NATIONAL SPEECH & DEBATE ASSOCIATION
NATIONAL FORENSIC LEAGUE

START HERE: TEACHING MIDDLE SCHOOL PROGRAM ORAL INTERP

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!

NATIONAL SPEECH & DEBATE ASSOCIATION
NATIONAL FORENSIC LEAGUE

These lessons were created by Sherri Bublitz of Los Alamos Middle School in New Mexico.

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.

INTRODUCTION

Sequencing

Program Oral Interp requires a unique marriage of skills. It is strongly suggested that students have experience or a healthy understanding of Public Address (PA) events—also known as Informative and Original Oratory—and the other Interpretation events—aka, Humorous, Dramatic, or Duo Interp—before embarking on the challenge of Program Oral Interp. The lessons learned in studying those events will prepare students to more easily understand the many facets of POI and how to utilize the skills of those events in developing their POI. The specific, pertinent lessons learned from PA and Interp (that tie into POI) will be addressed in the next lessons.

This curriculum is designed to be used as a culminating unit after teaching the Middle School PA and Middle School Interp units to allow more student success with this unit. Both collections are accessible at *www.speechanddebate.org/start-here*. Teaching all three units will require a total of approximately 18-19 weeks (a semester), with each unit comprising approximately six weeks each.

Advisory on Personal Statements, excerpted from the Interpretation of Literature Textbook

The NSDA believes that any argument a student makes in any forensic performance should have personal meaning to that particular student. After all, the chief purpose of coaching forensics is to help students compose and present their own ideas, not represent the coach's perspective. The goal is for each student to find their voice.

That being said, the NSDA believes that as individuals we all should have complete control over how we perceive and communicate our past experiences, even difficult ones. The same holds for students. If a student wishes to share a personal experience that is extremely painful to them, the student should be able to make that decision for

themselves. Students should have autonomy over their personal narratives in forensics. However, we believe it is an ethical imperative that coaches refrain from *encouraging* students to share personal information they do not wish to share with others. **It is not our intention to suggest students should reveal personal information in exchange for competitive success.** We plainly rebuke any effort from an educator to extract personal trauma from students to achieve some performative benefit. We believe coaches should be aware of the detrimental psychological impacts of reliving traumatic episodes on developing minds. Coaches, please coach with care and allow students to lead in choosing to explore their personal messages. The student's personal interests, attitudes, and beliefs should drive the formation of a topic.

START HERE: TEACHING MIDDLE SCHOOL PROGRAM ORAL INTERP

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LESSON 1: **POI BUILDING BLOCKS**

TOPIC:

The Basics of Program Oral Interpretation (POI)

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Essential Question + Objectives

What is Program Oral Interpretation?

1. Students will be able to define what a POI is and explain a program.

2. Students will be able to relay the rules, expectations, and key elements of POI.

MATERIALS/RESOURCES:

*   Colored pencils OR markers OR crayons, a variety distributed among students

*   Pencils *(one per student)*

*   Highlighters *(three colors per student)*

*   Small binder *(5.5 x 8.5)*, any color

*   Collage template *(included)*

*   *NSDA Handout: An Introduction to Evaluating Program Oral Interpretation*

*   Literature Genre Definitions handout *(included – suggestion: run on the back of the NSDA Handout: An Introduction to Evaluating Program Oral Interpretation)*

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

*   *Interpretation of Literature Textbook*

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Insight:

Program Oral Interpretation gives students unprecedented means to express themselves through the use of both story and argument. The creativity, freedom, and artistry of POI allows students to use others' words to make compelling arguments through the vehicle of story. With an overview of POI, students will be given the foundation necessary to begin exploring the beauty of POI so they can speak passionately and expressively about a topic they find fascinating, compelling, and/or fun.

START HERE: **TEACHING**
MIDDLE SCHOOL
PROGRAM ORAL INTERP

ONE-DAY LESSON

HOOK   5-10 minutes

1. Before students arrive, set a Collage Template handout *(included)* and colored pencils, markers, or crayons on each table or set of desks. There should be a variety of colors for students to choose from.

2. As students come in, have them take a Collage Template and color it however they see fit. They can keep all the inner boxes as they are or split some of them up; they can color them in solid colors or add designs in the boxes. The only two requirements are the use of at least two colors and staying within the outside lines of the template.

3. Allow students a few minutes to work. Then, ask them to share among their small groups *(at the tables or sets of desks)* why they chose to color and/or design their templates the way they did.

4. Have students put their name on their templates and attach them to the classroom wall for display purposes.

5. Point out how varied and unique each template is.

BODY   30-40 minutes

1. Ask students to reflect on the templates displayed on the wall:

    - Are any two alike? *(Hopefully not, but if there are two alike, examine the "why.")*

    - Why do you think they are all so different? *(Help them notice that their own personalities, decisions, and likes/dislikes shaped the final product of their templates.)*

    - Was it hard to decide how to design and color your template?

    - Was it hard to have to stay within the parameters of the assignment?

    - Would the final products have been as interesting if everyone had been required to use the exact same colors or if there had been a defined way you **had** to color each box *(like a color-by-number)*? Why? *(Help students notice that by coloring these as they saw fit, the collages became their own creation, expressing their own ideas for what their collage should look like.)*

    - What makes some of them very interesting and/or compelling to look at? *(If possible, help students to recognize that those with more color, more design, and/or more contrast draw the eye.)*

2. Tell students, "Today, you will begin learning to create a Program Oral Interpretation: POI for short. POI is a collage of literature. Like your templates, no two will be alike, and the only two requirements are that you must use two genres of literature, poetry, prose, and/ or drama, and all of your chosen literature must revolve around a theme or argument. Those parameters mean that this speech gives you, the speaker, the most freedom in searching for and using literature. That also means that, like your collage pictures, each of your POIs will have its own distinct beauty and appeal."

3. Distribute the NSDA handout, *An Introduction to Evaluating Program Oral Interpretation*. Read together out loud. Students need a pencil and three different colors of highlighters for this:

   - In the Basic Introduction paragraph, have students use their pencils to underline or circle the time limit, genres and how many must be used, use of manuscript, and focus of the event.

   - Have students flip the page *(if you copied the Literature Genre Definitions handout on the back of this page)* or give them the Literature Genre Definitions handout *(included)*. Below the title at the top of this handout, have them write, "Must use two of the three." Have them read each definition individually, stopping long enough to allow students to highlight examples given for each genre and answer questions about what type of literature falls within each genre. Students most often get confused about what "prose" is. Point them back to the list of examples given here, but assure them that if they find a piece of literature and aren't sure where it fits, they can ask you or your school librarian. In the empty space at the bottom of the page, have students write:
     » Devote approximately equal time to the genres to create a well-balanced program; not all pieces of literature need to be prominently featured. *(If they get hung up on "approximately equal time," remind them that this is time per **genre**, not per piece of literature. They may use just the opening of one of their poems, but use the entirety of another. That's fine.)*
     » All pieces of literature need to add to the chosen theme.
     » A song or poem included in a piece of prose or drama that only appears in that piece of prose or drama **does not** constitute the poetry genre.
     » Goal: a cohesive whole.

   - Flip the page back to the front or have them refer again to the Introduction to Evaluating Program Oral Interpretation Handout.

   - In Evaluating the Round: discuss the Dramatic Structure diagram *(also called a Story Arc or Plot Pyramid; students may have learned about this diagram with one of those terms)*, ensuring students are familiar with its structure. If there are parts they are not familiar with, they should underline the definitions of those parts in the paragraph under the diagram.

NOTE: Students may have seen the word "Resolution" used instead of "Denouement." Be sure they know that the two words are synonymous.) If students are familiar with this structure from the Interpretation speech (or under another name from their ELA class), remind them that this is exactly what they used in creating an Interp speech and/or exactly the same structure they utilized in analyzing stories in ELA.

- Then, have students highlight:
  - » Color 1: "programming," its definition, and the words "centered around a theme or idea." This is the concept students usually struggle with the most as they begin POI. Spend a few minutes ensuring students understand what "program" means:
    - Ask students how many of them have been to a variety show, talent show, concert, circus, or seen one on TV. Remind them that each of these events utilizes multiple and varied pieces to create the show: a variety/talent show has different actors performing various differing acts that may be tied around a theme; a concert often has performances of different types of music, or at the very least different pieces of music, that may revolve around a theme *(consider holiday concerts in particular, or concerts that honor one composer or one musician's career; that one composer or one musician becomes the "theme" for that concert)*; a circus has multiple different acts that all revolve around the idea of attempting to amaze you.
    - In each of these examples, someone had to decide what act or what piece of music would be performed first, what would go next, how many acts or pieces of music there would be, what order they would be performed in, and what would finish off the show. Students did something somewhat similar in creating their collages *(choosing colors, where those colors would go, if they would use designs, etc)*.
    - Tell students that as they create the program for their POI, they will take on the roll of "designer" in choosing what theme or argument they want to make, what pieces of literature they will use to convey that theme or argument, and how they will arrange those pieces of literature *(what will work best first, what the order of all the pieces will be, how many pieces there will be, how much and what parts of each piece of literature to use, what will be last)*. Just as the designers of the concert or show must consider timing and order of acts/music, students will need to consider the timing and order of their pieces of literature to create the story and argument they want to present in the best possible way. Remind them that POI is designed to test a student's ability to inter-splice multiple types of literature into a single, cohesive performance. They do that through programming. Reassure them that while creating their program can be challenging, it is also rewarding and fun!
    - Ensure that they understand: the programming is **their** decision. This is one of the most significant ways they will both explore and show off their own creativity, just

as they did with the collages earlier. When the word "program" is used, it describes *their* research to find literature for their theme/argument, *their* collection of that literature, *their* cutting of that literature, and *their* organization of those literature cuttings. Their program will be unique because of each individual's ability to choose what kinds of stories they want to tell and/or arguments they want to present and the way those stories/arguments are told. POI is an empowering means for students to address social issues, challenge systems of oppression, tell the story of an unjust policy, unearth a little known event from the past, shed light on some aspect of being a person in the world today, or simply have a little fun through the prism of their own individual perspective on the issue of their choice. Their program doesn't have to be heavy: it can be about their favorite sport, highlighting its superiority, or it can be about their passion for kittens and why they are the best pet in the world. The program—and the choice of literature that makes up the program—is up to them.

NOTE: For class, having the freedom to choose a lighter topic allows students to relax and have fun with creating their POI; not all students are emotionally or mentally ready to prepare a POI that revolves around a "heavy" topic. However, for competition, they should be aware that a POI's "exigence" (its urgency and/or demand) is typically something judges consider. When the issue being addressed in the POI is perceived as important to our world right now, such that the audience must take action to correct the issue in order to avoid immediate consequences, it is more likely to be scored higher than those that are not perceived in this way.

» Color 2: "blocking," its definition, and the words "student is allowed to use the manuscript as a prop to enhance blocking as long as they maintain control of the manuscript at all times."
  – Point out the picture at the top of the page and explain that the black book the student is holding is the "manuscript" to which this portion refers. Tell students that they will get ideas for how to use the manuscript *(actually called a "black book" no matter its color—more on that in a later lesson)* as a prop from videos they will watch later. The terms "binder," "manuscript," and "black book" are used interchangeably throughout these lessons.
  – Use the small binder to show them a few examples of manuscript use: hold it under your arm with the top open toward the underarm, and open it slightly as if it's a clutch purse, hold it over your head as if it's an umbrella, hide your face behind it and peek out as if it's a wall or fence. If they have experience with Interpretation, they will remember that it **does not** allow props, so this is a change from the expectations of that speech type. It gives students a degree of creativity they didn't have for previous Interpretation speeches.

» Color 3: "characterization," its definition, and the words "Each piece of literature in a student's POI should have unique and engaging characters that can be distinguished from other pieces in the program." If students have experience with Interpretation, remind them that this is the same thing they did when they created characters for that speech: they needed differentiation with each of their characters, and that is still true for POI. *(There will be a review in another lesson of how to build characters if they have forgotten how to do that effectively.)*

- In Filling Out the Ballot, have students underline the information about the time limit and the penalty for going over. Then, have students highlight:
  » Color 1: "When critiquing a program, 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, in addition to focusing on how the student's selections of literature fit with each other. Judges should consider if they could easily identify which selection the student was performing." Ask students how this fits with what they highlighted under "Evaluating the Round" about programming: how are judges using the expectations given there to adjudicate "programming" in the performance?
  » Color 2: "easily identify which selection the student was performing. If the performer's blocking is ineffective, the judge ought to indicate ways the performer can improve on the ballot." Ask students how this is different from the Interpretation speech expectations *(here, blocking also aids the judge and the audience in differentiating which piece of literature is being performed, not **just** which characters are which).*
  » Color 3: "Critiquing characterization requires the judge to consider whether the character's response to a situation is believable." Ask students how this corresponds to what they highlighted under "Evaluating the Round" about characterization: how are judges using the expectations given there to adjudicate "characterization" in the performance? Why would it matter if character responses are "believable"?

