assignment, even with the scaffolding provided.

3. Have students keep the Theme Statement practice sheet until their Theme Statement assignment has been reviewed by you. If there are areas that need to be revised, having

START HERE: **TEACHING**
MIDDLE SCHOOL
INTERPRETATION

the practice sheet may help students in understanding how to revise in their own Theme Statement.

CLOSURE   *5 minutes*

Have a quick review using the following questions:

1. True or False: Theme is a debatable concept. *(True)*

2. True or False: There is only one theme per story or book. *(False – there are several possibilities)*

3. True or False: The book or story's theme will always be stated very clearly. *(False – it is almost always implied)*

4. Give an example of a theme in Dust Buddies. *(Answers will vary)*

5. Give an example of a theme in Runaway. *(Answers will vary)*

6. True or False: A Theme Statement is a paragraph. *(False – it is a single sentence)*

7. True or False: A Theme Statement is a command. *(False – it is a declarative sentence)*

8. True or False: A Theme Statement contains the chosen theme for that story. *(True)*

9. True or False: A Theme Statement gives a rationale or reason why. *(True)*

10. Why do you analyze the cutting before creating your Theme Statement? *(Answers will vary, but should include the idea that looking at various aspects and ideas in a cutting helps in analyzing whether the chosen theme actually fits the story being told, and in creating a well thought out Theme Statement that more fully encompasses that story)*

THEME HANDOUT

A **Few** Themes (*not* an exhaustive list):

alienation – emotional, physical, social, mental

beauty – changing definitions/ideas of, of diversity, of simplicity, destruction of, fading quality of, of nature…

birth/rebirth – life after loss, life after tragedy, literal birth, of something new

change – in place, in time, in growth, in personhood, of power, vs. tradition, in stage of life, because of the past….

corruption – personal, environmental, governmental, human's lack of humanity

courage – moral, physical, spiritual, emotional, mental, vs. fear, in the face of evil…

death – as mystery, as a new beginning, grief associated with, as a friend, inevitability of, tragedy of, fear of….

discovery – conquering unknown, of strength, of self, of new cure, of new land, of new people, of new idea…..

faith – in self, in God, in life, that things will change, inner struggle of…

family – destruction of, love of, healthy, unhealthy, survival within or without, sibling relationships, parent vs. teen, adult vs. older parent, roles within, escape from, duty to, faith in, loyalty of/to, expectations of, security of, idealism of, coming back to….

fear – of failure, of circumstances, of others, of self….

freedom – from something, for something, to something, in something, because of something….

friendship – healthy, unhealthy, make-up of, betrayal of, disillusionment from, duty to, loyalty of/to, faith in, love of….

heroes/heroism – false, and conflicting values, definition of

journey – to a new place, due to displacement, as an immigrant, as a metaphor for life, the road not taken, reflection on….

loss – of innocence, of individualism, of self, grief because of…

love – how it sustains/fades with a challenge, romantic, older generation, first, sacrificial, lost, unrequited, of country….

perseverance – in life, in tough situations, in beating the odds…

power – lust for, definition of, abuse of, illusion of, of silence, of tradition, of words, quest for, of nature…

prejudice/race relations – learned racism, implicit bias, institutionalized racism, oppression

society – roles in, the overlooked in, loss of security/safety in, conforming to, rules of

suffering – as a natural part of human experience, as a path toward healing…

survival – human vs. nature, human vs. self, human vs. human

time – glorification of the past, rejection of the past, the present vs. the past, the present vs. the future, the passing of, changes in….

war - results, loss, gain, glory, necessity, pain, tragedy, brotherhood, ethics of killing, duty to country

WHOLE CLASS THEME STATEMENT PRACTICE: VIDEO "DUST BUDDIES"

Theme Possibilities:
Title: *Explain how the title might indicate, emphasize, or hint at the chosen Theme.*
Character: *List the main character's lessons learned, struggles, and motivations that relate to the Theme.*
Plot: *Use the Plot Pyramid to outline the plot. Be sure to include significant events and conflicts that occur, and how conflicts are dealt with or resolved.*
Point of View: *Using the main character's POV, list some of the main character's comments/thoughts about other characters, and any lessons learned by the main character.*
Symbols, Allusions, Patterns: *List any symbols, allusions, or patterns that relate to the Theme.*
Theme Statement: *Use the information above to write your Theme Statement for "Dust Buddies."*

SMALL GROUP THEME STATEMENT PRACTICE: VIDEO "RUNAWAY"

Theme Possibilities:
Title: *Explain how the title might indicate, emphasize, or hint at the chosen Theme.*
Character: *List any of the main character's lessons learned, struggles, and motivations that relate to the Theme.*
Plot: *Use the Plot Pyramid to outline the plot. Be sure to include significant events and conflicts that occur, and how conflicts are dealt with or resolved.*
Point of View (POV): *Using the main character's POV, list some of the main character's comments/thoughts about other characters, and any lessons learned by the main character.*
Symbols, Allusions, Patterns: *List any symbols, allusions, or patterns that relate to the Theme.*
Theme Statement: *Use the information above to write your Theme Statement for "Runaway."*

THEME STATEMENT ASSIGNMENT

Use the prompts below to analyze *your* cutting for Theme. Then, write the Theme Statement you will use. You will say the Theme Statement as part of your introduction.

TOTAL POSSIBLE POINTS: 35

1. Book Title *(2 pts.)*:

2. Three Possible Themes *(6 pts.)*:

3. Chosen Theme *(2 pts.)*:

4. Explain how the title indicates, emphasizes, or hints at your chosen Theme *(2 pts.)*:

5. Character: List the main character's lessons learned, struggles, and motivations that relate to the Theme.

   • Lessons Learned (2 pts.):

   • Struggles (2 pts.):

   • Motivations (2 pts.):

6. Point of View *(POV)*: Using the main character's POV, list some of the main character's comments/thoughts about other characters, and any lessons learned by the main character. *(3 pts.)*

7. Symbols, Allusions, Patterns: List any symbols, allusions, or patterns that relate to the Theme.

   • Symbols (2 pts.):

   • Allusions (2 pts.):

   • Patterns (2 pts.):

8. Theme Statement: Use the information above to write your Theme Statement for your cutting *(6 pts.)*.

LESSON 5: **WRITING YOUR INTRODUCTION**

TOPIC:

**How to Write
Your Introduction
and include Your
Theme Statement**

....

Essential Question
+ Objectives

By the end of this lesson,
students will be able
to introduce a piece of
literature using a written
Theme Statement.

1. What information is
   necessary to include
   in the introduction?

2. How do you utilize
   an introduction in
   an interp speech?

3. How is the theme
   represented in an
   introduction?

MATERIALS/RESOURCES:

- Completed, teacher-reviewed Theme
  Statement assignment

- Final round video from Nationals *(Preview for
  appropriateness. We suggest the 2008 HI performance
  Charlie the Caterpillar (53:35).* Choose the second
  block and scroll to the time stamp above.

- *Introduction Google slideshow* and
  access to computer and projector

- Intro Analysis handouts 1-4 *(included)*

- Interp Introduction assignment *(either electronically
  or in paper form; assignment is included)*

- Google Classroom and student computers, if using
  the Interp Introduction assignment electronically

- Notebook and paper and pencils *(optional)*

Insight:

One of the requirements for Interp is that the author and title of
the literature used are stated in the Interp. Interpers accomplish
this with an introduction to deliver other information the
audience may need in order to understand what is happening
in the story being told. The Introduction is also the only place
where Interpers are allowed to be themselves - students - not
characters in the story. What is stated in the Introduction,
particularly the Theme Statement, gives insight into the student's
analysis of the story they are performing. It is the anchor to the
acting part of the Interp, grounding the Interp in theme, thought,
and reason.

ONE-DAY LESSON

HOOK
5-10 minutes

> **NOTE:** While not directly related to the lesson, games like this one get students comfortable with their peers in class and themselves within their own bodies, things that are vital to their being able to perform their Interps for one another. Using games to begin class gives students an opportunity to loosen up a bit before getting down to the nitty gritty of instruction. This is one example of a game that could be used to allow students to be silly with their peers.

1. Have students form a circle around the room. Choose one student to be the leader.

2. Have the leader start by making a gesture with a sound.

3. The player to the left of the leader repeats the leader's gesture and sound as precisely as possible. This continues all the way around the circle.

4. After the sound and gesture have come back to the leader, anyone after the leader *(but not the original leader)* can **add** a sound and gesture to what is already being done. They are *(effectively)* the new leader.

5. The player on the left of the new leader repeats both the old sound and gesture **and** the new sound and gesture. Everyone should be trying to ensure that the sounds and gestures are repeated as precisely as possible all the way around the circle. The goal is to make the sounds and gestures look and sound as close to the originals *(the ones the leaders gave)* as possible.

BODY
30-40 minutes

1. Watch the *Charlie the Caterpillar video*. Have students watch for:
   - How and when the interper comes out of character early in the Interp performance, and then how and when the interper comes back into character. Remind students that this portion of the performance is called the Introduction.

2. Allow for questions and comments after the video.
   - Ask if they noticed how the interper indicated the beginning and ending of the Introduction so that the audience knew that was what was happening.
   - Why is it important to make a distinction, letting the audience know the Introduction is starting and ending?
   - *(If students notice the white square on the floor, tell them this is part of an old rule no longer in place. They can ignore that and focus on the speaker and their performance.)*

3. Use the *Introduction Google slideshow* to give direct instruction. There are additional notes in the speaker notes, including when to click to get more information to show up on the slide *(as applicable)*. The speaker notes also include when to hand out the Intro Analysis handout *(after working through Slide 4)*.

- You will want to leave Slide 4 up on the screen as groups work individually on using the Intro Analysis handouts. Slides 5-8 match the transcribed Introduction paragraphs on the handouts. Show them one at a time after students have had time to complete the analysis for their paragraph.