CLOSURE   *5 minutes*

For homework, distribute the handout, NSDA Rules for Program Oral 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. While much of this elaborates on what was stated in the first handout, there are additional details students should note. Tell students to read this for homework and highlight three elaborations on what they learned today. Tell them to bring any questions they have from reading the rules to class next time.

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

COLLAGE TEMPLATE

# AN INTRODUCTION TO EVALUATING PROGRAM ORAL INTERPRETATION (POI)

Basic Introduction

Program Oral Interpretation is a 10-minute performance that can include some combination of Prose, Poetry, and Drama. All students must have at least two out of the three genres included in their performance. The use of a manuscript is required. The focus of the event is development of a theme or argument through the use of narrative, story, and/or characterization.

Evaluating the Round

When judging all interpretation events, it is helpful to keep the **Dramatic Structure** in mind.
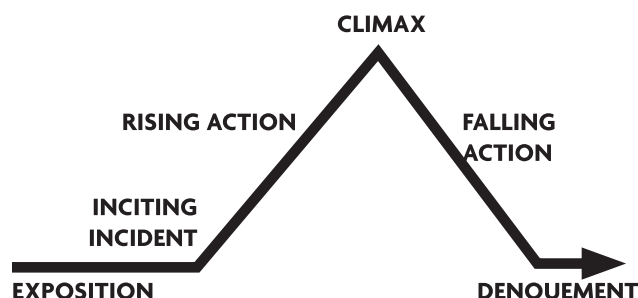
Exposition sets the scene and gives background information. Exposition occurs throughout the cutting and enhances the audience's understanding of what the characters in the program are experiencing. The **Inciting Incident** sets a conflict into motion and represents the beginning of the **Rising Action**, 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 a POI that come together to create the performance the judge will evaluate.

First, **programming,** or the process of piecing together different types of literature into one cohesive performance. The program should create a compelling performance centered around a theme or idea.

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. In POI, the student is allowed to use the manuscript as a prop to enhance blocking as long as they maintain control of the manuscript at all times.

Third, **characterization:** characterization reveals the personality of the character through line delivery, vocal, and facial expression, and varying levels of levity and intensity. Each piece of literature in a student's POI should have unique and engaging characters that can be distinguished from other pieces in the program. Additionally, each character should adequately represent the genre of literature from which they are drawn. The student should display command of poetic delivery when performing a selection of poetry, for example.

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 and 100, with 100 being outstanding.

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 also will write comments to the performers on the ballot addressing different areas of the performance. When critiquing a program, 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, in addition to focusing on how the student's selections of literature fit with each other. Judges should consider if they could easily identify which selection the student was performing. 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, programming, 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.

LITERATURE GENRE DEFINITIONS

Prose: written or spoken language in its ordinary form, without metrical structure – novels, short stories, speeches, newspaper and magazine articles, essays, journal articles, biographies, and autobiographies are all examples of prose.

Poetry: a type of artistic writing that creatively expresses the writer's ideas, experiences, and emotions in an attempt to stir a reader's imagination or emotions; the writer uses careful word expression, word choice, and language arrangement for its meaning, sound, and rhythm. Song lyrics are also considered poetry.

Drama: writing that tells a story through dialogue and the actions of characters in a play. Drama is meant to be performed in theater, radio, or television by actors.

NSDA RULES FOR POI SPEECHES

Excerpted from the NSDA High School Unified Manual, lightly edited to include relevant rules for POI. Reference full Manual for details.

PROGRAM ORAL INTERPRETATION

1. **Purpose:** POI is a program of oral interpretation of thematically-linked selections chosen from two or three genres: prose, poetry, drama *(plays)*. At least two pieces of literature that represent at least two separate genres must be used. Unlike the other interpretation events, Program Oral Interpretation may use multiple sources for the program. The title or author of all selections must be verbally identified in either the introduction and/or transitional phrases. The title may identify the primary source *(e.g., book, anthology, journal, magazine, newspaper, approved website, etc.)* or the specific title within the primary source *(e.g., a poem, a play, a short story, a journal/magazine article, a newspaper article, etc.)*. If more than one author is attributed to the source, at a minimum, the primary author should be verbally cited. A Works Cited of all sources must be available to tournament officials upon request. Competitors are encouraged to devote approximately equal time to each of the genres used in the program. This distinction pertains to these two or three genres as a whole, not types of literature within a genre *(such as fiction/nonfiction)*. Prose expresses thought through language recorded in sentences and paragraphs: fiction *(short stories, novels)* and non-fiction *(articles, essays, journals, biographies)*. Poetry is writing which expresses ideas, experience, or emotion through the creative arrangement of words according to their sound, their rhythm, their meaning. Poetry may rely on verse and stanza form. Song lyrics may be used if the performer has an original, hard copy of the lyrics such as sheet music or a CD jacket or if they can be found from online sources that meet the digital source rules below.

2. **Contest:** The use of a manuscript during the performance is required. Common practices include the use of a binder or folder. Reading from a book or magazine is not permitted. The intact manuscript may be used by the contestant as a prop, so long as it is in the contestant's control by remaining in contact with the body at all times. No costumes or props other than the manuscript are permitted. Pictures, graphics, and/or illustrations are considered a visual aid, even if included in the original manuscript, and may not be displayed. The contestant must address the script; however, introduction and transitional material may be memorized.

3. **Length:** The time limit is 10 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.

4. **Publication Rules:** All literature performed must meet the publication rules of the Association.

5. **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.

> **Note:** In 2020, the Board of Directors voted to pilot the following new rules regarding what sources for material may be used in Interpretation events, including removal of the requirement that digital sources must be found on the Approved Websites List. The following pilot publication rules will be continued in 2021-2022. 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.

   » 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.

   » 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.

» 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.

» For non-English print material that a competitor will perform in English, the original source material in its original language must be publicly accessible. Competitors must present an official English translation to be used in the case of a protest. An official translation must be obtained in one of two ways:

   – An official translation is obtained through the original source's producer, licensing agent, or copyright holder.

   – Or, an official translation is obtained through a translation service which uses non-automated, manual translation. Then, the competitor receives approval to perform the translation by the original source's producer, licensing agent, or copyright holder.

» 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 must be obtained in one of two ways:

   – An official transcript is obtained through the original source's producer, licensing agent, or copyright holder.

   – Or, an official transcript is obtained through an official transcription service such as TranscribeMe, Scribie, or iScribed, which use non-automated, manual transcription. Then, the competitor receives approval to perform the transcription by the original source's producer, licensing agent, or copyright holder. If the digital unprinted source is not in English and the competitor wishes to perform it in English, an official transcription and an official translation of the transcription (see #4 above) are required.

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.

» 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.

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

- 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.

- 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.

- For non-English publications that are being performed in English, both the original non-English source and the official English transcript must be provided.

- 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.

  · 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.

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

    › The first page in the website (the home page)

    › 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

    › All web pages upon which the cutting appears

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

    › Date the page was printed

    › Web address

» 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.

- 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 reinserted where it is used in the cutting). Students are not required to photocopy or print pages that are not used in their cutting.

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

- 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.

» 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.

» Quarterfinalists in POI, OO, and INFO must also turn in a works cited page of all sources used. Please note that competitors in POI must turn in original sources and photocopies for every source used.

LESSON 2: **CHOOSE A THEME OR ARGUMENT**

TOPIC:

Choosing a Theme or Argument and Creating a Theme Statement for a POI

....

Essential Question + Objectives

What is the importance of Theme in literature?

1. Students will be able to explain and effectively utilize tools to choose a theme or argument for their POI.

2. Students will be able to create a theme statement that will serve as the core of their POI.

MATERIALS/RESOURCES:

- NSDA Video *(preview for appropriateness)*:
  » "*Keep Going*" from the 2018 final round
- Access to Google Slideshow *POI Creation: Choose Your Theme or Argument*, computer, and projector. If these are unavailable, you can print the slideshow.
- *POI Brainstorm and Theme Creation* assignment
- Access to Google Classroom if the assignment will be given that way.
- Handouts – one per student:
  » NSDA Rules for Interpretive Events *(from Lesson 1)*
  » Evaluate POI Speech Video 1 *(included)*
  » *Theme Handout* *(included)*
- *Interpretation of Literature textbook*

Insight:

Students who have already created and performed a PA *(Public Address: Informative or Original Oratory)* and Interp *(Interpretive: Dramatic Interpretation/DI, Humorous Interpretation/HI, and Duo Interpretation)* have multiple tools in their toolbox that will make the creation of a POI much easier. Throughout the POI instruction, students will have an opportunity to review what they already know from those units; this will give them a measure of confidence as they begin considering their POI. If students have **not** created a PA and Interp speech, these lessons will introduce the skills learned in those units.

For this specific lesson, students will review what they learned in the Interp unit about Theme and creating a Theme Statement. While this was important in Interp, it is vital in POI, since the theme or argument serves as the core of the POI itself. Students will extend what they have already learned by choosing their theme first and then finding literature, rather than choosing the literature first and then finding the theme as they did in Interp.

ONE-DAY LESSON

HOOK
5-10 minutes

1. Have students get out the NSDA Rules for Interpretive Events that they read for homework.

2. In their small groups, have them discuss the extensions from yesterday that they found in the homework and any questions they had.

3. After a few minutes, allow any unanswered small group questions to be posited to the class as a whole. If no student can answer the question, you should do so.

4. Many students will pick up on the last sentence in Length *("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 allow a student to develop either an argument **or** tell a complete programmed story.

   • If they take a short speech to a competition, and all other speeches are eight to 10 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 three minutes long, and all the other speeches are okay but eight to 10 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.

5. Ensure that students have a **basic** understanding of POI. It will become clearer in the next couple of days if they are still feeling a bit confused. Today's video will help.

BODY
30-40 minutes

1. Watch a video of a past POI *(one video suggestion: "**Keep Going**," from the 2018 final round)*. Give students the Evaluate POI Speech Video 1 handout *(included)* and have them use it as they watch the video. A key is included for your purposes. Allow time for observations and questions after the video. The goal is to more firmly solidify yesterday's lesson into the minds of students, particularly the idea of "programming."

2. Open the **Google Slideshow**.

   • Slide 2: This is a list of the skills and tools learned in the previous two units *(PA and Interp)*. Explain that all of these skills and tools are going to be used in creating their POI. These are listed in the order they were learned in each previous unit. We'll review them one at a time, but not necessarily in this order. If students have not previously created a PA and Interp speech, these skills will be reviewed as you proceed through this unit.

Use this as a preview of the skills to be taught rather than a review if students have not previously completed a PA or Interp speech.

- Slide 3: Allow students to answer the question on Slide 3, then select "check" to move to Slide 4 for the answer.

- Slide 4: Review the answer, giving any necessary explanation and clarification for students.
  - » Hand out the Theme Handout *(included)* if students don't already have it from a previous unit. Review as needed. The picture of the handout on the slide is linked so that you can easily show the handout in a larger format on the screen if desired.
  - » Click to get the next part of the slide. Go over the information, answering any questions. It can sometimes be a stretch initially when students realize they need to choose their theme *first.* Pull a couple of examples from the Theme Handout and ask them to think of stories or books they've read that could fit that theme. Alternatively, if your students are all reading one novel in their ELA classes, ask them to name some of the themes that would fit the book. Then ask them to create a true theme statement for the book for their given theme.

3. Give students the *Brainstorm assignment* either in paper form or in Google Classroom. Have them use the Theme Handout *(included)* for the Brainstorm assignment. The screenshot of the assignment on the slide is linked to the assignment; you can click the picture to have the assignment open in larger format on the screen if desired.

4. Give students the remainder of the period to complete the POI Brainstorm and Theme Statement Creation assignment. Expect students to work on this independently and without discussion among themselves. Remind them as necessary that their POI is a program about something *they* are passionate about. It can be serious or simply fun, but they need to work on this in their own headspace.

> **NOTE:** If students created a theme statement for a previous Interp, they will likely be much more comfortable and confident in completing this assignment. If any of them are anxious about doing this assignment "just right," remind them that it is a rough draft: you will grade these and make suggestions for improvement as needed. They will be returned at the start of Lesson 5. Stress that their job is to follow the directions and include the required information. You will give help as needed once they have turned in the rough draft. Once these have been turned in, review the theme statement to ensure it is broad and general. Students may need to be reminded of the criteria defining theme (from Slide 4) to create an applicable theme statement. At the very least, they should have an evident theme (although it may be alluded to rather than stated outright) and an argument or issue they want to address. This will be reviewed again in a later lesson when students will have had more exposure to POI videos and have analyzed several NSDA performance POI Introductions.