- Slides 4-8 are transcribed Introductions from several past finalist performances from Nationals. These have been chosen because of their diversity and because some of them either have information missing or have information implied. This serves to show the class the variety of ways students have chosen to create their Introduction, and to analyze why some were not as effective as others.

   o If you show the videos that match the transcribed Introductions, you should be aware that both HI videos were performed when a square box was used as part of the restriction on Interps. Students will notice the box on the floor as the interpers perform. The box is no longer a requirement at the National Tournament. You should also note that the HI *The Witches*, while utterly hilarious, includes a good deal of material that never happens in the book. This may be one reason why there is now a rule about what can and cannot be changed in the literature students use.

- After students have completed their small group work, show each slide *(5-8)* individually, allowing the group to explain what they found in answer to each question. Allow them to mark up the paragraph on the board, if possible.

   o Students will notice, as you go through Slides 5-8, the uniqueness of each introduction. This is indicative of the ability of students to bring their own creativity, imagination, and analysis to their Introduction.

   o Note that on Slide 5 *(for Group 2)*, the information to connect the audience to the piece is implied rather than stated if audience members are of a certain age. You may wish to discuss with students how *(or if)* that negatively impacts the Introduction.

   o Note that on Slide 6 *(for Group 1 in the small group work exercises)*, the information about the character's experiences _and_ background information is missing.

   o Note that on Slide 7 *(Group 3)*, some of the questions are answered by the same information. Additionally, the information to connect the audience to the piece is implied, rather than stated. You may wish to discuss with students how *(or if)* that negatively impacts the Introduction.

   o Note that on Slide 8 *(Group 4)*, the information to connect to the audience is hard to pin down. You may wish to discuss with students how *(or if)* that negatively impacts the Introduction.

4. Pause for questions as needed throughout direct instruction.

CLOSURE

5 minutes

Assign the Interp Introduction assignment as homework. Each HI or DI creates their own introduction, but Duos need **one per pair** of performers, so they should work on the Introduction together. If Duo students don't have access to computers at home to collaborate, they can work together on the phone or you can give them ten minutes at the start of the next class period to put their separately crafted intros together while the other students do warm-ups.

INTRO FOR **WHILE THE WORLD WATCHED** (2014 DI)

On September 15, 1963, four innocent little girls' lives were taken at the Sixteenth Street Baptist Church in Birmingham, AL. Not only did this strike lives all over the nation, but this caused a turning point in the American Civil Rights movement. Fifty years later, as Carolyn, a survivor of the bombing comes of age, she not only recollects the tragic event, but she lets out that little girl who failed yet to live her life. Sometimes we don't lose our innocence – it is taken from us. *While the World Watched* by Carolyn Maull McKinstry.

1. Which type of attention getter is used? question, quote, or statement

2. Circle the Theme Statement *(the overarching core concept)* and name the theme.

3. Underline the character's experiences *(lessons learned, struggles, motivations, etc.)*.

4. Use one color to highlight the background information provided
   to help the audience understand the piece.

5. Use a second color to highlight information used to connect the audience to the piece.

6. What mood is established?

7. What/Who is the title and author of this piece, and where is it given?

NATIONAL SPEECH & DEBATE ASSOCIATION

INTRO FOR THE WITCHES (2008 HI)

We don't respect our elders as much as we used to, do we? Sometimes you might even say that we resent our elders, especially when we find out that pattern baldness runs in the family. But nevertheless, they do everything for us, don't they? Perhaps it's those who care most about us whom we take most for granted. *The Witches*, by Roald Dahl

1. Which type of attention getter is used? question, quote, or statement

2. Circle the Theme Statement *(the overarching core concept)* and name the theme.

3. Underline the character's experiences *(lessons learned, struggles, motivations, etc.)*.

4. Use one color to highlight the background information provided to help the audience understand the piece.

5. Use a second color to highlight information used to connect the audience to the piece.

6. What mood is established?

7. What/Who is the title and author of this piece, and where is it given?

INTRO FOR ANNA AND AUGUST (2009 DUO)

Agatha Christie once wrote, "It is only when you see a person looking ridiculous that you realize just how much you love them." Anna is the smartest girl in school. She's quirky and fun to be around. Strangely enough, she has trouble meeting boys. Except one, who seems to appreciate her weirdness. Unfortunately, the course of weird love has never run smoothly. *Anna and August* by Don Zolidis.

1. Which type of attention getter is used? question, quote, or statement

2. Circle the Theme Statement *(the overarching core concept)* and name the theme.

3. Underline the character's experiences *(lessons learned, struggles, motivations, etc.).*

4. Use one color to highlight the background information provided
   to help the audience understand the piece.

5. Use a second color to highlight information used to connect the audience to the piece.

6. What mood is established?

7. What/Who is the title and author of this piece, and where is it given?

INTRO FOR THE WIZARD OF HIP (2009 DUO)

In today's society, many people believe that hip is the car you drive or the clothes you wear, but in actuality hip is inscribed deeper into a person's character. Growing up with parents who only understood the "tough" in tough love our young wizard learns that the magic of hip is the struggle to be more. *The Wizard of Hip* by Thomas W. Jones.

1. Which type of attention getter is used? question, quote, or statement

2. Circle the Theme Statement *(the overarching core concept)* and name the theme.

3. Underline the character's experiences *(lessons learned, struggles, motivations, etc.)*.

4. Use one color to highlight the background information provided to help the audience understand the piece.

5. Use a second color to highlight information used to connect the audience to the piece.

6. What mood is established?

7. What/Who is the title and author of this piece, and where is it given?

INTERP INTRO FOR HI OR DI

1. What type of Interp are you doing? Circle one answer below: *(5 pts.)*

    HI   DI

2. What theme did you choose? Write it here *(3 pts.)*:

Write the Intro for your Interp <u>below the horizontal line.</u> Mark up the parts of your Intro to match what you see here *(i.e., the **Theme Statement** is circled):*

- **<u>Your Attention Getter</u>** *(quote, question, statement)* as the first sentence – Underline (2 pts.)
- **(The Theme Statement)** for your piece – Circle (5 pts.)
- **<u>The Main Character's experiences</u>** with your chosen theme – Zig-zag Underline (5 pts.)
- **(Background information)** the audience needs to understand your piece – Parentheses (5 pts.)
- **"Information"** to connect the audience to your chosen theme – Quotation Marks (5 pts.)
- **Title and author** at the end – Box (2 pts.)
- Establish a mood (3 pts.)
- Symbol-marking as directed (5 pts.)

TOTAL POSSIBLE POINTS: 40

NATIONAL
SPEECH & DEBATE
ASSOCIATION

INTERP INTRO FOR DUO

Because you are doing a Duo, you should complete this together!

1. What theme did you choose? Write it here *(3 pts.)*:

Write the Intro for your Interp <u>below the horizontal line.</u> Mark up the parts of your Intro to match what you see here *(i.e., the **Theme Statement** is circled)*:

- **<u>Your Attention Getter</u>** *(quote, question, statement)* as the first sentence – Underline (2 pts.)
- **(The Theme Statement)** for your piece – Circle (5 pts.)
- **<u>The Main Character's experiences</u>** with your chosen theme – Zig-zag Underline (5 pts.)
- **(Background information)** the audience needs to understand your piece – Parentheses (5 pts.)
- **"Information"** to connect the audience to your chosen theme – Quotation Marks (5 pts.)
- **Title and author** at the end – Box (2 pts.)
- Highlight to indicate who speaks which lines (10 pts.)
    - » Highlight (any color) = Speaker 1 Name
    - » Unhighlighted text = Speaker 2 Name
- Establish a mood (3 pts.)
- Symbol-marking and highlighting as directed (5 pts.)

TOTAL POSSIBLE POINTS: 45

LESSON 6: **CHARACTERIZATION IN INTERP**

TOPIC:

How to Create Distinct and Original Characters in Interp

Essential Question + Objectives

By the end of this lesson, students will be able to create distinct original characters using Physicalization, Nonverbal Communication, Focal Points, Vocalization, and Character Transitions.

1. What are the elements of an original character?

2. How are Physicalization, Nonverbal Communication, Focal Points, Vocalization and Character Transitions used to create an original character?

MATERIALS/RESOURCES:

- Scripts
- Access to YouTube
- *Characterization Google slideshow* and computer and projector
- Body Language Cheat Sheet handout *(included)*
- Character Analysis assignment *(either electronically or in paper form - assignment is included)*
- Google Classroom and student computers, if using the Theme Statement assignment electronically
- Optional: access to Screencastify and student computers to record a video of the student in character *(use the Character Analysis 2 assignment instead of the first one included)*

Insight:

Once students have completed typing their cutting into a script and writing their Introduction, they are ready to begin the process of creating the characters that people their story. Each character played by a student needs to be distinct in both body and face so that the audience can easily tell which character is which in the performance. By analyzing the characters in their story, and then utilizing physicalization, nonverbal communication, focal points, vocalization, and character transitions, students will be able to create original characters that stand apart from one another, making them distinct to the audience.

NOTE: This lesson will likely take two or three class periods. You will want to decide where to cut the lesson on the first day. Suggestions for where to cut and how to come back to the lesson the next class period have been made here.

TWO+ DAY LESSON

DAY ONE

HOOK   *5-10 minutes*

Students should warm up "drama style" today so that they are ready for the activity at the end of the class. Choose one or two of the following:

1. Alphabet: have players work in small groups. As you call out a letter of the alphabet, they work to use their bodies to create that letter. Everyone has to be involved in each letter's creation!

2. Diamonds: Students work in groups of four. Have them stand in relation to one another like a baseball diamond *(one person on each plate)*, each person facing the audience *(so: the person at home plate faces the audience, but cannot see the people at 1st, 2nd, and 3rd bases. Those "on base" can see the person at home plate's back *and* the audience)*. The person at "home plate" begins a movement, slow and methodical. The players behind the person on home plate mirror that person *(the leader)*. When the leader is ready, they pivot to their left. All players follow their lead, making a new person *(the one on 1st base)* the new leader of the diamond. This is really beautiful when performed to music.