START HERE: **TEACHING**
MIDDLE SCHOOL
PROGRAM ORAL INTERP

CLOSURE   *5 minutes*

Allow students to complete the Brainstorm as homework if it wasn't completed in class. Ask them to bring any literature they may want to use for their POI to class next time *(some of them will have some ideas by this point)*. Reassure them that if they have no idea what literature they want to use, there will be time to figure that out. Bringing in the literature now is a suggestion, not a requirement.

EVALUATE POI SPEECH VIDEO 1

As you watch, take down a few notes on what you hear and observe in the speech.
Use the outline below to guide your notes.

▶ **Title:**

▶ **Which genres were used?** *(circle the genres you heard)*

    PROSE   POETRY   DRAMA

▶ **What theme or argument was used?** *(In other words, what was the point of the POI?)*

▶ **Was there a clear Dramatic Structure?**

▶ **Could anything have been improved in the Dramatic Structure?**

▶ **Did all of the literature fit together as one whole program?** *(Did it all match the theme/argument?)*

▶ **Could you tell when the student switched from one piece of literature to another?**

▶ **What was used to make those switches** *(transitions)***?**

▶ **How were blocking and characterization evident?**

▶ **Which character(s) made an impact? Why?** *(How did they underscore the theme or argument?)*

▶ **How was the black book used as a prop?**

NATIONAL SPEECH & DEBATE ASSOCIATION

EVALUATE POI SPEECH VIDEO 1 - **KEY**

As you watch, take down a few notes on what you hear and observe in the speech.
Use the outline below to guide your notes.

▶ **Title:** *"Keep Going"*

▶ **Which genres were used?** *(circle the genres you heard)*

PROSE   POETRY   DRAMA

▶ **What theme or argument was used?** *(In other words, what was the point of the POI?)*
The actual theme/argument given is "rhetoric that employs shame to maintain the cycle of poverty" and challenging that. Students may say any of the following; however, since this is their first video: shaming poor people, shaming those on food stamps, recognizing that those on food stamps are not to be shamed or considered less than.

▶ **Was there a clear Dramatic Structure?**

Allow students to give their thoughts on this – some will say yes, others will say no.

▶ **Could anything have been improved in the Dramatic Structure?**

For students who say no, allow them to elaborate on what they believe could have been improved.

▶ **Did all of the literature fit together as one whole program?** *(Did it all match the theme/argument?)*
Allow students to give their thoughts on this – some will say yes, others will say no. Ask them to elaborate and explain their answer.

▶ **Could you tell when the student switched from one piece of literature to another?**

Students should say yes.

▶ **What was used to make those switches** (transitions)**?**

New characterization was used – the student used different voices and/or postures to demonstrate the different characters.

▶ **How were blocking and characterization evident?**

In just the Teaser, the student begins as a young child, then squats a bit and puts the right hand as if it is on the arm of a chair (as if sitting) and deepens the voice, giving it a slight Southern accent, for a change in character. Then, a character is seen washing dishes and putting them away. The next character "holds a phone" and "puts the phone into their back pocket." The posture is upright and somewhat rigid for this character. The next character has a bit higher voice with a slight Southern accent. The posture is changed again, with the right hand up and the left knee bent slightly. This character shows their belief that they are better than others in her words and the use of pauses, gestures, and facial expressions as they deliver their lines. These characters are consistently seen throughout the performance. Each character changes the volume and intonation of words depending on the emotion and/or thoughts of the character as they deliver their lines. We see the waitress character get a pitcher and refill someone's glass, then clear a table. The student also acts out the young student Richard, who is the younger version of the older sitting person in the Teaser. Note that the student's posture is downcast with eyes looking down as if ashamed and the shoulders rolled slightly inward; the teacher, even before speaking, rolls back the shoulders to stand up straight, and the mouth is puckered, as if the teacher smells or tastes something unpleasant. The teacher's tone makes it clear she doesn't think much of the student Richard, even as her face continues to show how little she believes Richard is worth. The young mother, in talking to her son, "puts her hand on his head, runs her hand down onto his cheek, and rubs his cheek with her thumb" as she explains that they are a food stamp family. She also "looks at her son" when she removes her hand. At the end, we see the right hand used as a plant, first "not wither"ing, then blooming.

▶ **Which character(s) made an impact? Why?** (How did they underscore the theme or argument?)

Student answers will vary, but allow them to give an answer and elaborate on that answer.

▶ **How was the black book used as a prop?**

A few examples:
- *as a tray as the "stay-home mom" talks about how she had to get a job*
- *as the teacher's roll book*
- *as "lungs" to show how hard it is to breathe*
- *as the handle of a shopping cart for two characters, one right after the other*

THEME HANDOUT

What's the author trying to teach me?

A Few Themes (NOT an exhaustive list):

1. **ALIENATION -** emotional, physical, social, mental

2. **BEAUTY -** changing definitions/ ideas of, of diversity, of simplicity, destruction of, fading quality of, of nature...

3. **BIRTH/REBIRTH -** life after loss, life after tragedy, literal birth, of something new

4. **CHANGE -** in place, in time, in growth, in personhood, of power, vs. tradition, in stage of life, because of the past....

5. **CORRUPTION -** personal, environmental, governmental, human's lack of humanity

6. **COURAGE -** moral, physical, spiritual, emotional, mental, vs. fear, in the face of evil...

7. **DEATH -** as mystery, as a new beginning, grief associated with, as a friend, inevitability of, tragedy of, fear of....

8. **DISCOVERY -** conquering unknown, of strength, of self, of new cure, of new land, of new people, of new idea.....

9. **FAITH -** in self, in God, in life, that things will change, inner struggle of...

10. **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....

11. **FEAR -** of failure, of circumstances, of others, of self....

12. **FREEDOM -** from something, for something, to something, in something, because of something....

13. **FRIENDSHIP -** healthy, unhealthy, make-up of, betrayal of, disillusionment from, duty to, loyalty of/to, faith in, love of....

14. **HEROES/HEROISM -** false, and conflicting values, definition of

15. **JOURNEY -** to a new place, due to displacement, as an immigrant, as a metaphor for life, the road not taken, reflection on....

16. **LOSS -** of innocence, of individualism, of self, grief because of...

17. **LOVE -** how it sustains/fades with a challenge, romantic, older generation, first, sacrificial, lost, unrequited, of country....

18. **PERSEVERANCE -** in life, in tough situations, in beating the odds...

19. **POWER -** lust for, definition of, abuse of, illusion of, of silence, of tradition, of words, quest for, of nature...

20. **PREJUDICE/RACE RELATIONS -** learned racism, learning to live with others unlike oneself

21. **SOCIETY -** roles in, the overlooked in, loss of security/ safety in, conforming to, rules of

22. **SUFFERING -** as a natural part of human experience, as path toward healing...

23. **SURVIVAL -** man against nature, man vs. self, man vs. man

24. **TIME -** glorification of the past, rejection of the past, the present vs. the past, the present vs. the future, the passing of, changes in....

25. **WAR -** results, loss, gain, glory, necessity, pain, tragedy, brotherhood, ethics of killing, duty to country

LESSON 3: **CHOOSE YOUR LITERATURE**

TOPIC:

How to Choose Literature for POI

....

Essential Question + Objectives

How do you choose literature around a theme?

1. Students will be able to find reliable sources for nonfiction.

2. Students will be able to cite sources in MLA format for competition.

MATERIALS/RESOURCES:

*   NSDA Video *(preview for appropriateness)*:

    »   "***Target Education***" from the 2019 final round.

    (**NOTE:** The sound is off initially, but comes on before the speaker begins. The link takes you to all videos for this particular year; go to the fifth dot for this specific video. Content warning: gun violence in schools.)

*   Access to Google Slideshow ***POI Creation: Choose Your Literature***, computer, and projector. If these are unavailable, you can print the slideshow.

*   Literature anthologies *(optional, but helpful; one suggestion, if your school uses them, is the big literature textbook used in the ELA classroom, or outdated ELA literature textbooks — these can often be found at used book stores for free or very little money)*

*   Individual student computers *(optional)*

*   Access to ***NSDA Suggested Source Material*** page if you have access to individual student devices *(optional)*

*   A means for students to either copy/paste OR print literature they find online

*   Handouts — one per student:

    »   Evaluate POI Speech Video 2 *(included)*

    »   ***Tongue Twisters*** *(included)*

    »   ***Research in Oratory*** *(included)*

*   Completed Theme Statement assignment from previous class period

*   Reservation in the school library for next class day *(optional)* — If you desire students to find printed literature, even if it's just one piece, it is a good idea to give the librarian a heads up so that they can pull poetry, or at least show students where that portion of the library is located. It is also very helpful for the librarian to know that students will be coming in with questions like, "What's a book on loyalty? What about a poem? Where would I find a poem on female empowerment?" The more

MATERIALS/RESOURCES (CONTINUED):

familiar the librarian is with what kinds of questions students may ask, the less frustrated the librarian will be on the day you take your class to the library. Also remind students that there are many of them and *(usually)* only one librarian. Encourage them to be patient if they need to speak with the librarian individually to get help.

» If possible, give the librarian a list of the themes chosen by students in completing their Theme Statement assignment. At the very least, this will give the librarian time to consider the literature available in the library.

• *Interpretation of Literature textbook*

Insight:

For this specific lesson, students will review what they learned in the PA unit about how to find reliable sources and what they learned in the Interp unit about where to find appropriate literature, or learn these skills for the first time. They will extend those lessons by finding literature that comes from at least two genres in order to successfully create their POI.

THREE-DAY LESSON

(One day to teach; two days for students to find literature)

DAY 1

HOOK   *5-10 minutes*

1. Hand out or project the *Tongue Twisters (included)*.

2. Tell students that in any speaking event, it is important to warm up. Today, they are going to use a Tongue Twister to warm up.

3. Choose one Tongue Twister.

   • If it is one of the short ones, have students work in pairs to begin saying it slowly and then attempt to speed up without tripping up.

   • If it is one of the longer ones, say it together as a class slowly once, then try to say it again a couple of times, going a bit faster each time.

   • Allow students to add any tongue twisters to the list they know of or find!

BODY

30-40 minutes

1. Show another POI video, like "***Target Education***." Give students the Evaluate POI Speech Video 2 handout *(included)* and have them use it as they watch the video. Allow time for observations and questions after the video. The goal is to have students focus on the literature choices and how those fit into the performer's chosen theme.

2. Open the ***Google Slideshow***. Slide 2 will be shown at the start of each lesson so that students can see what has been reviewed in previous lessons. Today, there is a check mark beside the third bullet under Interp since they have now reviewed creating a Theme Statement and used that to create the rough draft Theme Statement they want to use for their POI.

3. Slide 3: All students should have their rough draft Theme Statement they created as homework last night. The left side of the slide is a reminder that since they have created the Theme Statement, they are ready to move on and review "how to find sources and literature" from the PA and Interp units. Begin with "From PA," see if students can answer the question, then click "check" to move to Slide 4 for the answer.

4. Slide 4: Review the information if students have left anything out in their verbal answers to the question on Slide 3. Remind them of the requirements in orally citing sources in a POI *(they read this when they read the rules as homework in Lesson 1)*. Ask: "What types of literature would you be using when you use reliable, factual sources?" Students should know that this fits in prose, and is often cited as "articles," although there is no requirement that articles from newspapers, magazines, and journals be orally cited separately from other prose *(and nonfiction books are considered prose, of course)*.

   • Remind students that news sources help them communicate the impact and exigence of their chosen theme. They will also potentially uncover ways in which their personal passion overlaps with the public's interest now and in the future. They may also find that there hasn't been enough interest from the public, thus underscoring the need for them to speak out on their chosen issue.

   • Pass out the Research in Oratory handout *(included)* if students have misplaced theirs *(or have not completed a PA speech)*. Students should remember the criteria for finding reliable, factual sources *(found in the handout)*, but if not, take a few minutes to review the handout. The picture of the handout on the slide is linked so you can click the picture and open the handout in a larger format on the screen for review if desired.

   • Tell students that one way to find nonfiction literature online is to do a simple search using their topic and theme: "essays comparing homework for teens in the U.S. and in Europe" or "articles about the history of immigration in the U.S." Remind them to check

the links that are populated, and potentially even check the pages the links take them to to see if there are related poems or stories on the page.