3. Movement: Play some upbeat jazz during this warm-up. Have students get in a circle with enough space to move around. Begin moving your arm, then your leg, your other leg, your other arm, your shoulders, ribs, hips, knees. Start over - arm, leg, leg, arm, shoulders, ribs, hips, knees. Repeat 3-4 times, going faster each time. Now ask students to put all their weight on their feet and walk around. How does it feel to move this way? Now shift your weight to your hips. Does it change the way you walk? Now shift weight to your chest. Finally, find your own center of gravity. Walk around, and pay attention to how others carry themselves. It's okay to laugh - some of this will be very funny!

4. Face Transformation: Loosen up those facial muscles by transforming your faces! Step One: Mouse - scrunch face up tightly while wiggling your nose. Step Two: Werewolf - open mouth, show teeth, widen eyes, and give a scary growl. Step Three: Repeat Steps 1 and 2 three times, holding each facial expression for five seconds.

5. Yes, Let's: Have all players stand in a circle around the room. One student calls out an activity for everyone to start miming, and the rest of the group members shout out "Yes, let's!" and then they start doing the activity. For instance, if someone calls out "Let's start jogging in place!" the group responds with "Yes, let's!" and they all start jogging in place until someone calls out a new activity.

START HERE: **TEACHING**
MIDDLE SCHOOL
INTERPRETATION

6. From End to End: Everyone starts out on one side of the room. Students move to the other side of the room as a certain character or in a certain way *(for example: as an alien creature)*. This allows a certain level of physical warm up. It also allows the players to focus on their interpretation of what they must create without worrying about what everyone else is doing. Examples of ways to go from end to end:

- As a very slow sloth
- As a malfunctioning robot
- As a smartly dressed business person in a hurry
- As an astronaut on the moon
- As a spy trying not to be seen

- As a beauty pageant contestant
- As a tap dancer
- As a snowman that can't stop smiling while he's melting
- As the world's biggest spider

BODY   *Time Needed: 30-40 minutes*

Use the ***Characterization Google slideshow*** to give direct instruction. There are additional notes in the speaker notes, as well as when to click to cause something new to pop on the screen *(when applicable)*. Allow for questions as you move through the slideshow. Suggested Stopping Spot for Day 1: Slide 11

CLOSURE   *10 minutes*

Use Slide 12 as an exit ticket, having students get in a circle around the room and utilize what they've learned to practice with the ideas on the slide.

DAY TWO

HOOK   *15 minutes*

1. Watch one HI, DI, or Duo video from the National Tournament final rounds. Have students watch for the physicalization and nonverbal communication elements used by the performer*(s)* to create distinct characters. Ask students if they noticed any of the characters with distinctive body postures or gestures that make it very clear who they are each time the performer "becomes" that character. *(Rocky Junction Rumor definitely utilizes these elements.)* Allow for questions and comments after the video.

2. Suggestions for videos with multiple characters:
   - HI: Rocky Junction Rumor, Finals of 2018 - ***https://www.speechanddebate.org/nationals-2018-humorous-interpretation-finals/?wchannelid=4r7jgslqw8&wmediaid=jh9zn2lok4***

START HERE: **TEACHING**
MIDDLE SCHOOL
INTERPRETATION

- DI: While the World Watched, Finals of 2014 - *https://www.speechanddebate.org/nationals-2014-dramatic-interpretation-finals/* *(click on the 2nd video)*

- Duo: Living Out, Finals of 2016 - *https://www.speechanddebate.org/nationals-2016-duo-interpretation-finals/* *(scroll to 55:43)*

BODY   *30-40 minutes*

1. Use the remainder of the *Google slideshow* to give direct instruction.

2. Be sure to give students plenty of help as they begin working on creating their own characters, particularly as they work to make each character distinct.

CLOSURE   *5 minutes*

Give the Character Analysis Assignment *(included)* for homework. Have students complete this for their main character *(the one they will be "in" the most)* and turn it in for assessment of their understanding and application of what was learned in this lesson.

DAY THREE+

45-55 minutes

If desired, you may choose to spend a few extra days with students as they create distinct characters, warming up with the activities listed from Day One/Two. Here are a few suggestions for additional ways to explore characterization from the *NSDA Running Practices* collection:

1. Have students create an inner monologue for their character by having their character fill out a journal entry describing the way they feel about either the conflict situation in the story arc or the person with whom the character is most in conflict in the story arc. Have students create a journal of the thoughts and emotions of the character throughout the piece. What are they thinking and feeling at any given moment? Write it all down, then annotate the cutting with those emotions.

2. To get to know their character, students can create their backstory by building Pinterest boards in character. What would the character wear? What would they like?

3. Once students have a cutting, they should squish the lines down into one quarter of the page, and in the other three quarters of the page, write in what the character is thinking, or feeling, or communicating through their inflection. Who are they speaking to? Did they say what they meant? "I love you" might mean "I love you, but sometimes I hate you" or "I care so deeply about you." This can also be done line by line or beat by beat *(changing activities/shift of focus)*. Break it down. This activity is great for when performances are feeling flat.

4. Have students narrow in on a character's spine or super objective. Begin by determining what the character most wants. That is their spine. It must include the word "TO" and an "ACTIVE VERB." This defines what the character's journey is all about. Then think through these prompts:

    •   Spine *(everything the character does is motivated by the spine)*:

    •   List of actions: Everything you *(the character)* does in the story you choose to tell

    •   What I want: Objective

    •   When I know I have it: Climax

    •   How I can get it: Rising action

    •   What obstacles stand in my way: Conflict

    •   Everything should align and make sense underneath the spine. If it doesn't, maybe it shouldn't be included. Too many things outside the spine muddles the story.

5. In the hot seat, character*(s)* played by a student are interviewed by an individual or group. The interview*(s)* can be played in character or can be neutral. The information needs to be accurate from the play but can move into the realm of imagination if the answer can be justified by the text. The questions asked in the hot seat are not surface level questions. **The interviewer(s) must have read the entire play.** To practice this, the interviewer can hot seat the student as the student first. This will teach them how well they need to know their character. When the hot seat is in process, everyone must participate. This is not an activity to do in front of the class or a spectator event. The student in the hot seat speaks, holds themselves, and reacts in character.

6. A scene that is not in the play can become a memory for helping to play the part. Character*(s)* act out a scene not in the play that could inform the backstory of the character, like the character's engagement, a conflict, etc. Character*(s)* will act out the scene and at a peak point, a partner will call out "pause" and the actor*(s)* will hold their position as if they've been captured in a photo. While the scene is paused, or just after its conclusion, the partner asks the character*(s)* what they were feeling or thinking at that moment.

7. The Moment Before is the event that happens before one begins their performance. The moment gives the actor a place to come from both physically and emotionally. By creating and practicing what the character is feeling right before the performance begins, the story will be more authentic. Instead of sliding into the scene the moment the timer starts, the actor is preparing to be in the moment the scene starts well before they perform. The same principles apply to the Moment After.

8. Take pictures of the student as themselves and as the character. What does the student look like as the character and how are they similar or different? This technique helps the actor understand the physical characteristics they have similar and different to the character. Take

casual pictures of the actor when they are just being themselves, on the bus, at practice, in a team meeting. Then take pictures of the actor in character during regular practice time. Then set a day aside and create a lunch or ice cream social or something that the students have to put costumes on and attend in character, interacting with each other. Take photos at the dinner. Later, take all the photos, create collages of the student in character and out of character and put up a gallery wall for students to view. They look at it and do a written reflection about what they see.

NATIONAL
SPEECH & DEBATE
ASSOCIATION

BODY LANGUAGE CHEAT SHEET

EMOTION	POSSIBLE BODY LANGUAGE
Anticipation	Rub hands together, lick lips, unable to sit still, grin
Awe	Slack-jawed, unable to move, fixed gaze
Amusement	Throw head back, slap thighs, clap hands, shake with laughter
Anger or Aggression	Shake fist, point finger, stab finger, slam fist, jut chin, clench fists, clench jaw, lower eyebrows, squint eyes, bare teeth, wide stance, tight-lipped smile, grit teeth while talking
Annoyance	Press lips together, narrow eyes, roll eyes, exasperated sighs
Anxiety	Fidget, twist a ring, chew on a pencil, bite lip, swallow constantly, quickened breathing, hold breath, darting eyes, clammy palms, high-pitched laughter, hunched posture, pace, stutter, play with hair
Attentiveness	Furrowed brow, lean forward, sit up, take notes, mimic body language
Boredom	Yawn, avoid eye contact, tap feet, twirl a pen, doodle, fidget, slouch
Confidence	Clasp arms behind body, lift head, push chest out, stand tall, make firm and precise movements
Confusion	Tilt head, narrow eyes, furrowed brow, shrug
Contempt	Lift chin, purse lips, sneer, stretch or turn away, dismissive hand-waving
Cynicism	Twist lips, half-smile, shake head, press lips with slight frown, roll eyes
Deception	One-sided shoulder shrug, look down, scratch nose/ear/neck, feet kick out or shuffle involuntarily, sudden change in demeanor, hesitation in speech, shifty eye contact, long blinks, shrug, unwarranted smiles or laughter, shake head "no" while saying "yes," lick lips, cover/touch mouth
Defensiveness	Cross arms or legs, arms out with palms forward and hands up, place anything in front of the body, hands in pockets
Desire	Flirtatious behavior, wink, look through lashes, glance over the shoulder, make eye contact, touch hair or clothing, straighten spine, cross/uncross legs

EMOTION	POSSIBLE BODY LANGUAGE
Disbelief	Wide-eyed (shock) or narrow-eyed (sceptical), twist mouth, crinkle nose, crease brow
Disgust	Crinkle nose, curl lip, flinch, turn away, cover nose, gag, squint eyes shut, protect body by turning shoulder (cold shoulder)
Displeasure	Fake smile, put, frown, cross arms
Distress	Stroke/rub nape of neck, wide eyes, shallow or rapid breathing, beat walls, huddle in corner, clasp hands over head, rock, wring hands, run hands through hair, adjust cuffs
Eagerness	Lean forward, nod, steady eye contact, raised eyebrows, hand on heart, double-handed handshake, feet pointed inwards
Embarrassment	Stammer, cover face with hands, bow head, trouble maintaining eye contact, look down and away, blink back tears
Fatigue	Rub eyes, stare into space, yawn and/or stretch, nod off and jerk awake, move slowly, slouch
Fear	Hunch shoulders, shrink back, mouth open, widen eyes, shake, tremble, freeze, rock from side-to-side, wrap arms around self, hands won't stop shaking
Frustration	Shake head, massage temples, clasp wrist in opposite hand or behind back, aggressively run hands through hair, show white knuckles
Grief	Curl into fetal position, contort face, slump, cover face or head with hands/arms/pillows, stare, shake with sobs, tremble, turn away, difficulty swallowing
Happiness	Smile, laugh, hum a tune, crinkle eyes and mouth, swinging arms, spin loosely, dance, jump, hug, giggle
Honesty	Maintain eye contact, smile with eyes and mouth, look up, palms up, open arms
Impatience	Nod quickly, tap fingers, sigh, check the clock, tap feet, increase pitch in voice, look away
Jealousy	Tight lips, sour expression, narrow eyes, crossed arms
Overwhelmed	Palms to forehead, splayed fingers to cover eyes with one hand, eyes wide and staring into space, hands grip onto something
Playful	Wink, waggle eyebrows, nudge, smile, tickle, giggle

EMOTION	POSSIBLE BODY LANGUAGE
Pleasure	Tilt head back, wide smile, eyes closed
Possessiveness	Handshake with arm clasp, place hands on someone's shoulders/neck/waist, place hands on wall near them, stand in personal space with body positioned toward person, run a knuckle down someone's cheek, stare others down if they get too close to one being possessed
Pride	Chin up, chest out, shoulders back, hard handshake, lean back with hands behind head and feet up, unblinking eye contact, hands on hips, straddle chair
Reluctance	Cross arms, make fists, drag feet, pinch nose, put hands over ears
Sadness	Droopy body, bowed head/body, wrap arms around self, hesitant movements, bottom lip jutting out, lip quivers, cry, sob, shake, drag feet
Secretiveness	Tight-lipped smile, hands in pockets, look away, cover face, look down
Shame	Slump shoulders, look down and away, bury face in hands, bow head, straight mouth
Shock	Hands over mouth, mouth open, gasp, freeze and stare with wide eyes and raised eyebrows, smack palm to forehead, step back, put hand over heart
Shyness	Avoid eye contact, keep distance from others, back away if others come too close, fold arms, bend head, "hug" walls
Smugness	Slight close-lipped smile, one raised eyebrow, slightly tucked chin, enigmatic smile, raised eyebrows, steeple fingers
Suspicion	Narrow eyes, glance sideways, raise eyebrow, rub eyes, shake head, blow out cheeks, frown, tighten lips
Thoughtfulness	Steeple fingers, pinch nose, close eyes, tug ear, stroke a real or imaginary beard, furrow brow, narrow eyes, tilt head and press lips together, rest chin in hand, lean back and look up
Triumph	Clench hands above head, tilt head back and yell, pump fist in the air, jump, roar, whoop

Source: writerswrite.co.za

CHARACTER ANALYSIS ASSIGNMENT

Answer each question about the Main Character in your Interp. If you are part of a Duo, you each should have a main character you can analyze.

In some cases, you may have to infer the answer based on what you see in the pictures in the book or have read in the rest of the book (potentially, even a part you aren't using in the Interp itself). The point is to get to know your main character very well.

- Questions 1, 2, 4, 5 and 11 are worth 1 pt. each

- Questions 3, 6-9, and 12 are worth 3 pts. each

- Question 10 is worth 5 pts.

- Question 13 is worth 6 pts.

TOTAL POSSIBLE POINTS: 34

1. What is your character's name?

2. How old is your character?

3. What is your character's background *(education, family)*?

4. Where is the character when the interp begins?

5. What time of year is it when the interp begins?

6. How does the setting*(s)* influence the character?

7. What does your character want when the interp begins?

8. Why does your character want this?

9. What must your character overcome in order to get it?

10. Describe the base position for your character:

- How your head is held:

- How your shoulders are positioned:

- Where your arms are and how they are positioned:

- How your legs and feet are positioned:

- Face: how mouth, eyes, and eyebrows are positioned:

11. How many other characters does your character interact with?

12. Where is/are the focal point(s) for that/those characters? *(Name a spot on the back classroom wall for each of the characters your character interacts with. For example, if your character interacts with four others, you should have four different spots on the back wall listed below.)*

13. Describe your character's voice:

- Speed:

- Loudness:

- Enunciation:

- Emphasis:

- Pitch:

- Tone (breathy, raspy, nasal, resonant):

CHARACTER ANALYSIS 2

There are two parts to this assignment. Be careful to do each one!

TOTAL POSSIBLE POINTS: 40

PART 1: *(16 pts.)*

Answer each question about the Main Character in your Interp. If you are part of a Duo, you each should have a character you can analyze.

In some cases, you will have to use the pictures in the book to help you answer the questions; in others, you may have to infer the answer based on what you see in the pictures or have read in the rest of the book (potentially, even a part you aren't using in the Interp itself). The point is to get to know your main character very well.

1. What is your character's name? *(1 pt.)*

2. How old is your character? *(1 pt.)*

3. What is your character's background *(education, family)*? *(2 pts.)*

4. Where is the character when the interp begins? *(1 pt.)*

5. What time of year is it when the interp begins? *(1 pt.)*

6. How does the setting*(s)* influence the character? *(2 pts.)*

7. What does your character want when the interp begins? *(1 pt.)*

8. Why does your character want this? *(2 pts.)*

9. What must your character overcome in order to get it? *(2 pts.)*

---

10. How many other characters does your character interact with? *(Give a number) (1 pt.)*

11. Where is/are the focal point*(s)* for that/those characters? *(Name a spot on the back classroom wall for each of the characters your character interacts with. For example, if your character interacts with four others, you should have four different spots on the back wall listed below.) (2 pts.)*

PART 2: (24 pts.)

Now, use the answers (above) to fill in the script (below: leave the **bold** so I can easily find your answers). Then, use Screencastify to create a video of yourself in character reading the script.

Start in your base position so I can see where and how your character typically holds (positions) their head, shoulders, arms, legs, and feet, and how their face looks. At some point in the video, sit down in an invisible chair and then stand up. Take a few steps. I want to see how your character walks, sits, and stands, and how you transition into and out of each. I'll be listening to your character's voice to hear the character's typical speaking speed and loudness, but I do expect to hear some changes in each. I'll also listen for when/how they emphasize words, the tone they use to express feelings/thoughts, for consistency in enunciation and pitch, and for understandability of your character's speech (articulation). Attach the video to the assignment in Google Classroom.

Hi, **(name of teacher)**. My name is **(give the name of your character)**. I am **(tell how old your character is, a little about your character's family, and your character's education)**. When I start my story, I am **(tell where your character is, and what time of year it is)**. I am **(give an emotion – how the character feels about this setting)** because **(tell why your character feels that way)**. I want **(tell what your character wants)**, but I have to **(tell what your character has to overcome to get it)**. **(Tell me anything else you like about your character – if you are in Duo, be sure to include a bit about your partner's main character here. Then, use one of your focal points as if you are hearing another character talking to you. Add an emotion to the remainder of this, particularly if you haven't done so already. How does your character feel about what they have to leave to go do? About the person who called them to do it? Excited? Embarrassed? Upset? Frustrated? Use your emphasis and tone to help show that.)** What? Oh. I've got to go now. My **(friend/mom/whichever other character from your Interp your character heard calling them)** says **(tell what you have to leave to go do: come in for supper, go to baseball practice, etc.)** But, I'll be seeing you again real soon, **(name of teacher)**, in my **(give the type of Interp you are doing – HI, DI, or Duo)** called **(give the title of the book)** by **(give the name of the author)**. Bye!

LESSON 7: **ENVIRONMENT**

TOPIC:

How to Create Environment in Interp

Essential Question + Objectives

By the end of this lesson, students will be able to create the places and props their character interacts with through the use of blocking and scene transitions.

1. How do you show characters utilizing space around them in a given scene?

2. How do you use time and space to efficiently transition in an Interp piece?

MATERIALS/RESOURCES:

- Scripts
- One Duo final round video from the National Tournament *(Preview for appropriateness. We suggest the **2009 performance of Anna and August**. Students have already analyzed this introduction in a prior lesson. Choose Duo and scroll to 12:47 to begin.)*
- ***Environment Google slideshow*** and computer and projector

Insight:

Students have learned how to create characters. Now, they need to "put" those characters into the setting(s) of the story and have their character(s) interact with the place and objects in the scenes of their story. Like distinct characters help the audience understand who is who in the Interp, distinct places and objects make the Interp become more real in the minds of the audience, enhancing the "theatre of the mind."

ONE-DAY LESSON

HOOK

5-10 minutes

1. Have students form a circle around the room.

2. Tell students that you are going to lead them in the game "Yes, and..."

3. Every sentence, except the one you give to start, must begin with "Yes, and" and add onto the original story, building it as the story continues. For example:

    *   You begin, "The river is full of fish."
    *   Player to your left says, "Yes, and one of them is enormous."
    *   Player to their left says, "Yes, and he's swimming toward us."
    *   Player to their left says, "Yes, and he looks hungry."
    *   Player to their left says, "Yes, and we are trapped in this boat."
    *   Player to their left says, "Yes, and he looks more like a whale than a fish."
    *   Player to their left says, "Yes, and now the motor won't start."
    *   Player to their left says, "Yes, and he's about to swallow us."
    *   Player to their left says, "Yes, and I just remembered that this boat is also a plane."
    *   Player to their left says, "Yes, and lucky for you I just got my pilot's license."