- Remind them that they will be completing an MLA citation for each piece of literature, so they should make note of the pertinent information if they find literature they want to use. They can either copy/paste that information into a website like EasyBib *(https:// www.easybib.com/mla/source)* or copy/paste the link to the literature into a Google Doc so that they can go back and get the information later for their MLA citations. Alternatively, they can print the page*(s)* and then write the pertinent information for that website to have it for a future date. Either way, students are strongly encouraged to keep track of any literature they find that they **might** want to use for their POI so that they don't lose "the perfect piece" simply because they don't have the reference information.

5. Slide 5: Ask the question from the Interp unit; allow students to answer. Then select "check" to move to Slide 6 for the answer.

6. Slide 6: The answers are the first two bullet points. Click to go through each of the three bullet points separately *(each click will present the next bullet point)*. Spend several minutes ensuring they understand the importance of their "thread piece":

- First click: The term "thread piece" is a vocabulary word with which students will want to become very familiar. This is typically the piece of literature they will choose first, and the one that sets the overall tone of their POI. It likely has the biggest indicator of the theme and is usually the longest as well. The other literature they choose will fit into their theme and be woven into their thread piece *(cutting and weaving will be explained in another lesson)*.
    » The piece of literature students may have brought in as something they want to use in their POI may serve as the perfect thread piece—or not. If students have brought in literature, be sure to have a place in the classroom where it can be safely stored. At the moment, that is all that is required. If students have not brought a piece of literature from home or the library, reassure them that there is a "library day" coming, and they will have time to explore and find literature on that day.
    » Students need to use a book they have already read **for their thread piece** due to the typical time constraints within the classroom. You, of course, are free to allow time for students to find and read a piece of literature first, but most will find that will significantly hamper the students' ability to complete their speeches in a timely manner.

- Second click: Ask students if they can remember pieces that were used as thread pieces in the two videos watched in class. Even if they cannot name the pieces of literature, they should be able to remember the characters and/or scenes that made up the thread

pieces used by the performers. Examples of thread pieces from the two suggested videos:

» "Keep Going:" *To the Mom Using Food Stamps, I See You* and *The Secret Life of a Poor Single Mom (both articles)*

» "Target Education:" The speaker doesn't give the title for the articles, but the one about the teacher who talks to and about Matthew is one; *The Velvet Rut (drama)* is another

- Third click: Remind students that, just like in Interp *(HI/DI/Duo)*, characterization is important in POI. They may remember from Lesson 1 that it is one of the areas they are judged in each round. They need to ensure their thread piece, at the very least, has at least one strong character they can use to make the POI itself meaningful and impactful for the audience.

- Fourth click: This is a "self-check" for students. As stated before, they need to constantly go back to check that they are addressing the core of their POI—the theme and the argument they have chosen.

7. Slide 7: This slide addresses finding other literature that will be woven into the thread piece. Students don't necessarily need to understand what it means to "weave" the pieces together now; they need to focus on finding literature that will fit their theme and fits into a different genre than their thread piece. So, if their thread piece is prose, they need to find poetry and/or drama to supplement that; if their thread piece is poetry, they need to find prose and/or drama to supplement that. As needed, define "anthology." If possible, show them a couple of examples in book form. Students are often surprised to find that their ELA class textbooks *(not the individual story books)* are anthologies, and quite useful for POI!

    - If students have access to computers, show them the information on the link listed on the slide. **The NSDA's site** has a plethora of clickable links that are extremely useful to students when they begin looking online for literature. A tip: if the title is "weird" *(like Toasted Cheese)*, it's likely a poetry site.

    - Allow students time to look around a bit online for literature using the link provided on Slide 7. If you have access to Google Classroom, the link can be added as Material to ease student access.

    - If students begin going online to find literature, it is strongly encouraged that students either copy/paste OR print anything they find that they want to use; too often, they don't do this, and then "the perfect poem" is lost.

8. Slide 8: This slide offers tips for finding literature in a more "broad stroke" fashion that may be helpful for some students. You may wish to give a copy of this slide to students, or have them copy down the information explaining the definition and examples for each type of literature.

9. If you want students to go to the school library, be sure that the reservation has been made for the next class period. Allow an entire class period for students to look for literature in the library. If you want students to find printed literature, even if it's just one piece, it is a good idea to give the librarian a heads up so that they can pull poetry books, or at least show students where that portion of the library is located.

> **NOTE:** Students may feel overwhelmed or lost as they begin to explore literature. While construction of a POI can feel like playing in a sandbox the size of Texas, remind students to keep coming back to the core of their POI: their rough draft theme statement (which should include their chosen theme and the argument or issue they want to address). You will want to allow at least two days for initially finding and choosing literature. Although students may not find everything they want in two days, they should be able to find their thread piece and at least two other pieces of literature (usually poems) that fit their chosen theme. Students will need to have two or three pieces of literature before moving on to the next lesson. Their pieces need to be turned in to you so you can copy them by the start of Lesson 4, Day Three.

> **HOMEWORK:** *Read Unit 7 of the **Interpretation of Literature Textbook** by the start of day 2 of Lesson 4.*

CLOSURE   *5 minutes*

Play a Review Game. This could be done with individuals giving answers or in teams. Decide if you want to give a prize*(s)* or if "bragging rights" are the prize. You can also break the questions up over all of your literature selection days. Suggested questions:

▶ In orally citing your factual sources for POI, you need to have….? *(name of publication and name of author)*

▶ What genre do factual sources fall into? *(prose)*

▶ How are factual sources like newspapers, magazines, and journals sometimes separated? *(articles)*

▶ Define a thread piece. *(a story that runs through the entire POI and acts as the "backbone" for your POI)*

▶ What are the two most important things in choosing your literature? *(something you've already read and something that has interesting characters)*

▶ What is another consideration in choosing all your literature? *(it must address your chosen theme or argument)*

▶ Give an example of literature that is **not** allowed. *(YouTube videos, movies, TV shows, recordings of plays without the script – not the transcript)*

▶ Where can you find appropriate literature? *(internet, links from the NSDA, home library, school library, public library, youth librarian at public library, newspaper, magazine articles, anthologies, ELA textbook)*

▶ True or False: you can write a story, poem, or factual report yourself and use it in your POI. *(false)*

▶ How long is the maximum for a POI performance? *(10 minutes with a 30-second grace period)*

▶ How many genres of literature must be included in your POI? *(two)*

▶ What are the three genres of literature? *(prose, poetry, drama)*

▶ Give a theme and a theme statement that includes that theme *(answers will vary, but hopefully, you'll hear a few that your students plan to use!)*

▶ What are the three things that "make up" a POI *(from Day One)*? *(programming, characterization, blocking)*

▶ Define "programming" *(from Day One). (the process of piecing together different types of literature into one cohesive performance)*

▶ Define "characterization" *(from Day One). (reveals the personality of the character through line delivery, vocal, and facial expression, and varying levels of levity and intensity)*

▶ Define "blocking" *(from Day One). (the movements a performer makes to convey space, emotion, and action.)*

▶ True or false: you use a prop in POI. *(true)*

▶ What is the name of the prop in POI? *(black book)*

▶ Give an example of one way to use the black book. *(answers will vary)*

DAYS TWO AND THREE

Continue research.

EVALUATE POI SPEECH VIDEO 2

As you watch, take down a few notes on what you hear and observe in the speech.
Use the outline below to guide your notes.

▶ **Title:**

▶ **Which genres were used?** *(circle the genres you heard)*

> PROSE POETRY DRAMA

▶ **How many of each genre were used?**

> PROSE:_____ POETRY:_____ DRAMA:_____

▶ **Could you tell if the genres were well-balanced?** *(Remember: that doesn't mean each piece of literature...)*

▶ **What theme or argument was used?** *(In other words, what was the point of the POI?)*

▶ **Did all the pieces of literature fit that theme or argument?**

▶ **How does the POI title hint at and/or support the theme or argument?**

▶ **How did the student use their chosen literature to highlight and support their theme or argument?**

▶ **How could you tell when the student changed from one piece of literature to a different piece of literature?**

▶ **How was the black book used as a prop?**

EVALUATE POI SPEECH VIDEO 2 - KEY

As you watch, take down a few notes on what you hear and observe in the speech.
Use the outline below to guide your notes.

▶ **Title:** *"Target Education"*

▶ **Which genres were used?** *(circle the genres you heard)*

PROSE   POETRY   DRAMA

▶ **How many of each genre were used?** *(if desired, split the class into groups to listen for each genre and count them, then share out after the video)*

PROSE:__*4*___   POETRY:__*2*___   DRAMA:__*1*___

(remind them, as needed, that articles are considered prose; while the student doesn't give the titles of the articles used, the sources where articles were found are given)

▶ **Could you tell if the genres were well-balanced?** *(Remember: that doesn't mean each piece of literature...)*

Answers will vary, particularly since students don't have the actual pieces in front of them. But they can use the characterization to decide if some characters were used more than others, and if the words seemed to fit into prose, poetry, or drama.

▶ **What theme or argument was used?** *(In other words, what was the point of the POI?)*

Combatting the idea that "arming teachers is the solution to violence in schools," stating that what teachers need instead are tools to help students who are struggling with poor performance and mental illness.

▶ **Did all the pieces of literature fit that theme or argument?**

Students should say yes, since all of the literature dealt with guns and school violence from the teacher perspective.

▶ **How does the POI title hint at and/or support the theme or argument?**

The title is a play on words: education itself is being targeted by those who perpetrate school shootings as well as those who want to arm teachers, while the idea of a target is used in shooting practice. Putting these two ideas together in the title hints at the idea that this POI will be about guns and schools.

► **How did the student use their chosen literature to highlight and support their theme or argument?**

Each piece gives an example of a teacher dealing with guns and being armed in school. Some of them feel uncomfortable about having or needing a gun; some joke about it. In one instance, "an older man" gives the impression that only when there are three teachers with guns will schools truly be safe, using humor to lighten a very heavy topic. The thread piece of the teacher dealing with Matthew is especially pertinent to the argument, as the teacher has a difficult time even facing the first day of school "after what happened with Matthew," which we see at the climax and falling action of the POI. No matter the tone or content of any one piece of literature, all pieces support the theme's argument that arming teachers isn't a good idea.

► **How could you tell when the student changed from one piece of literature to a different piece of literature?**

In some cases, the student simply changes body posture and voice to show a change in character, and thus, a change in the literature. In some cases, the student made a "sst-sst" sound or lengthened the final sound in the last word of one piece leading into the next piece in order to indicate a transition from one piece of literature (and character) to another.

► **How was the black book used as a prop?**

A few examples:

- *as a gun (several times)*
- *as the news desk*
- *as the arm of a chair*
- *as a gun case*
- *as a target at a shooting range*
- *as a certificate*

TONGUE TWISTERS

▶ Pat's Pop Shop

▶ Sister Susie's sewing shirts for soldiers.

▶ She sells seashells by the seashore.

▶ One blue bear blew big blue bubbles while the other blue bear blew black.

▶ One slimy slug slid up the slide while the other slimy slug slid down.

▶ One purple porpoise pushed up the pole while the other purple porpoise pushed down.

▶ One black bug bled blue-black blood while the other black bug bled blue.

▶ Peter Piper picked a peck of pickled peppers. A peck of pickled peppers
Peter Piper picked. If Peter Piper picked a peck of pickled peppers,
where's the peck of pickled peppers Peter Piper picked?

▶ Theophilus Thistle the thistle sifter sifted a sieve of unsifted thistles. If Theophilus
Thistle the thistle sifter sifted a sieve of unsifted thistles, where is the sieve
of unsifted thistles that Theophilus Thistle the thistle sifter sifted?

▶ Betty Botter bought some butter. "But," she said, "this butter's bitter. If I put it in my
batter it will make my batter bitter. But a bit of better butter will make my batter
better." So, she bought a bit of butter, better than the bitter butter, that made her
bitter batter better. So, 'twas better that Betty Botter bought a bit of better butter.

RESEARCH IN ORATORY: Source Evaluation

*This guide offers tips for evaluating research in **Original Oratory**. All of these concepts contribute to a well-researched oration and provide a foundation for students to create strong arguments and persuasive speeches. While this guide is by no means exhaustive, it should provide you with the tools necessary to make informed decisions about the research you include in your Oratory. This guide focuses primarily on methods of evaluation, types of sources, and some notes on how to begin and maintain the research process throughout the year.*

Date

Is the article published recently? There is no magic number when determining whether sources are recent and the information is current. A good rule of thumb is to make sure all *periodical articles* (e.g., newspapers, magazines, online publications) have been published within a calendar year of the tournament in which you will be competing. For sources like academic peer reviewed *journals or books*, there is more flexibility, but try and stay within the past two years. **Having sources that are current and topical help improve your credibility by showing the audience your topic is a problem we are faced with right now.**

Credibility

All of your sources should come from a reputable place. If you are unsure about the credibility of a source, ask yourself these questions: Who wrote this article? Is that person a trustworthy spokesperson for this topic? Where was this published? Is that source credible, fair, and rigorous when selecting works to publish? How well is this information presented? Does the site contain grammatical mistakes, bad formatting, or inaccurate information? The end goal is to make sure all of your sources could withstand scrutiny if a judge or audience member read through all of the sources you cite within the speech. Don't be afraid to be critical! The more rigorous you are when evaluating sources during the writing process, the better your speech will be!