4. As the story continues, students should practice adding in the elements they learned in the previous lesson about characterization *(body posture, nonverbal elements, focal points, and vocalization. If they can react/respond as one of the characters in their Interp, so much the better. For example, when the person in the example says they are trapped states that they are trapped in the boat, everyone should begin acting as if they are **in** an invisible boat: swaying, holding onto the sides, etc. Use of focal points here is good practice: looking at the object(s) required rather than other characters throughout the exercise. Responding with the emotions the character would feel also helps with practicing in character.*

5. When the story comes back to you, end the story.

BODY

30-40 minutes

1. Watch the **Anna and August** *final round performance* (12:47), or another round of your choice. The story features multiple places the characters go and objects they interact with, and middle school students in particular relate to the story.

2. Allow for questions and comments after the video.

3. Use the *Environment Google slideshow* to give direct instruction. There are additional notes in the speaker notes. Allow for questions as you go through the instruction.

4. Allow students to get up and begin working on the characterization and environmental blocking for their Interp.

CLOSURE   5 minutes

Use Slides 5-16 as Exit Tickets.

1. Show Slide 5, reading as needed.

2. On Slide 6, have a student choose a balloon. When you click the balloon, it will take you to a new slide with a question on it from the Characterization and Environment lessons. Students should answer the question they receive. For your reference, answers are in the speaker notes.

3. Once the student has answered, click the balloon on the new slide to go back to the balloon bundle. There are a total of nine balloons *(so, nine review questions)*.

LESSON 8: **PRACTICE AND MEMORIZE YOUR INTERP**

TOPIC:

How to Effectively Practice and Memorize Interps

....

Essential Question + Objectives

By the end of this lesson, students will be able to polish their interp through the use of practice and memorization tips.

1. How do you effectively practice your interp?

2. How can I effectively use my time to memorize my interp piece?

MATERIALS/RESOURCES:

- Student-created script of their book
- Access to NSDA website
- A final round video *(Preview for appropriateness. We recommend three options from the **2009 Duo final round**. Scroll to 26:01, 38:26, and 50:51.)*
- NSDA Interpretation Tips for Memorizing handout *(included)*
- Computer and projector to show videos
- Practice and Memorization Tips handout *(included)*
- Book or list of nursery rhymes or short poems
- List of Attitudes *(included)*

....

Insight:

As students finish creating the characters and environments in their Interps, they will want - and need - to spend time practicing their speeches. They will also want tips on memorizing their Interps, since memorization seems to make many students nervous.

14+ DAY LESSON

HOOK   *5-10 minutes*

1. Ask students how many of them are in music, drama, or sports.

2. Ask those students, "What happens in the weeks leading up to a concert, play performance, or game?" They should answer that they practice.

3. Ask them why they do this. Answers will vary, but hopefully, you will hear that it prepares them for the event *(concert, play, game)*, strengthens the body and/or memory, etc. so that the event is as smooth and rewarding as possible.

4. Tell students that the same is true in speech: in order to hone their muscle memory, their word memory, and make the event - their performance - as smooth and rewarding as possible, they need to practice. And since this speech is memorized, the more often they practice, the more often they will find the words, gestures, body language, characterization, blocking, and vocalization become second nature.

BODY   *30-40 minutes*

1. Watch at least one more HI, DI, and/or Duo video from the from National Tournament final rounds. If you have more students doing HI than DI, choose an HI video *(and vice versa)*. Have students watch for:

   • blocking

   • characterization

   • "props"

   • in Duo, how the partners play off one another in terms of emotion and reaction/ response – When do their emotions/reactions/responses begin? When do they end?

2. Allow for questions and comments after the video. Remind students that each of the interpers spent multiple hours practicing in order to get their piece just the way they wanted it to be. In fact, these performances are the culmination of a year's worth of work! Tell them, "Today, we're going to examine a few tips on how to practice and memorize effectively."

3. Distribute the NSDA handout, "Interpretation Tips for Memorizing" and read aloud together.

   • For Tip 5, remind students that memorizing how the character looks *(how they are standing, the look on their face, if they are holding or doing anything, etc.)* will also create an image in their mind, making the line delivery easier.

- For Tip 7, remind Duos that they can help their partners recover from a "lost" line by knowing part of their partner's lines. For example, if their partner is supposed to hand off some beans and say, "Here, go plant these beans in the far pasture," but they've forgotten, the partner receiving the beans could say something like, "Did you want me to do something with those beans?" to prompt their forgetful partner without giving away to the audience that the partner has forgotten their lines and blocking. Partners should also be aware of any movements that could cause one of them to slip or fall so that they can easily prevent or cover that as needed. For example, if one student is supposed to stand on one foot for a time, the other student should be aware of when or if their partner begins to wobble so that they can either say something to cover that wobble, or complete their own lines more quickly to allow their partner to stop standing on one foot.

- Tip 9 is incredibly helpful for Duos!

4. Distribute the "Practice and Memorization Tips" handout *(below)* and read aloud together.

> **NOTE:** In putting in pauses (Tip 3), help your student understand where they might expect laughter from the audience in an HI and where the audience may need a moment to process in a DI. Pauses are some of the most effective (and least utilized) parts of Interp.

5. Allow students to "talk to walls" in order to practice and begin memorization of their pieces.

6. Every student will be different in how long it takes them to memorize their speech. You should allow at least two weeks of time for this, as well as improvements in characterization, blocking, etc., as students work. A suggested timeline would be as follows:

- Days 1-3: Memorize the Exposition and Inciting Incident.
- Days 4-6: Memorize the Rising Action and Climax.
- Days 7-10: Memorize the Falling Action and Resolution.
- Days 11-14: Polish, ensuring that transitions between each part of the Story Arc are smooth.

CLOSURE   *5 minutes*

Exit Ticket – Give students a short nursery rhyme or poem. Choose an attitude from the list and tell the student what you've chosen. *(Alternately: Cut the words apart, fold them into strips, and have students draw out an attitude from a bowl or bag.)* They must use that attitude as they read, showing the attitude in voice, face, and body.

For example, as they read "Little Miss Muffet," they might have to read it as if they are depressed, or annoyed, or confused. Using the same poem for several students, but with different attitudes for each student, allows students to enhance delivery of the poem by expressing the given emotion with their bodies *(movement, gestures, facial expressions)*, not just their voices.

INTERPRETATION TIPS FOR MEMORIZING

Some performers are quick studies and others are slower. There is a definite trend to ask for lines earlier and earlier in rehearsal. It used to be thought that if actors memorized too early they would lock the delivery of the line as well. So many exercises are now designed to liberate and vary delivery that the problem of locking is rare. If you have trouble learning lines, here are some suggestions:

1. **Work on lines for short periods only,** ideally a single beat mastered at each session. Marathon sessions are rarely retained.

2. **After you learn about half a page, go back and drill, then drill again.** Never assume you've got it without backtracking.

3. **Place a card over your lines** and reveal only as much to yourself as is absolutely necessary as you cue yourself and master each speech.

4. **Some actors find flash cards helpful** with the other actor's lines on one side and their own on the other. Putting the cards together is time—consuming, but frequently the mere act of doing it gets you off book.

5. **Always memorize according to what the character wants, rather than doing words by rote. Memorize thought-clusters and intention-clusters rather than word-clusters.** You should be able to paraphrase in a pinch. Actors who forget lines are invariably those who have just placed the words in their heads, so that when the word is lost, so are they.

6. **Use visual images,** and use them to get a firm film and/or still shot associated with each group of words. The visual image will tend to bring the lines with it as it pops back into your mind. **Every time you memorize, review everything else you've memorized in the past few days, too.** Go back to the beginning for a brush-up, which serves as a warm up to get you in the memorization mode.

7. **(In Duo), work from your cue** not from the first word of each of your lines. Memorize at least the last half of your partner's speeches. Many actors are sent into paralysis because they weren't expecting their partner to stop talking.

8. **(In Duo), cue yourself off of motivating words (action cues) in your partner's speeches, the words that stimulate response** not off of the last word *(line cue)* of their speech. Responders always start gearing up on a certain word or phrase within the body of the others' lines.

9. **(In Duo), try audio recording cue lines with spaces** or if your partner is feeling helpful, have them tape their lines, so you can run yours by yourself, and still hear the right voice giving you cues. Or, tape everything: this allows you to listen to a complete text while doing other tasks *(walking, getting dressed, riding in the car)* so you can let the words act on you without having to stop other activities. It also allows you to walk through your blocking without having to speak, which can enhance your sense of subtext.

PRACTICE AND MEMORIZATION TIPS

1. **Relax your body:** Before practicing *(and performing)*, make sure that your body isn't tense. You can do this by stretching out, practicing deep breathing, and visualizing yourself as calm.

2. **Practice OUT LOUD:** Silent rehearsal does not allow you to experiment with a variety of vocal approaches, or to hear how you sound. What may sound perfect in your head may sound very different when it comes out of your mouth. Rehearsing out loud also works on your memorization: you practice making the line sound the same each time you deliver it.

3. **Be as precise as possible:** As you practice, deliver each line and perform each gesture exactly as you want to present it: put in pauses, vocal variety, and facial/body posture *("props")* just as you expect to use them when you present the piece. Do this every time - expect yourself to do the very best you can - even in practice - so that when you perform, it's also your very best.

   - **Slow down and over-enunciate:** If you have a part you are really struggling to "get," speak your lines almost as if you are chewing on each word. Make sure that every vowel and consonant are clearly articulated. As you begin to "get" the lines, work on precision.

   - **Project your voice:** Use your diaphragm as you speak your lines to get used to using it when you give your performance.

   - **Keep your body open to the audience:** While you can turn your back on the audience, everything you do must be designed so that the audience can hear you clearly. Always be aware of how you are positioned, and make sure that people in the audience can see your gestures and facial expressions easily - don't do those with your back to the audience! If you turn your back and are speaking with your back turned, be sure that you are loud enough, and articulating clearly enough, that the audience has no trouble understanding what you are saying.

4. **Pace it with pauses:** Be sure the pacing matches the action, and don't forget to use pauses!