Primary/Secondary

A *primary source* is evidence presented by an author or speaker with intimate knowledge of the content. So, the psychologist publishing the findings of a recent experiment of theirs is a primary source. The interview with a survivor of a recent natural disaster is also a primary source, since they have first-hand experience and are credible based upon that. Conversely, a *secondary source* is information that is gathered from primary sources. To continue the example from above, the newspaper reporting on the findings of a psychological study is a secondary source because they did not conduct the experiment themselves. **Both types of sources have merit, and you will likely use both in your speech.** However, if the opportunity presents itself to track down a primary source, it would benefit you to find it. As opposed to settling for a write-up from a big national newspaper on a recent opinion poll, find the organization that did the poll and look at the results in greater depth. In this way, you can use the source to greater effect in your own speech.

RESEARCH IN ORATORY: Source Evaluation

Hard Evidence

This type of source provides an immediate and tangible result. A Presidential election poll is an example of *hard evidence* because the claims are backed up with data. This type of evidence is necessary when you are making claims in your speech that need tangible support. If, for instance, you are arguing that your problem is affecting a large number of people, the most effective way to support that is with a statistic.

Anecdotes

In contrast, an *anecdotal source* focuses on a narrative to convey an argument. A memoir is often a series of anecdotes or stories that help explain a person's life in the confines of a book. Anecdotes are a necessary and important component of Oratory! **They are often used to make your arguments relatable.** The audience may not be able to remember exact figures or statistics, but they will likely remember the story you told.

Pathos/Logos/Ethos

Each of these terms refer to **different types of arguments**, which are defined in greater detail below. You may encounter a source that uses all three to great effect; however, you will often find sources that focus on one or two aspects, rather than all three. Finding a balance among these three types of arguments will enable you to appeal to a larger audience. Inevitably, some people who listen to your speech will be affected most by strong argumentation, while others may prefer arguments based upon emotion. In order to appeal to both parties at the same time, focus on crafting a speech that employs both.

Pathos is in reference to arguments based upon **emotion**. If you find a source that is a narrative of a refugee, for example, that source is centered around pathos. The author relies upon appealing to the audience's emotion to persuade. Typically, these sources are strongest when used at parts of your speech where the audience is likely to be most affected. For instance, including a powerful anecdote toward the end of your second point is a great strategy to make the audience want to listen to solutions. If you can prove that your topic has a real emotional impact on people, that will lead to an interest in solving the problem you are discussing to prevent further emotional harm.

Logos is an argument based upon **logical appeals**. Sources centered around statistical probability, or in-depth argumentation, employ the use of logos. This type of argument is necessary in your oration as it establishes credibility in unique ways. Having a source that describes the scope of your problem (e.g., how many people this affects) is a fantastic way to establish significance. In that spirit, a logos-focused source is often included in the introduction during what is called a significance statement. Demonstrating the size and scope of the problem induces a sense of urgency to your speech, compelling the audience to listen.

Ethos is an appeal rooted in the **credibility of the author**. A lawyer who publishes work on a recent judicial decision has the ethos necessary to make those arguments. That same lawyer blogging about the local restaurant scene is inherently less credible. In the context of Oratory, try to find sources that contribute to your own personal ethos. If you are speaking on a topic that focuses primarily on a cultural phenomenon, find sources created by individuals who are credible within that realm. Finally, writing a speech that is well-researched increases your own ethos, because you are demonstrating you have done the work necessary to present credible ideas.

Beginning Research

There are two basic approaches to research in Oratory, both of which are completely valid and worthwhile; it's just a matter of personal preference.

Some students prefer to decide on a topic, begin outlining, and search for sources that support their claims. **This style of research focuses on finding sources that accomplish very specific goals within a speech.** If you know you need a piece of hard evidence in your first main point, that narrows the parameters of your search. When employing this style,

remember to remain flexible. If you want to make an argument, but can not find sources to support it, be willing to adapt to a new argument.

The other style predominantly used puts research ahead of the topic. Instead of researching with a set goal in mind and searching for specific pieces of a puzzle, **this style relies upon casting a wide net and accumulating as much research as you can find.** For example, if you are interested in technology but don't have a specific topic in mind, begin searching for as much information as you can find. Along the way, when you read a very interesting article on a specific subject, narrow the search to see what others are saying about that topic. As you continue to narrow down your interest into something specific enough that it can be covered in 10 minutes, you have a potential Oratory topic!

As a general note, **keep track of all of your research throughout the year.** Even if a source doesn't make it into the first draft of your speech, that doesn't mean you won't include it by the end of the year. Having one place to find all of that information is immensely helpful. The simplest method is to create a *Word* or *Google document* with links to sources found online and notes to help you track down paper sources.

Research Throughout the Year

Your speech will evolve throughout the year, and your research should evolve with it. **Create a schedule with realistic expectations for updating research.** If you set a goal of reviewing your research a couple of times a semester, it's easy to maintain a well-researched Oratory. When evaluating, pay attention to the direction of your arguments. For example, if you are switching up the argument in a main point, examine your old sources to see if they still fit the new argument. Look at the publication dates. The article you found over the summer may not be current anymore, so try to replace it with something newer.

To make things easier, set up *Google Alerts* to trigger throughout the year. Pay attention to the search terms that have given you the most results, and sign up to be emailed the top articles about that subject every month. This will make it easier to update sources when you need to, since some of the research will already have been done for you!

Examples of Potential Sources

The following list of sources may serve as a reference point for beginning orators. This list is not exhaustive, nor is it guaranteed that everything on these sites is credible. Some are known for being biased toward one political party, as an example. Others are databases that have a subscription fee for users, so check to see what your school or local library offers. As an Association member, don't forget you can log in to access the online database, *HeinOnline*. As a guide, the following sources are generally credible, interesting, and thought-provoking.

- *Al Jazeera*
- *The Atlanta Journal-Constitution*
- *The Atlantic*
- *The Boston Globe*
- *Businessweek*
- *CNN*
- *Der Spiegel*
- *EbscoHost*
- *Gallup*
- *The Guardian*
- *Harpers*
- *HeinOnline*
- *LexisNexis*
- *The Los Angeles Times*
- *MSNBC*
- *National Public Radio*
- *The New Yorker*
- *New York Review of Books*
- *The New York Times*
- *The New York Times Magazine*
- *Pew Research Center*
- *Politico*
- *ProPublica*
- *Psychology Today*
- *Ted Talks*
- *Texas Monthly*
- *The Wall Street Journal*
- *The Washington Post*
- *Wired*

Learn More!

The **National Speech & Debate Association** is the leading provider of competitive and educational resources to aid students and coaches as they explore our competitive events. Take advantage of the amazing benefits of being a member by using our resources to help you advance yourself in competitive speech and debate activities. Visit *www.speechanddebate.org* for more information.

LESSON 4: **CUT AND WEAVE YOUR LITERATURE**

TOPIC:

How to Cut and Weave Chosen Literature for POI

....

Essential Question + Objectives

How do you piece literature selections together into a cohesive, compelling whole?

1. Students will be able to create a story arc using their literature.

2. Students will be able to identify which plot points and material are relevant to their story.

3. Students will be able to explain the difference between a thread piece and a popcorn piece.

MATERIALS/RESOURCES:

- NSDA Videos *(preview for appropriateness)*:
  » "**Blood Sugar**" from the 2019 final round. *(The link takes you to all the videos for that year; select the sixth dot for this video.)*
  » "**UnNamed**" from the 2021 final round. *(The link takes you to all the videos for that year; select the first dot for this video.)*

- Access to Google Slideshow **POI Creation: Cut and Weave Your Literature**, computer, and projector. If these are unavailable, you can print the slideshow.

- Literature students have found for their POI

- Copy machine OR scanner

- Sticky notes

- Individual student devices

- Scissors and glue

- Blank paper *(any kind)*, three to five sheets per small group

- **Typed and Formatted POI Assignment**, if you have access to individual students computers

- **MLA Citation Assignment**, if you have access to individual student computers

- Handouts – one per student except where indicated:
  » Evaluate POI Speech Video 3 *(included)*
  » **Cutting and Weaving Practice Literature** *(included)* – one per small group; copy each piece of literature *(there are five)* one-sided on a different color of paper for each piece of literature
  » **Plot Pyramid** *(included)* – make multiple copies of this page so that students can create the story arc for each of their pieces of literature

- Yunseo Kim's **sample POI speech** and **works cited**.

- **Interpretation textbook**

START HERE: **TEACHING**
MIDDLE SCHOOL
PROGRAM ORAL INTERP

Insight:

Students will review what they learned in the Interp unit about cutting their literature *(which also includes a review of Dramatic Structure, aka Story Arc/plot pyramid)*, and what they learned from the PA unit about language pitfalls. They will extend those lessons by taking their cut literature and weaving it to create their POI.

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

THREE+ DAY LESSON

DAY ONE

HOOK   *5-10 minutes*

Open by showing another *POI video*. Give students the Evaluate POI Speech Video 3 handout *(included)* and have them use it as they watch the video. Allow time for observations and questions after the video. The goal is to have students focus on how the literature was cut, how the audience knows when the student transitions from one piece to another, and how well balanced the overall program is in terms of literature choice and use.

Remind students that what differentiates POI from other events is the weaving together of multiple pieces of literature. They have seen examples of how three students have done that in three videos now. Today, they will learn how to cut and weave, then practice cutting and weaving before beginning to cut and weave their chosen literature tomorrow.

BODY   *30-40 minutes*

1. Open the *Google Slideshow*. Slide 2 will be shown at the start of each lesson so that students can see what has been reviewed from the list given in yesterday's lesson. Today, there are check marks beside the first and third bullets under what was learned in Interp, and the first bullet under PA since they have now reviewed all those concepts. Use this as a reminder that we are reviewing all of these before this unit is completed.

2. Slide 3: These are the two lessons from previous units students should remember. Begin with "From Interp": see if students can answer the questions, then select "check" to move to Slide 4 for the answer.

3. Slide 4: Remind students that each of these parts must be present in the overall POI, and that is most easily accomplished through their thread piece*(s)*. Their POI needs to use story to advance an argument—to make an argument for the Theme Statement they have written. In cutting for POI, they should begin with their thread piece*(s)* and find the parts of the story that fit into each part of the Dramatic Structure. *(Students who have completed an Interp will be very familiar with cutting.)* Go over the "just like in HI/DI/Duo, take out" boxes as a review.

4. Slide 5: This is the next step, and the one with which students most often struggle.

- Explain the new vocabulary: Popcorn Piece. These are pieces of literature that are fun or powerful or dynamic or otherwise interesting. While the Thread Piece is the "main meal" of the POI, Popcorn Pieces are "little snacks" in the program. Popcorn Pieces do not have to be resolved *(like a Thread Piece usually does)*, although they may resolve themselves in a quick way. A couple of examples:

  » In "Keep Going," the piece that includes the student and older Richard is only used in two places, the Teaser and the Rising Action. Although there is a certain degree of resolution for Richard's story, the resolution isn't completely satisfactory since he is left feeling shame when we see him last. *(The main Thread PIece is the "Keep Going" piece with the child telling Mama to keep going, but some may also consider the piece with the woman who thinks she's better than those on food stamps being either a Thread Piece or a Popcorn Piece. It's hard to tell if the woman who is washing dishes at the start is the same character as the waitress and the woman talking to her son and later getting angry at her circumstances, but if it is supposed to be the same character, this could also be considered a Thread Piece.)*

  » In "Target Education," when the one character talks about the only way to take out a bad teacher with a gun is with a good teacher with a gun, and then goes on to say that ideally, there would be a third teacher, too. This is the only time this character is seen. The same could be said of the piece used just before this with the news reporter. One other example is the teacher who is upset with Alex Gomez and dangles their keys over the gun case. This character is only seen in that one scene. *(The main Thread Piece is the story of the teacher and Matthew, but an argument could be made that the piece using Pam as a character is also a minor Thread Piece.)*

  » In "Blood Sugar," Willie Wonka is only seen in the Teaser and the Rising Action, and even then, it's very brief. The woman with the Krispy Kreme donuts is also only seen twice, once in the Teaser, and once in the Rising Action. Although the slave in the sugar fields is seen three times, in the Teaser, the Rising Action, and the Climax, the appearances are very brief. Finally, the character who talks about the data and points at charts is only seen twice, once at just about the Climax and once in the Falling Action. All of these pieces work as glue to tie the parts of the two Thread Pieces together *(there are two characters who are present-day, one with diabetes, and one without;*

one says her mom died at 41, the other talks about taking her mom's blood to check her sugar).