   - If you are performing an HI, you'll want to learn to "hold for laughs!" If the audience starts laughing at what you are saying, don't just keep rushing along. Pause for a moment and let them laugh. Make a funny face. Shift your weight. But let them laugh. As soon as the laughter starts to die down a little, continue with your next line. Rushing your lines on top of laughter is called 'stepping on laughs' in drama. The audience members will learn not to laugh because they want to hear everything you have to say.

   - If you are performing a DI, pause after an especially emotional part of your piece: shift your weight, look thoughtful, pretend to cry, sigh deeply. This gives your audience time to digest what they just saw or heard.

5. **Find a friendly wall:** For experienced Interpers, the phrase "talking to walls" is common. It literally means: go in front of a wall and deliver your speech to the wall as if it is the audience *(and, in that moment, it *is* the audience!)*. Focusing on the wall also allows you to focus in one place, blocking distractions around you and behind you.

6. **Get help:** Ask a family member or a friend to run your lines with you. They need only give you the cues. If you get stuck, say, 'line?' and they will give you the first part of your line. This method is extremely helpful because you are actually saying your lines without holding anything, and with another person there to see and hear you. They can tell you if you are speaking too fast, too loudly, too softly, or are mumbling rather than articulating clearly. The body language can also be evaluated - they will know if what you are doing with your face and body is communicating what you want to communicate as you speak your lines.

7. **Chunk it:** Memorize parts of your speech according to the story plot: first, the exposition, then the Introduction, next the rising action, etc. Just remember to do the *entire* thing as you add in more parts!

8. **4, 6, 8:** Don't start at the beginning, start with the end. Generally, performers falter halfway through a long chunk of dialogue because they have done the first part 30 times and the last part 5 times. So, learn the last four lines FIRST. Next, learn the last six lines, and then the last eight lines. Now, you are ready to start memorizing from the beginning and the end will be much easier!

9. **Write it out:** Copy your lines word for word. Do this over and over, and then try to recite your lines. On the places where you get stuck, write those lines over and over, and then try it again.

10. **Draw it:** Draw images that remind you of each line or set of lines. They may be abstract. They do not need to make sense to anyone but you. Draw them in the order they are spoken. If you are using a children's picture book, you can use this method without drawing: simply cover the words as you flip the pages!

11. **Use technology:** The Quizlet app is perfect for line memorization, as is Linelearner, an app built specifically for helping actors memorize their lines.

12. **Start at odd points:** As you become more confident and comfortable with what you've memorized, start someplace different, like the middle of the rising action. This ensures the middle is just as well memorized as the beginning *(and the end, if you used the 4, 6, 8 tip)*. Often, the middle is what trips up performers the most. By starting at an odd spot—particularly if it's just before a spot you have been struggling with—you get that part more solidly memorized because you are working on transitioning into and out of that tough place.

13. **Have fun!** You are bringing a gift to everyone by performing. Have a wonderful time and remember that your audience is excited to hear from you!

LIST OF ATTITUDES

abrasive	bold	delighted	energetic	gentle
afraid	bored	depressed	enraged	giddy
aggravated	bouncy	desperate	enthusiastic	giggly
aggressive	brave	despondent	envious	gloomy
agitated	breezy	determined	evasive	gossipy
alarmed	burdened	devious	exasperated	grateful
amazed	cautious	dignified	excited	grieved
amused	cheerful	disappointed	exhausted	groggy
analytical	childish	disgusted	exhilarated	grumpy
angry	chilling	dismayed	expectant	guilty
anguished	cocky	dismissive	faltering	harsh
anxious	complaining	disoriented	fatigued	hateful
apathetic	conceited	distracted	fearful	haughty
apologetic	concerned	distressed	ferocious	heartbroken
argumentative	condescending	ditzy	fidgety	heroic
arrogant	confused	dragging	firm	hesitant
authoritative	creepy	dreamy	flamboyant	hopeful
awed	crushed	dreary	flippant	hopeless
backstabbing	curious	eager	flirtatious	horrified
bashful	cynical	easygoing	frantic	hostile
bewildered	dazed	ecstatic	frustrated	humiliated
bitter	dejected	embarrassed	genteel	hurt

hysterical	mortified	reluctant	surprised	whiny
icy	mournful	resentful	suspicious	wired
impatient	mysterious	reserved	swaggering	wise
inconsistent	nervous	reticent	sympathetic	wistful
infuriated	obnoxious	rude	teasing	worried
inquisitive	obsessive	sad	tender	wretched
insecure	opinionated	scheming	tense	yearning
intimidated	oppressive	seductive	tentative	
irritated	overjoyed	sentimental	terrified	
jealous	overwhelmed	serene	testy	
jovial	painful	shocked	thoughtful	
judgmental	paranoid	show off	threatening	
lethargic	perplexed	shy	timid	
lonely	pitiful	smug	tired	
longing	poised	snobby	troubled	
magisterial	ponderous	solemn	uncertain	
majestic	puzzled	somber	uncomfortable	
malicious	questioning	sophisticated	uneasy	
meditative	quivering	sorrowful	uptight	
melancholy	regal	stern	vicious	
menacing	rejected	stressed	vulnerable	
methodical	rejuvenated	suave	wary	
miserable	relaxed	submissive	weary	
moody	relieved	superstitious	whimsical	

LESSON 9: **JUDGING/CRITIQUING PEER SPEECHES**

TOPIC:

How to Judge/Critique Peer Speeches

....

Essential Question + Objectives

By the end of this lesson, students will be able to use different forms to critique their peers' speeches.

1. How do you give effective, helpful feedback to your peers about their speeches?

2. What kind of feedback isn't helpful?

MATERIALS/RESOURCES:

- *Blank NSDA ballots* for Interpretation speeches. You will want to download these and then print off just the Interpretation ballot for this lesson.

- Blank Interp Classroom ballots *(included)*

- Instructions for Interp Classroom ballots *(included)*

- Interp Grading Rubrics *(included)*, one for HI/DI and one for Duo

- Access to Google Classroom, if ballots are to be given out electronically

- Access to computers for students, if ballots are to be completed electronically

Insight:

As students prepare to give their speeches, constructive critique will aid them in delivering the best speech possible. Using the ballots from the NSDA allows them to get a feel for what they will experience at competition while using the Interp Classroom ballots gives them the opportunity to give more directed feedback on specific areas of the speech, and may be more appropriate for use with beginning middle school speakers.

MULTI-DAY LESSON

> **NOTE:** The number of days needed will depend on the number of students in class. With groups of three, budget for 12-15 minutes per performance to allow time for ballot completion. This rotation could be completed several times for extra practice.

HOOK   *5-10 minutes*

1. In small groups, ask students to discuss the difference between constructive criticism and non-constructive criticism.

2. Have them come up with at least two phrases that could actually be helpful *(constructive)* and two that would not *(non-constructive)* for a speaker.

3. Allow small groups to share their constructive and non-constructive phrases, explaining why these are helpful, or not helpful, to a speaker.

BODY   *30-40 minutes*

1. Give students the **blank NSDA ballot**. Ask them to note what questions judges are being asked to answer as they watch and listen to student speeches. Clarify any words or ideas that students may not understand.

2. Give students the Interp Classroom ballots and the Interp Classroom ballot instructions *(included)*. Go over the instructions together, and clarify anything that may be confusing for students.

3. Have students use either the Interp Classroom ballots or the NSDA ballots to give written feedback to one another during practice.

4. These ballots may also be used during the formal speech presentations in class for a grade. If using the Interp Classroom ballots:
   • Choose three judges per speaker.
   • Have each judge complete one of the three Interp Classroom ballots so that each speaker will receive feedback from each of the three ballots for their speech.
   • By the end of the speaker queue, most students should have completed one of each of the three Classroom ballots *(because of Duos, some students will only judge twice)*.
   • Give the completed Classroom ballots to the speaker*(s)* in order to allow them to gain feedback from their peers.

- You may also choose to grade the Classroom ballots *(at 10 pts. per ballot for the judge, not the speaker)* before handing them to the speaker. If you are using this for a grade, the third score for students who only judge twice comes from the average of their other two ballot scores. So, if a judge receives 8 pts. for their first ballot, and 7 pts. for their second ballot, their third ballot score would be 7.5, making their overall ballot grade 22.5/30.

5. Give time for students to practice. Individual practice can be talking to walls, and then as students are ready, have them work in small groups of three or four, taking turns giving their speeches and using the ballots to give feedback to one another.

6. You may choose to use the Interp Grading Rubric *(included)* to assess student performances.

7. Remind students that as they compete, they will get feedback from judges. They should use that feedback to continually tweak and revise their Interp so that it improves throughout the year.

CLOSURE   *5 minutes*

Exit Ticket – Collect written ballots from practice as informal assessments.

NATIONAL
SPEECH & DEBATE
ASSOCIATION

INTERP CLASSROOM BALLOT: INTRODUCTION

Speaker's Name(s) and Type:

Title of Book:

REMEMBER: Your comments should assist the speaker in improving their skills.

1. What background information is given to help you in better understanding the selection?

2. What theme was introduced?

3. What evidence of that theme did you see as the performance continued?

4. What makes this selection a good choice for *(circle one)* DI, HI, or Duo?

5. What was your overall impression of the speech and speaker?

6. Additional Comments:

INTERP CLASSROOM BALLOT INSTRUCTIONS: INTRODUCTION

Speaker's Name(s) and Type:

Type in the name of the speaker (HI, DI) or speakers (Duo) and the type of speech (HI, DI, Duo)

Title of Book:

Type in the title of their book

REMEMBER: *Your comments should assist the speaker in improving their skills.*

1. What background information is given to help you in better understanding the selection?

   Listen carefully for any information that you would (or did) need to understand the story. If the background information was missing, tell them, reminding them how important that is for people who aren't familiar with the book. If YOU aren't familiar with the book, tell them what they could have explained to make you understand anything that was confusing. If you are familiar with the book, try to think about this as if you are someone who wouldn't know the book at all, and consider what they might need to know to understand the story.