> **NOTE:** You may also want to talk about how this performer chooses to use Willie Wonka. Since the title of the *book* is given as the source, ask students if the performer remained true to the author's intent in portraying Willie Wonka (usually, at least one or two students have read Roald Dahl's book *Willie Wonka and the Chocolate Factory)*. Consider how Wonka says, "Here Negro's plow; here Negro's ho'" and later, "You get some sugar, you get some sugar, everybody gets some sugar!" as an allusion to Oprah Winfrey.

5. Slide 6: This diagram gives students ideas about how to weave the other literature into their POI once they have the dramatic structure completed for their thread piece. You may decide to print copies of this slide to give to students as an aid in their own POI creation. They often like to know about how long each part of the dramatic structure should be. Go over the slide with students, answering any questions.

6. Slide 7: Now, it's time to review the PA lesson on Language Pitfalls. See if students can name any or all of these *(if they have created a PA speech; if they haven't, go to the next slide)*. Click "check" to go to the next slide.

7. Slide 8: The list of Language Pitfalls is on the left of the screen. If students are not already familiar with these, pause to run through them using *this slideshow*. Remind students that while these were things to avoid in their PA speech, they are things that can be highlighted in their POI to help make their point. Ask them the question in the bottom right of the screen. A few examples from the suggested videos—see if they can remember more:

   • "Keep Going": the woman who alludes to poor people being like stray animals *(her tone carries the connotation that they are both disgusting and not to be trusted)*, the woman who is standing behind "this oversized person" *(euphemism)* in the checkout lane.

   • "Target Education": the part where the student talks about the only way to stop a "bad teacher with a gun" and even goes so far as to say there should be a third teacher with a gun *(the tone carries the dual connotation of one being silly and a bit stupid to want to have more people with guns in schools)*.

   • "Blood Sugar": the part where the customer learns that Krispy Kreme used to be called Krispy Kreme Kroissants *(connotation that Krispy Kreme is indeed part of the KKK)*.

8. Slide 9: The student *POI* by Yunseo Kim is linked in the slideshow.

   • Be sure to point out to students how Yunseo chose to delineate both the different pieces of literature *(highlighting them)* and the parts of the actual POI *(Teaser, etc.)*. This made it easy for her to know which piece of literature was which so that she could keep

her characterizations consistent throughout the POI, and it allowed her to double-check that she had all the parts of the POI and the Dramatic Structure. They will want to use these same ideas *(color-coding and labeling)* in their POI creation.

CLOSURE   *5 minutes*

This has been an information heavy lesson. Take time to allow students to express any concerns, questions, or comments they have. Then, use any that need to be further addressed to inform the start of tomorrow's lesson *(if they are not completely addressed today)*. Reassure students that the activity they will do tomorrow should make the entire process much clearer.

DAY ONE HOMEWORK: *Remind students of the previously assigned homework to read unit 7 in the* **Interpretation textbook***, paying special attention to pages 87-96.*

DAY TWO

HOOK   *5-10 minutes*

1. Briefly review:

    - Theme and its importance in POI

    - Dramatic Structure, both in the Thread Piece and in the POI as a whole *(general cutting and weaving)*

    - Language Pitfalls and how they are effectively used in POI

    - Any questions or concerns you weren't able to get to at the end of yesterday's lesson

2. Reassure students that you hope today's lesson will make this all a lot clearer if they are feeling lost about how to cut and weave! Remind them that they are creating their ***own*** script using the literature they've collected.

BODY   *30-40 minutes*

1. Slide 10: Select the picture on the slide to cause the sample POI to open larger on the screen. Students were introduced to this material when they read unit 7 for homework. Use the following questions as a refresher.

    - What should be included in the teaser? *(lays the groundwork for the argument or theme of the program; previews the theme and mood of the selections, introduces characters from different genres).*

START HERE: **TEACHING**
MIDDLE SCHOOL
PROGRAM ORAL INTERP

- Watch the *2021 final round performance "UnNamed"*, pausing after the introduction. Ask students:
  » What is the theme? *(There is less support for Black female victims of police violence than their male counterparts.)* How do they know? *(When the speaker states, "Amid all the rallying and protesting, Black women's names, like a magic trick, ultimately disappear.")*
  » How does the student in this example use the teaser to introduce the theme? *(By weaving together the traffic stop and the magician preparing the audience for their act, they prepare the audience for a program that will connect stage magic with police interactions.)*

- Ask students for an explanation of an **affected character** *(literature that reveals the experience of someone closely impacted by the issue you are exploring.)*

- Play the rest of the performance, instructing students to identify the affected character, popcorn piece, thread piece, and to watch for how and when the student physically turns the pages in their black book. At the conclusion pull up the weaving example linked on slide 10.
  » Which piece is the thread piece? *(Now You See Me)*
  » Which selection appears more frequently? *(Now You See Me, highlighted in green, appears 6 times)*
  » Does using this piece as the Thread Piece means it's taking up the most speaking time or if it is just referred back to the most? Would it matter if it was one or the other? Why?
  » What is the popcorn piece? *("Dear White America")*. What is its purpose? *(To overtly link the thematic motif of magic to the murder of Black women.)*
  » What is the affected character? *(The Interrogation of Sandra Bland which describes the police stop of Sandra Bland)*
  » What examples of affected characters can students recall from other performances they've watched? (The teacher who talks about Matthew in "Target Education": he changes from loving the first day of school to not loving it, and takes us through why that change occurs. He is also the one who helps the audience understand why some teachers have a problem with being armed in school. In "Blood Sugar", we also see this in the character who understands at the end of the POI that she is in better health than her mom was when she died, and so she has made changes to create a break from the addiction to sugar slavery.
  » How, when, and why does the performer use page turns?
    – In the teaser, to transition from the magician to the News Headline About Breonna Taylor, then over to "If Gentrification was a Broom." Used to indicate

shifts in literature, making distinct characters and pieces clear from their first introductions. *(contrasting)*

- To transition into the introduction, to mark a change in tone and purpose.
- To transition smoothly between characters using repetitive words for flow "smell it" to "it's" *(textual)*

NOTE: You will want to determine if there is time to begin the next part of the lesson before jumping in.

2. Slide 11: Read the instructions on the screen. Put students in small groups and give them the Cutting and Weaving Practice Literature handout *(included)*.

3. Give students time to work together, reading the three pieces, deciding what their theme will be and which one piece of literature will be their thread piece, and then allowing them to cut and paste the parts they want to use onto the blank paper. *This may take more than the remainder of the period. You will want to determine whether students will need to complete the Group POI today, or have additional time to work on and complete it in the next class period. If you feel students will need more time, the next steps (4 and 5) should be done in the following class period before jumping into the instruction for Day Three.*

4. Once students finish their cutting and weaving, give time for practice, and then allow each group to present their POI. Comment on anything students do that fulfills the POI requirements they have learned so far. Also make note *(or allow students to make note)* of the similarities and differences between the POIs: all groups had the same literature, but not all of them likely chose to use the same theme, parts of the literature, or how to weave the parts together. Emphasize that they all "made their mark" through their unique programs. Hopefully, this will also remind them of the collages they created in Lesson 1: all were given the same basic materials, but they used those to create something unique.

5. Slide 12 can be used today or tomorrow. You will want to gauge the time to decide whether to show this slide today or tomorrow. The instructions on how to use Slide 12 are part of day three.

CLOSURE   *5 minutes*

1. Have students post their completed POIs on the wall of the classroom.

2. Give time to clean up all materials *(glue, paper scraps, scissors)*.

DAY THREE

HOOK   5-10 minutes

Utilize another tongue twister today, but be sure to choose a longer one. Have students move around and see who can add in the silliest motions to create a bit of pizzazz to their rendition! This is a great warm-up before students begin working on the cutting and weaving of their own POI today.

BODY   30-40 minutes

1. Slide 13: This slide is written assuming you have Google Classroom access, or at least devices for students. If you don't, have students do literal cutting and pasting of the copies you make, just as they did on the Group POI.

   • Go over the expectations for the assignments. The words "assignment" and "MLA Citations" are linked in the slide to the actual assignments you can give if you have access to Google Classroom. Be sure to emphasize Step 6 if your students are using Google Classroom.

   • Modify as needed if students do not have access to computers. In that case, students will need to keep track of the cut pages as they cut out parts and not throw things away until they are sure they are finished with the piece of literature as a whole; you may want to consider copying the student literature on different colors of paper, or having students highlight the parts they use from each piece *before* they cut out anything.

2. Give the remainder of the period for students to work on cutting and weaving, and encouraging them to begin thinking about their page turns as they do. Check in throughout the remainder of the period and the next several days to ensure students are on target, helping out as needed.

> **NOTE:** The cutting and weaving of the POI needs to be at least half-way completed before moving on to the next lesson. Take several days to allow students to get their POIs cut and woven before moving on. The next lesson is on how to write the Introduction; while students don't have to have the POI complete for that lesson, they do need a good grasp on their overall POI before moving into that lesson.

CLOSURE   *5 minutes*

1. Be sure students leave any new books that need to have pages copied in the classroom. Ensure that student names and book page numbers are clearly listed on the sticky note on the front of the book*(s)*.

2. If students were unable to get the pages chosen, tell them to get that done as homework. The physical cutting and weaving, whether with paper, scissors, and glue or a computer, cannot happen until they have chosen the parts they want to use and those have been copied.

3. If page choosing is homework, consider how you will have those students work in the next class period:

   • are you able to copy the pages while the class works?

   • is there another teacher who would copy during your class period, possibly in exchange for a similar task from you in your prep?

   • is there a student copier that one or two trustworthy students could use to copy pages for all students who have to do this for homework?

   • will you want those who do page choosing as homework to type in or write out the parts they want during the next class period, and then you make copies of whatever they don't type in/write out after the next class period?

NATIONAL SPEECH & DEBATE ASSOCIATION

EVALUATE POI SPEECH VIDEO 3

As you watch, take down a few notes on what you hear and observe in the speech.
Use the outline below to guide your notes.

▶ **Title:**

▶ **Which genres were used?** *(circle the genres you heard)*

    PROSE   POETRY   DRAMA

▶ **What theme or argument was used?** *(In other words, what was the point of the POI?)*

▶ **How were the pieces of literature appropriate for the theme or argument:**

- **individually?**

- **as a whole (as a component of the entire POI)?**

▶ **How does the title hint at and/or support the theme or argument?**

▶ **Which piece or pieces acted as the thread piece(s)?**

▶ **Did the thread piece(s) give a clear story arc? Why?**

▶ **How did the student make it clear that different pieces of literature were being used?**

▶ **How was the black book used as a prop?**

EVALUATE POI SPEECH VIDEO 3 - **KEY**

As you watch, take down a few notes on what you hear and observe in the speech.
Use the outline below to guide your notes.

▶ **Title:** *"Blood Sugar"*

▶ **Which genres were used?** *(circle the genres you heard)*

(PROSE)   (POETRY)   (DRAMA)

▶ **What theme or argument was used?** *(In other words, what was the point of the POI?)*
That African Americans have a higher risk of diabetes, and it is tied to their history in slavery on sugar plantations.

▶ **How were the pieces of literature appropriate for the theme or argument:**

• **individually?**

Each piece addressed the idea of sugar and how it impacts Black people, particularly those with diabetes.

• **as a whole (as a component of the entire POI)?**

Each piece of literature built upon the previous one, helping to create and maintain the overall story arc and theme of the POI.

▶ **How does the title hint at and/or support the theme or argument?**

The student uses the title as a play on words: "blood sugar" points directly to diabetes, but it also points metaphorically to the blood of slaves on sugar plantations, and the sugar in the blood of African Americans (as stated in the Introduction).

▶ **Which piece or pieces acted as the thread piece(s)?**

There are two: the woman who takes her blood in the Teaser (whom we see throughout) and the woman who talks about her mother dying at 41. It is hard to tell that these are two pieces, and the only way to know they are two pieces is because one character talks about her mom dying when she (the mom) was 41, while the other character talks about not wanting to take her mother's blood sugar when her mom asks.

▶ **Did the thread piece(s) give a clear story arc? Why?**

Students should say yes if they include both Thread Pieces, and be able to enumerate the following for the "why":

- *Exposition: the woman taking her blood gives a visual of what the overall POI is about, as well as talking about how diabetes runs in her family and her neighborhood. She mentions that her mom died at 41, and how that didn't change her own behavior toward sugar.*

- *Rising Action: the woman who talks about how diabetes is part of her lineage, and references how sugar is a chain of glucose (this is apparently the second character, but the character is very similar to the one seen in the Exposition)*

- *Climax: the woman being asked to take her mom's blood sugar, then talking about the rest of her family and how their bodies are being physically impacted by diabetes (the second character again, since the mom is alive) – the character is angry and afraid, practically yelling here*

- *Falling Action: repetition of the glucose chain from the same woman, and how she's been living this way*

- *Resolution: has passed the age her mom was when she died (apparently the first character)*

Students should also be able to discern that the POI overall had a clear story arc:

- *Exposition: introducing the topic of sugar, how addicting it is/can be, and how it is connected to African Americans*

- *Rising Action: how people get addicted to sugar and how it impacts and enslaves Black people negatively*

- *Climax: linking genes in Black people and slavery to diabetes*

- *Falling Action: questioning the reasons for the slavery to diabetes*

- *Resolution: Black people can break the chains of slavery to sugar*

▶ **How did the student make it clear that different pieces of literature were being used?**

Changes in posture, voices, and facial expressions showed that the student was different characters, and thus, portraying different pieces of literature.

▶ **How was the black book used as a prop?**

a few examples:

- *as a plow/hoe*

- *as a box of donuts*

- *as a KKK hood*

- *as a knife to hack through sugar cane*

- *as stirrer for pot of liquid sugar*

COMMERCIAL BREAK: ROAD-RUNNER, UNEASY

by Tim Seibles

If I didn't know better I'd say
the sun never moved ever,
that somebody just pasted it there
and left it,
but that's impossible.
After awhile you have to give up
those conspiracy theories.
I get the big picture.
I mean, how big can the picture be?
I actually think it's kind of funny —
that coyote always scheming,
always licking his skinny chops
and me, well, I am pure speed,
I don't mean to toot my own horn, but
Meep, meep.
I am the object of all
his hunger, the everything he needs —
talk about impossible,
talk about the grass is always greener...
I am the other side of the fence.
You've got to wonder, at least a little,
if this could be a set-up:
with all the running I do —
the desert, the canyons, the hillsides, the desert—
all this open road has got to
lead to somewhere else.
I mean, that's what freedom's all about, right?
Ending up where you want to be.
I used to think it was funny —
Roadrunner,
the coyote's after you
Roadrunner...
Now I'm mainly tired.
Not that you'd ever know.
I mean I can still make the horizon
in two shakes of a snake's tongue,
but it never gets easier out here,
alone with Mr. Big Teeth and his ACME supplies:
leg muscle vitamins, tiger traps,
instant tornado seeds.
C'mon! I'm no tiger.
And who's making all this stuff?

I can't help being a little uneasy.
I do one of my tricks,
a rock-scorching, razor turn at 600 miles an hour,
and he falls off the cliff,
the coyote —
he really falls:
I see the small explosion,
his body slamming into dry dirt
so far down in the canyon the river
looks like a crayon doodle.
That has to hurt, right?
Five seconds later, he's just up the highway
hoisting a huge anvil
above a little, yellow dish of bird feed —
like I don't see what's goin' on. C'mon!
You know how sometimes, even though you're
very serious about the things you do,
it seems like, secretly, there's a
big joke being played,
and you're part of what
someone else is laughing at —
only you can't prove it,
so you keep sweating and
believing in your career,
as if that makes the difference,
as if somehow playing along isn't really
playing along
as long as you're not sure what sort of fool
you're being turned into,
especially if you're giving it
one-hundred percent.
So, when I see dynamite tucked under the ACME road-runner
cupcakes,
as long as I don't wonder why my safety
isn't coming first in this situation,
as long as I don't think me and the coyote are actually working
for the same people,
as long as I eat and get away
I'm not really stupid, right?
I'm just fast.

MIDNIGHT: THE COYOTE, DOWN IN THE MOUTH

by Tim Seibles

I used to sleep so well
my mother could carry me
by the neck scruff
without waking me up.
Even the dark tasted good
with the quiet noise of family around me-
and sunrise simply meant
I could catch grasshoppers drunk on dew.
Of course,
I didn't know the road-runner then,
and whatever I wanted seemed
nearby and easy.
Now I close my eyes and he's there
in slow-motion technicolor,
all a'trot, his heart like a little tom-tom,
loud enough to be visible inside that boney chest.
Come morning it'll be the same,
but hotter-
a buzz of shins,
the road sizzling like a fuse.
Meep. Meep.
I used to believe what I did
mattered in some spectacular way,
as if a big audience sat somewhere
really watching,
really wondering,
how well I would do out here.
At first,
I thought it was only a matter of time.
I'd put on a bib,
pick up some silverware,
duck behind a cactus-
just to ham it up a little.
He was mine:
I figured a few near-misses
for sus-pense, then
chomp!
The good life.
Of course.
I've been after the road-runner for so long-
I can't tell if it's hunger, love,
or just plain stupidity.
Maybe that's what's so funny:
my life whittled down to a riot of
wild pursuits and
 slim chances
to grab something I don't even understand.
I mean, if I had his speed
I'd get out of here.
I'd be so gone even color couldn't catch me.
It's crazy - I've died lots of times
Lots. Blown-up.

Bowled over by boulders.
Run over by trucks.
Some days, when I'm a 1000 feet below the ledge and a
1000 more from impact,
I stop
and look up
at that pebble-headed feather-duster
and touch my chin.
Who keeps bringing me back?
How can I keep hitting the ground
and keep getting up with nothing
but another scheme?
It's got to end somewhere,
doesn't it? There's got to be some way to...
I don't even wanna be a coyote anymore,
Carniverist-sharpist-toothist.
It's not me-
it's like my appetite doesn't belong
in my belly,
like I'm hungry because
someone else wants to eat,
like I'm stuck in this story
no matter how bad I want to get out-
and me trying to get out of the story IS the story.
Nevermind.
Of course,
I think my life means something.
And, of course,
it does.
Otherwise, I'd be running around
all the time and there'd be no-
it would seem like my life had been -
I mean, who hasn't wondered, right?
But if this is not my life,
then what am I doing?
And who should I ask?
Honestly,
if you can just stand still for a minute
you start to see the whole show.
I mean- it's all perspective;
if you can step out of the action
long enough to catch your breath
you become your own
audience.
And, of course,
there you are,
a scrawny animal
starving in the middle of a desert,
squeezing your knife and fork.

THE THREE QUESTIONS

by Leo Tolstoy

It once occurred to a certain king that if he always knew the right time to begin everything; if he knew who were the right people to listen to, and whom to avoid; and, above all, if he always knew what was the most important thing to do, he would never fail in anything he might undertake. And this thought having occurred to him, he had it proclaimed throughout his kingdom that he would give a great reward to anyone who would teach him what was the right time for every action, and who were the most necessary people, and how he might know what was the most important thing to do.

And learned men came to the king, but they all answered his questions differently.

In reply to the first question, some said that to know the right time for every action, one must draw up in advance a table of days, months, and years, and must live strictly according to it. Only thus, said they, could everything be done at its proper time. Others declared that it was impossible to decide beforehand the right time for every action, but that, not letting oneself be absorbed in idle pastimes, one should always attend to all that was going on, and then do what was most needful. Others, again, said that however attentive the king might be to what was going on, it was impossible for one man to decide correctly the right time for every action, but that he should have a council of wise men who would help him to fix the proper time for everything. But then again others said there were some things which could not wait to be laid before a council, but about which one had at once to decide whether to undertake them or not. But in order to decide that, one must know beforehand what was going to happen. It is only magicians who know that; and, therefore, in order to know the right time for every action, one must consult magicians.

Equally various were the answers to the second question. Some said the people the king most needed were his councilors; others, the priests; others, the doctors; while some said the warriors were the most necessary.

To the third question, as to what was the most important occupation, some replied that the most important thing in the world was science. Others said it was skill in warfare; and others, again, that it was religious worship.

All the answers being different, the king agreed with none of them, and gave the reward to none. But still wishing to find the right answers to his questions, he decided to consult a hermit, widely renowned for his wisdom.

The hermit lived in a wood which he never quitted, and he received none but common folk. So the king put on simple clothes and, before reaching the hermit's cell, dismounted from his horse. Leaving his bodyguard behind, he went on alone.

When the king approached, the hermit was digging the ground in front of his hut. Seeing the king, he greeted him and went on digging. The hermit was frail and weak, and each time he stuck his spade into the ground and turned a little earth, he breathed heavily.

The king went up to him and said: "I have come to you, wise hermit, to ask you to answer three questions: How can I learn to do the right thing at the right time? Who are the people I most need, and to whom should I, therefore, pay more attention than to the rest? And, what affairs are the most important and need my first attention?" The hermit listened to the king, but answered nothing. He just spat on his hand and recommenced digging.

"You are tired," said the king, "let me take the spade and work awhile for you."

"Thanks!" said the hermit, and, giving the spade to the king, he sat down on the ground.

When he had dug two beds, the king stopped and repeated his questions. The hermit again gave no answer, but rose, stretched out his hand for the spade, and said: "Now rest awhile – and let me work a bit." But the king did not give him the spade, and continued to dig.

One hour passed, and another. The sun began to sink behind the trees, and the king at last stuck the spade into the ground, and said: "I came to you, wise man, for an answer to my questions. If you can give me none, tell me so, and I will return home."

"Here comes someone running," said the hermit. "Let us see who it is."

The king turned round and saw a bearded man come running out of the wood. The man held his hands pressed against his stomach, and blood was flowing from under them. When he reached the king, he fell fainting on the ground, moaning feebly. The king and the hermit unfastened the man's clothing. There was a large wound in his stomach. The king washed it as best he could, and bandaged it with his handkerchief and with a towel the hermit had. But the blood would not stop flowing, and the king again and again removed the bandage soaked with warm blood, and washed and re-bandaged the wound. When at last the blood ceased flowing, the man revived and asked for something to drink. The king brought fresh water and gave it to him. Meanwhile the sun had set, and it had become cool. So the king, with the hermit's help, carried the wounded man into the hut and laid him on the bed. Lying on the bed, the man closed his eyes and was quiet; but the king was so tired from his walk and from the work he had done that he crouched down on the threshold, and also fell asleep – so soundly that he slept all through the short summer night.

When he awoke in the morning, it was long before he could remember where he was, or who was the strange bearded man lying on the bed and gazing intently at him with shining eyes.

"Forgive me!" said the bearded man in a weak voice, when he saw that the king was awake and was looking at him.

"I do not know you, and have nothing to forgive you for," said the king.

"You do not know me, but I know you. I am that enemy of yours who swore to revenge himself on you, because you executed his brother and seized his property. I knew you had gone alone to see the hermit, and I resolved to kill you on your way back. But the day passed and you did not return. So I came out from my ambush to find you, and came upon your bodyguards, and they recognized me, and wounded me. I escaped from them, but should have bled to death had you not dressed my wound. I wished to kill you, and you have saved my life. Now, if I live, and if you wish it, I will serve you as your most faithful slave, and will bid my sons do the same. Forgive me!"

The king was very glad to have made peace with his enemy so easily, and to have gained him for a friend, and he not only forgave him, but said he would send his servants and his own physician to attend him, and promised to restore his property.

Having taken leave of the wounded man, the king went out into the porch and looked around for the hermit. Before going away he wished once more to beg an answer to the questions he had put. The hermit was outside, on his knees, sowing seeds in the beds that had been dug the day before. The king approached him and said, "For the last time, I pray you to answer my questions, wise man."

"You have already been answered!" said the hermit, still crouching on his thin legs, and looking up at the king, who stood before him.

"How answered? What do you mean?" asked the king.

"Do you not see?" replied the hermit. "If you had not pitied my weakness yesterday, and had not dug these beds for me, but had gone your way, that man would have attacked you, and you would have repented of not having stayed with me. So the most important time was when you were digging the beds; and I was the most important man; and to do me good was your most important business. Afterwards, when that man ran to us, the most important time was when you were attending to him, for if you had not bound up his wounds he would have died without having made peace with you. So he was the most important man, and what you did for him was your most important business. Remember then: there is only one time that is important – now! It is the most important time because it is the only time when we have any power. The most necessary person is the one with whom you are, for no man knows whether he will ever have dealings with anyone else: and the most important affair is to do that person good, because for that purpose alone was man sent into this life."

THE ANT & THE GRASSHOPPER

by Aesop

Once there lived an ant and a grasshopper in a grassy meadow.