2. What theme was introduced?

   Give the theme (not the theme statement) you hear — this doesn't have to be a complete sentence.

3. What evidence of that theme did you see as the performance continued?

   As you continue watching and listening, how does their theme continue to be central to their performances? Give examples you see/hear. For example:

   » Your theme was "the course of strange love" and because we saw Anna and August grow up (how they were strange at different times in their lives) and how they liked each other at different times, the theme was evident throughout the performance.

   » Your theme was "the course of strange love," but none of your characters fall in love — or even like each other. This theme didn't seem to fit the Interp.

4. What makes this selection a good choice for *(circle one)* DI, HI, or Duo?

   Mark the type of speech this was, and then tell why the speaker(s) made a good choice using this book for this type of speech. For example:

   » This was a very funny story, making it fit as an HI. There weren't too many characters, so it probably wouldn't have worked as well as a Duo.

- Although the funny parts made this a great HI, there were so many characters, it would have been funnier as a Duo. The story was sometimes hard to follow because of how many characters there were, and if it had been a Duo, two speakers could have handled the number of characters well.

- Although there were some humorous parts, this seemed to be a much more serious piece overall. I believe this is more of a DI than an HI. The speaker may want to reconsider performing this as an HI in future, and switch it to a DI.

5. What was your overall impression of the speech and speaker?

Give some feedback that will help them improve or encourage them. Some ideas:

- This was so funny!

- This was so sad – I can't believe that really happened!

- Speak up just a tiny bit – it was hard to hear you sometimes.

- Be sure to move around the stage – it makes you more realistic!

- I loved your confidence!

- You used your focal points so well!

- Remember to start the line for the new character after you become the new character – it's less confusing that way.

- Be sure to vary your voice a bit to make each character different.

- I want to read this book now!

- You are an amazing interper!

6. Additional Comments:

Anything else you want to tell them. Some examples:

- Your grandma was amazing!

- You were so smooth – like a pro!

- I loved your speech!

- Great job!

- So glad I got to judge your speech!

- You gave a phenomenal performance!

INTERP CLASSROOM BALLOT: DELIVERY

Speaker's Name(s) and Type:

Title of Book:

REMEMBER: Your comments should assist the speaker in improving their skills.

1. How does the speaker demonstrate emotional involvement *(commitment)* to the selection?

2. Why were the transitions between characters effective or ineffective?

3. Why were the transitions between scenes effective or ineffective?

4. What blocking was used to convey the places and objects in the scene?

5. What was your overall impression of the speech and speaker?

6. Additional Comments:

INTERP CLASSROOM BALLOT INSTRUCTIONS: DELIVERY

Speaker's Name(s) and Type:

Type in the name of the speaker (HI, DI) or speakers (Duo) and the type of speech (HI, DI, Duo)

Title of Book:

Type in the title or topic of their speech

REMEMBER: Your comments should assist the speaker in improving their skills.

1. How does the speaker demonstrate emotional involvement *(commitment)* to the selection?

   In other words, what did the speaker do to make you feel the same thing the characters were feeling? You might include things like:

   » The changes in vocalization and body posture made it very clear there were multiple characters, and the speaker was consistent to always keep the same voice and body posture for each character.

   » The speaker just stood in one place. This made their performance hard to follow, since there were many characters, but not changes to help the audience know who was speaking when. It would help to have each character look and sound different.

2. Why were the transitions between characters effective or ineffective?

   Tell <u>why</u> the transitions they used between characters helped or hindered their speech. For example:

   » When you just stand in one place, it's hard to stay engaged with your speech. And I have a hard time knowing which character is which. Try changing the stance for each character so I know when you have switched.

   » Changing from a crouching position for Mrs. White to a strong, tall position for Ms. Scarlett, and then a thoughtful pose for Mrs. Peacock made each of these women unique. It was so easy to tell when you switched from character to character.

   » Going behind your partner to change characters worked really well!

   » I love how you changed your feet and your hands so that I knew you weren't the son even before you spoke!

   » Standing the same way for both the son and the daughter, even when their personalities were so different, made it very hard to tell when you were each person. Try changing this up a bit so that it's clear who you are in each scene.

3. Why were the transitions between scenes effective or ineffective?

Tell why the transitions they used between scenes helped or hindered their speech. For example:

> » Since you said that the little girl always looked at the clock, it was a great idea to turn your back on the audience and give the time to let us know how time was passing and that you were still in the past.

> » I loved how you used your voice to make the spooky music! That was a great way to transition from scene to scene!

> » I loved your airplane to transition from scene to scene, but since the characters don't fly on a plane in between each scene, it was also confusing. I kept trying to figure out where they were – when they hadn't left their homeland, really.

> » If the narrator hadn't told me that you'd moved from inside the house to outside the house, I wouldn't have known. Acting that out, opening the door and walking outside, would have been much more effective. It's always better to show rather than tell.

4. What blocking was used to convey the places and objects in the scene?

List as many as you can. For example:

> » Holding the glass

> » Pouring drinks into two glasses, handing one to the visitor

> » Sharpening the knife

> » Throwing up

> » Putting the corsage on her wrist

> » Opening the locker

> » The French/Chinese greeter for the restaurant

5. What was your overall impression of the speech and speaker?

Give some feedback that will help them improve or encourage them. Some ideas:

> » This was so funny!

> » This was so sad – I can't believe that really happened!

> » Speak up just a tiny bit – it was hard to hear you sometimes.

> » Be sure to move around the stage – it makes you more realistic!

> » I loved your confidence!

> » You used your focal points so well!

> » Remember to start the line for the new character after you become the new character – it's less confusing that way.

> » Be sure to vary your voice a bit to make each character different.

> » I want to read this book now!

> » You are an amazing interper!

6. Additional Comments:

Anything else you want to tell them. Some examples:

> »   Your grandma was amazing!
>
> »   You were so smooth - like a pro!
>
> »   I loved your speech!
>
> »   Great job!
>
> »   So glad I got to judge your speech!
>
> »   You gave a phenomenal performance!

INTERP CLASSROOM BALLOT: CHARACTERIZATION

Speaker's Name(s) and Type:

Title of Book:

REMEMBER: Your comments should assist the speaker in improving their skills.

1. How many characters does one of the speakers become?

   » If more than one, is the speaker consistent in how they act out each person, so that it's easy to tell who is who and when they change characters?

2. How does the speaker use physicalization to create the characters they are portraying?

   » body position:

   » nonverbal:

   » facial expressions:

   » gestures:

   » focal points:

3. How does the speaker use vocalization to create the characters they are portraying?

   » S (speed):

   » L (loudness):

   » E (enunciation):

   » E (emphasis):

   » P (pitch):

4. What was your overall impression of the speech and speaker?

5. Additional Comments:

INTERP CLASSROOM BALLOT INSTRUCTIONS: CHARACTERIZATION

Speaker's Name(s) and Type:

Type in the name of the speaker (HI, DI) or speakers (Duo) and the type of speech (HI, DI, Duo)

Title of Book:

Type in the title or topic of their speech

REMEMBER: *Your comments should assist the speaker in improving their skills.*

1. How many characters does one of the speakers become? *Give a number*

    » If more than one, is the speaker consistent in how they act out each person, so that it's easy to tell who is who and when they change characters?
    Answer yes or no – but if you say no, be sure to use the questions below to help you explain why you had difficulty telling which character was which.

2. How does the speaker use physicalization to create the characters they are portraying?
    Give examples for each of the following to help the speaker know what they used well and what they could improve on. Examples of what you could say are below.

    » body position: *"As the grandma, the speaker was hunched over and had a cane; as the little boy, they stood straight and tall. This made it easy to tell when they were playing each character." OR "The speaker moved from left to right, but their body posture never changed. The only reason I knew they were different people was because they switched left to right. This could have been improved by having different body postures for each character."*

    » nonverbal: *"The facial expressions and body posture matched the emotions of the characters so that you knew exactly what they were thinking and feeling throughout the interp." OR "The facial expressions sometimes looked sad, although the speaker didn't sound sad – that made it confusing, since I didn't know if the speaker meant for the character to be sad or not."*

    » facial expressions: *"The emotions and thoughts of the character were clear on the speaker's face, and changed throughout the interp. The speaker also had a resting facial expression that made it clear when they were the grandma and when they were the little boy." OR "The speaker's expression never changed, for different characters or different emotions. This could be improved by adding in natural facial expressions for what the characters are feeling and thinking as the Interp goes on."*

    » gestures: *"Every time the characters made a gesture, from writing on the piece of paper*

to pointing to the green hair tie, we knew what the gesture meant. These helped make the characters real and also helped us see the environment the character was interacting with." OR "The speaker just stood there, never using any gestures. When the character was mentioning that she needed another drink, the character could have poured out a drink for herself. This would have made it more realistic."

» focal points: *"When the character was talking to her friend, her focal point was different than when she was talking to the church secretary. That made the action more believable." OR "The speaker never changed focal points, no matter who they were talking to, which made the Interp less realistic and harder to understand."*

3. How does the speaker use vocalization to create the characters they are portraying? *Give examples for each of the following to help the speaker know what they used well and what they could improve on. Examples of what you could say are below.*

» S (speed): *"I love how your character changed their rate to match the spanking – the mom spoke a word each time she whacked her son's butt – that was great, and exactly how an angry mom would speak!" OR "When you were questioning Mrs. White, there were parts that were so fast it was very hard to tell what you were saying. That made that part of the interp less clear."*

» L (loudness): *"When you were singing, you got louder, and that fit the character and the timing in the Interp. Great job!" OR "You never changed your volume at all. When the adult woman gets angry, I think you could have been louder to show how truly angry she was, then got really quiet when she realizes how much she's smashed. It would have been so much more effective."*

» E (enunciation): *"When August was a little kid, he had a little bit of a lisp, but he was still easy to understand. You did a great job adding in a lisp and still enunciating your words!" OR "The lisp you used was overpowering – it was so hard to understand what your character was saying. I was glad he wasn't a little boy for the entire Interp."*

» E (emphasis): *"You did a great job with the housekeeper, emphasizing when she was feeling things strongly, like when she was teaching Mrs. Robinson to dance or when she was upset with Mrs. Robinson and yelling at her. Making those words and phrases stick out helped your emotions as your character." OR "I know you meant for your character to be monotone, but as a major character, it was hard to listen to for such a long time. I would suggest making a minor character monotone if you want to make a character be monotone next time."*

» P (pitch): *"The way you had the character's pitch change each time you were a different Clue*

character made it really easy to tell who you were." OR "The only reason I knew you were a different character was because you moved from left to right – be sure to change your voice for your different characters."

4. What was your overall impression of the speech and speaker?
   Give some feedback that will help them improve or encourage them. Some ideas:

   » This was so funny!

   » This was so sad – I can't believe that really happened!

   » Speak up just a tiny bit – it was hard to hear you sometimes.

   » Be sure to move around the stage – it makes you more realistic!

   » I loved your confidence!

   » You used your focal points so well!

   » Remember to start the line for the new character after you become the new character – it's less confusing that way.

   » Be sure to vary your voice a bit to make each character different.

   » I want to read this book now!

   » You are an amazing interper!

5. Additional Comments: *Anything else you want to tell them. Some examples:*

   » Your grandma was amazing!

   » You were so smooth – like a pro!

   » I loved your speech!

   » Great job!

   » So glad I got to judge your speech!

   » You gave a phenomenal performance!

NATIONAL
SPEECH & DEBATE
ASSOCIATION

RUBRIC
HUMOROUS INTERPRETATION (HI) OR DRAMATIC INTERPRETATION (DI)

Introduction: (5 pts.)

- Title and author at the end

- Evident theme statement

Interp Itself: (90 pts.)

- Clear story arc

- Distinct, consistent, original characters using:

  » Physicalization (unique for each character portrayed)

  » Nonverbal (body and sensory recall to make characters come to life)

  » Focal Points (in addressing other characters)

  » Vocalization (unique for each character portrayed)

  » Transitions (between characters)

- Places and Props using blocking

- Clear transitions between scenes

Delivering a 5-10 min. HI or DI in front of the class (5 pts.)

TOTAL possible: 100 pts.

Commitment to your characters – up to +5 pts. extra credit

RUBRIC
DUO INTERPRETATION (DUO)

Introduction: (5 pts.)

- Title and author at the end

- Evident theme statement

Interp Itself: (140 pts.)

- Clear story arc

- Distinct, consistent, original characters using:

  » Physicalization (unique for each character portrayed)

  » Nonverbal (body and sensory recall to make characters react/respond to one another)

  » Focal Points (in addressing other characters)

  » Vocalization (unique for each character portrayed)

  » Transitions (between characters)

- Places and Props using blocking

- Clear transitions between scenes

- Balanced characterization between the two performers

- No physical or eye contact between performers except during Intro

Delivering a 5-10 min. HI or DI in front of the class (5 pts.)

TOTAL possible: 150 pts.

Commitment to your characters – up to +5 pts. extra credit

A FEW TIPS FOR THE TEACHER

Google "Remote":

If you have access to a smartphone, the Google app "Remote" is incredibly handy when you are using a Google slideshow in direct instruction.

- » Download the app to your phone.
- » Open Chrome and sign in.
- » Add the Remote for Slides Browser Extension to Chrome.
- » Open the Google Slideshow you want to use.
- » Click the "Present with Remote" button at the top of the slideshow.
- » Once the slideshow loads, hover over the middle right of the slideshow. You should see an arrow. Click that to open the Control Panel.
- » Click "Start Remote." You will get a six-digit code. Put that code into the app on your phone, and click "Connect." Voila! Your phone now works as a remote for your slideshow!
- » Close the Control Panel on the slideshow.
- » If you want to be able to see the speaker notes on your phone, click the comment box in the upper right corner of the app on your phone. It's crossed out by default.
- » When you finish, close the phone app and the slideshow.
- » The code stays the same from day to day if you use the same slideshow for several days in a row.

Games and Warm-ups:

You might consider using games and warm-ups on some days to get students comfortable speaking in front of their peers and using their bodies and faces as characters. Any drama/improv game and/or warm-up works well for this. A few ideas are given in some of the Interp lessons; below are a few more ideas.

Guesstures: Essentially, this is a game of Charades. You can play with or without the timer, as the timer can be frustrating for young performers (since the cards drop out of sight after a certain number of seconds). Using just the cards is often easier. Do preview the cards; a very few would be inappropriate for use in school.

» Give each student four cards, two from the 1/3 point pile, and two from the 2/4 pile. They may choose which four words they want to try to get the class to guess, putting the four cards facing up with the words they are working on at the top of the cards (they are trying to get the class to guess one word from each of their four cards). Students should place the cards in order of difficulty, with the ones they perceive to be easiest first, and hardest last.

» Remind students that when they perform, they cannot use their lips (to mouth the words) or any sounds. They also cannot write on the board. Everything must be performed as a mime, without sound, props, or writing, although traditional charade "shorthand" signals (little word, middle word, etc.) may be used.

» Students may skip a card and come back to it if there is time by audibly saying "pass" so that the audience knows they are moving on to another card.

» As the audience guesses a card, the student should turn it face down.

» Set a timer (or use your phone) for 30 seconds. Once the student begins miming, start the timer. You may want to consider giving them time signals, beginning when they have 15 seconds left (a small "puppet mouth" with the hand turned to the side), then counting down from five with the fingers, and a clasped fist to indicate the time is up. If the time is too short (or too long) for your students, either adjust the time accordingly, or give them more or fewer cards to attempt—or allow them to attempt *all* words on their four cards.

» As the student is performing, the audience should be calling out what they think the performer is miming.

» When the time runs out, the performer should add up their score (the number of points for the words they got the audience to guess). Their goal is to improve that score on their next turn.

» Allow another student to come up and perform, repeating the process outlined above. Keep allowing students to perform until all have had a turn. Then, start over with the first student.

Helping Hands: This is a classic improv game! Four players are on stage. Two players stand downstage, with the other two players directly behind them. For each pair, one player holds their hands behind their back—they will do the talking. The other player stands behind them with their arms extended to provide the gestures. The goal is for the two players to work together to give the illusion that it is one person talking and gesturing. Both pairs carry on a conversation with one another. You can either prompt them with a scene starter, or allow them to improvise their conversation completely.

» If you want to have a bit of structure to the game, before the game is played, distribute scraps of paper that are roughly the same size (say, an eighth of a sheet of printer paper). Have each student write down a random line (the more ridiculous the better) on each sheet of paper, fold the paper, and put the folded paper in a bucket. At this point, you can go one of two ways:

- Mix the papers and then scatter them on the floor. Have students walk through the scattered papers and pick up two (without opening them) to put in their pocket. Choose two students to be the initial players on the stage. Give a suggestion for a scene, such as a mother and daughter shopping for a wedding dress; two chefs in a kitchen; strangers riding the bus; boss firing an employee. Have the students start improvising their scene. At various times during the scene, they must pull a line out of their pocket and work it into the scene. This works best when the students justify reading the line, such as: as the boss is firing the employee; the boss tells the employee that the reason they are being fired is because they said something awful to another employee (pulls line out and reads it as if that line is what was said by the employee). The other player must react as if the line is normal, or pull a line out of their pocket and read it to rebut the boss, saying the line from their pocket is what they actually said, and continue the scene.
- Mix the papers. Choose two students to be the initial players on the stage. Give a suggestion for a scene such as a mother and daughter shopping for a wedding dress; two chefs in a kitchen; strangers riding the bus; boss firing an employee. Have the students start improvising their scene. When they get to a point where they are stuck (or if they are really good and don't get stuck, you can call "Cut!"), they call out "Line?"—at which point you pull a folded paper from the bucket, hand it to the student, and they have to incorporate that line into the scene as if it is normal. Alternately, you can read the line out loud, but the student still has to incorporate it into the scene. The difference is that the audience now knows what the student actor has to work with.

Foreign Film Dub: Four players are on stage. Two players perform an improvised scene in a made-up language (gibberish). The other two players 'translate' what the performers are saying. It's important for the 'foreign' performers to make lots of gestures and meaningful or emotional faces. The comedy in this game can come from the interpreters' version of the scene.

Before or After: You will need magazine pictures (or interesting photos from calendars or the internet) with people in them for this game. There should be the same number of people in each picture (as much as possible), since students will be divided into groups based on the pictures. Give each group a picture. Instruct students to use the picture as either the beginning of their improv or the end. If it's the beginning, they start their performance frozen in positions like the people in the photo, and improv a scene that starts from there. If it's the end, they finish frozen in positions like the people in the photo, explaining what happened to get those people there in that position.

Complaining Symphony: This is a great game to use with the entire class when "the whining season" begins in class. Be sure to explain how the game works before you begin the symphony! Having a ruler to use as a baton makes the game more fun. In this game, you act as a musical conductor making music by combining different complaints, rants about pet peeves, or whines into a symphony of noise. Have students make a circle around the room. Give everyone a topic to complain, rant, or whine about, or let them choose their own. After everyone has a complaint, lift your arms (or rap on a podium or your desk if you really want to get into character!). Students should warm up their voices by making soft sounds and noises. When you lower your arms, everyone stops warming up. Begin the symphony by pointing to a player who begins voicing their complaint, ranting about their pet peeve, or whining. When you cut them off, they immediately stop, even if it's in the middle of a word; but when you point to them again, they continue what they were saying from exactly where they left off, even if they have to finish a word (so they need to remember what they were saying!). Continue pointing at players until everyone is talking— complaining, ranting, whining. You can point to one player, or many players at once, to have them begin or stop at any point, so remind students that they should be watching you, not one another. You may also signal for players (one or several) to become louder or softer (be sure students know what those signals are). Once you either can't stand it anymore, the students have run out of steam, or the entire thing devolves into giggles (usually what happens), bring the symphony to a close by stopping all players. Then take a bow for being the wonderful conductor you are!