All day long the ant would work hard, collecting grains of wheat from the farmer's field far away. She would hurry to the field every morning, as soon as it was light enough to see by, and toil back with a heavy grain of wheat balanced on her head. She would put the grain of wheat carefully away in her larder, and then hurry back to the field for another one. All day long she would work, without stop or rest, scurrying back and forth from the field, collecting the grains of wheat and storing them carefully in her larder.

The grasshopper would look at her and laugh. "Why do you work so hard, dear ant?" he would say. "Come, rest awhile, listen to my song. Summer is here, the days are long and bright. Why waste the sunshine in labor and toil?"

The ant would ignore him, and head bent, would just hurry to the field a little faster. This would make the grasshopper laugh even louder. "What a silly little ant you are!" he would call after her. "Come, come and dance with me! Forget about work! Enjoy the summer! Live a little!" And the grasshopper would hop away across the meadow, singing and dancing merrily.

Summer faded into autumn, and autumn turned into winter. The sun was hardly seen, and the days were short and gray, the nights long and dark. It became freezing cold, and snow began to fall.

The grasshopper didn't feel like singing any more. He was cold and hungry. He had nowhere to shelter from the snow, and nothing to eat. The meadow and the farmer's field were covered in snow, and there was no food to be had. "Oh what shall I do? Where shall I go?" wailed the grasshopper. Suddenly he remembered the ant. "Ah – I shall go to the ant and ask her for food and shelter!" declared the grasshopper, perking up. So off he went to the ant's house and knocked at her door.

"Hello ant!" he cried cheerfully. "Here I am, to sing for you, as I warm myself by your fire, while you get me some food from that larder of yours!"

The ant looked at the grasshopper and said, "All summer long I worked hard while you made fun of me, and sang and danced. You should have thought of winter then! Find somewhere else to sing, grasshopper! There is no warmth or food for you here!" And the ant shut the door in the grasshopper's face.

Moral

It is wise to worry about tomorrow today.

There's a time for work and a time for play.

TWENTY DOLLARS

Anonymous

A well-known speaker started his seminar by holding up a brand new twenty-dollar bill. In the room filled with people, he asked if anyone would like to have his $20 bill. Hands in the rooms started going up. He crumpled and crumbled the bill and asked the crowd if anyone was still interested in having the bill. People continued to hold up their hands - they still wanted the crumpled $20 bill.

He then dropped the bill on the ground and started to grind it into the floor with his shoe. He picked up the now crumpled and dirty $20 bill. "Does anyone still want the bill?" he asked. Still, the hands went into the air.

The speaker said, "Today, no matter what I did to the bill, you still wanted it because it did not lose its value. Many times in our lives, we are dropped, crumpled, and ground into the dirt by the decisions we make and the circumstances that come our way. We may feel as if we are worthless, but no matter what happened or what will happen, you will never lose your value."
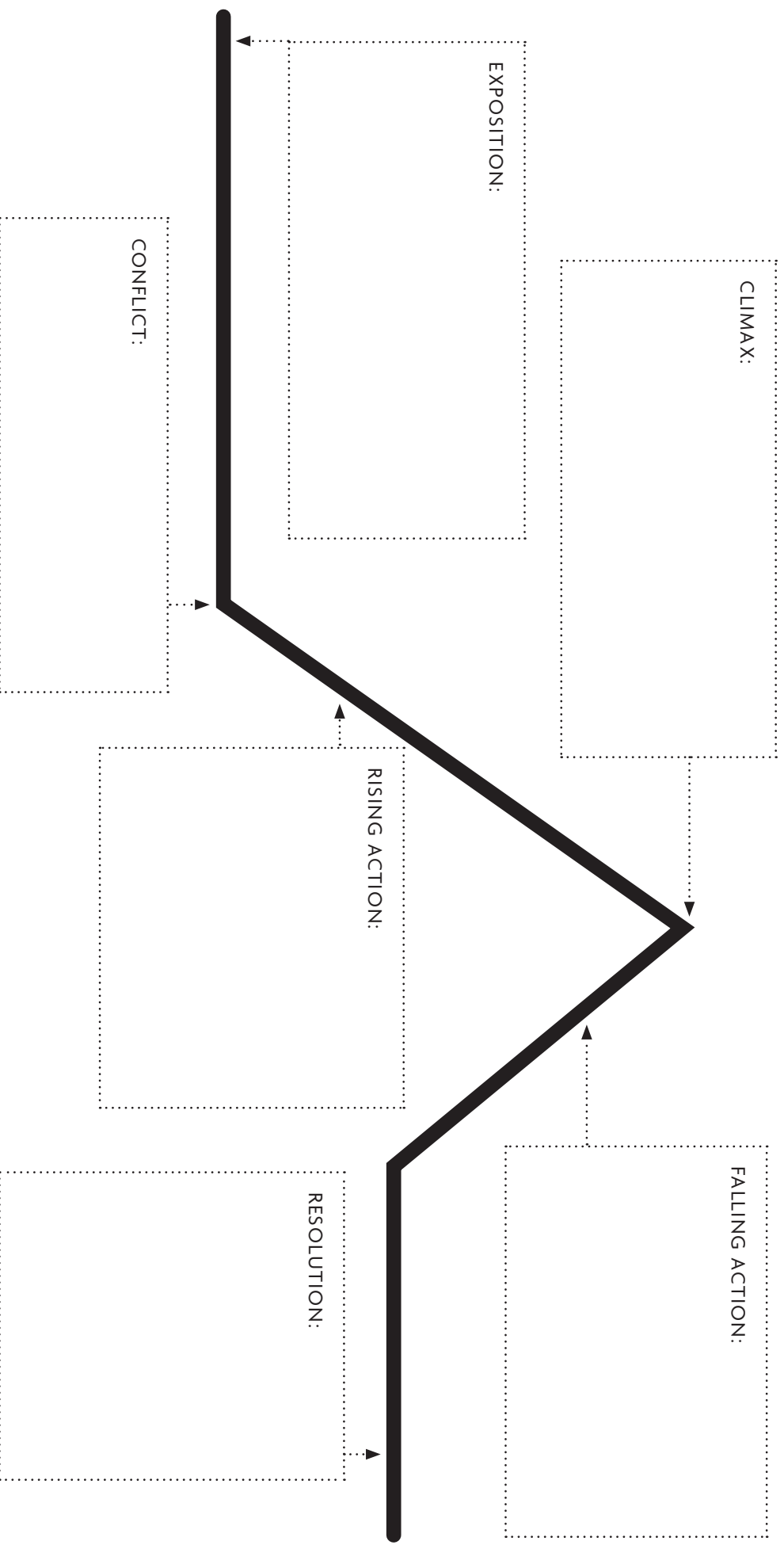
Moral

Dirty or clean, crumpled or finely creased, we are priceless.

The worth of our lives comes not from where we are from or who we know, but from who we are.

STORY STRUCTURE PYRAMID

TITLE: _____

EXPOSITION:

CLIMAX:

CONFLICT:

RISING ACTION:

FALLING ACTION:

RESOLUTION:

NATIONAL SPEECH & DEBATE ASSOCIATION

LESSON 5: **WRITE THE INTRODUCTION**

TOPIC:

How to Write the Introduction for POI

....

Essential Question + Objectives

What parts of an Interp introduction do you use in writing a POI introduction?

1. Students will be able to explain the purpose of a personal statement.

2. Students will be able to write an introduction that sets the stage for their performance.

MATERIALS/RESOURCES:

- NSDA Video *(preview for appropriateness)*:
  » "*Smile While You Suffer*" from the 2018 final round
- Access to Google Slideshow *POI Creation: Write the Introduction*, computer, and projector. If these are unavailable, you can print the slideshow.
- Graded Rough Draft Theme Statements from Lesson 2
- Individual student computers OR paper and pencil for each student
- Pencils – one per student
- Highlighters – 3 different colors per student
- *POI Rough Draft Introduction* assignment
- Handouts – one per student:
  » *Speech Warm-Ups* – You may decide to choose one of these and project it instead of handing out the sheet.
  » *Intro Examples* *(included)*
- *Intro Examples Key* *(included)*

Insight:

Students will review what they learned in the Interp unit about writing an introduction, and what they learned from the PA unit about including a personal story. They will extend those lessons by creating a personal statement and a title for their POI.

START HERE: **TEACHING**
MIDDLE SCHOOL
PROGRAM ORAL INTERP

ONE-DAY LESSON

HOOK   *5-10 minutes*

1. Remind students that warming up their voices and bodies before any speech will help keep voice cracks and nerves at bay.

2. Hand out or project the *Speech Warm-Ups*.

3. Choose one of the warm-ups, and read through it together to familiarize yourselves with the words and phrasing.

4. Ask students to suggest body movements for parts of the warm-up, then read it again, adding in the suggested body movements.

5. Encourage students to use one or more of these before they perform their speeches.

BODY   *30-40 minutes*

1. Open the *Google Slideshow* and work through it using the slide notes.

2. Slide 7 introduces the six pieces of information that must be in their POI Introduction. The order given is most often used by student performers, but it is not set in stone. They can move them around at your discretion, so long as they include them all.

   • Most students begin with an observation: a fact or quote that ties into the theme of their POI.

   • Next, students often give more explanation *(as necessary)* in the form of background information.

   • Students have already written their Theme Statements in rough draft form. They will need to correct any necessary errors before they include them into their Introduction. In performances, some students place their Theme Statement here, roughly in the middle of their Introduction; others put it after their list of genres, titles, and authors.

   • Genres, and titles/authors within those genres, can be given in any order. Remind students that newspaper articles can either be named separately as "articles" or listed in prose. Many performers do differentiate them as "articles," but it is not required.

   • The Personal Statement is given in many different places by student performers. It is listed here so that students don't forget to include it.

   • Tell students that the title is something they create that relates to their theme and summarizes their POI overall.

» Remind them of the titles they've heard so far: "Keep Going," "Target Education," "Blood Sugar." Ask how those titles fit each of those POIs. Hopefully, students will recognize that they each either use something from the POI itself *("Keep Going")*, utilize the overall theme *("Smile While You Suffer" – today's video)*, or have some kind of play on words *("Target Education" and "Blood Sugar")*.

» The words "a program" and the title are almost always given last by student performers, although some will put their theme statement or their personal statement after the title, using the word "because" to indicate they haven't finished after giving the title.

- Remind students that the Intro is the one part of the POI that must be memorized. If they have completed an HI/DI/Duo, this will cause them to give a sigh of relief, since this is much easier to memorize than an entire speech!

3. Slides 8-10 include examples of student performer Introductions. The class has seen "Keep Going," and they will see the other two performances before the end of the unit *("Smile While You Suffer" is today's video, shown after this activity)*.

- Hand out the Intro Examples *(included)*. Each slide's paragraph is on one of the sheets of the handout. The questions are the same for each slide.

- Work through the questions for each slide, having students highlight *(Questions 1, 2, and 5)*, underline *(Question 3)*, and answer on their handouts as you do the same on the board *(if possible)*. A key to this exercise is included.

- Remind students to highlight the questions and the paragraph answers in the same color. This will serve as a set of examples when they write their own Introduction today.

- You may need to remind students that articles are prose as they are counting how many pieces of prose each performer used.

4. Show students the video of "***Smile While You Suffer***." Have them use the Video Evaluation Questions on the Intro Examples sheet below that introductory paragraph. Give time for answers and discussion after the video.

5. Slide 11: The slide is written as if you have access to Google Classroom. If not, copy and change the slide to reflect the paper/pencil assignment.

- The ***Rough Draft Introductory Paragraph assignment*** is linked in the slideshow. Go through the expectations and point out the horizontal line. Students have a tendency to type each sentence beside the criteria at the top and not have the information in paragraph-form when they are finished. While you may want to allow this in order for students to ensure they have all the parts and pieces of the introductory paragraph, students need to understand that you should see a paragraph written below the horizontal line before they turn in the assignment.

- Allow time for questions, and then give students time to work on the assignment.

CLOSURE   *5 minutes*

Have students complete the Rough Draft Introductory Paragraph assignment as homework. Tell them to bring it back to the next class period.

Depending on whether or not students finished the Rough Draft Introductory Paragraph assignment in class, and the time remaining for this unit, you may decide to assign the completion of the POI weaving as homework.

NOTE: You will want to have these graded and handed back to students well before the next lesson. Students should be 85-90% done with their POI before the next, and final, lesson. If you need additional time to review the introductions, add another class day before moving on to have students swap and highlight the parts of others' introductions, or give them time to begin practicing their piece delivery.

EXAMPLES OF INTROS

"Keep Going"

The American Dream is the idea that anyone who works hard will become successful. This has been interpreted to mean that those who are not successful have failed to work hard. Because this rhetoric employs shame to maintain the cycle of poverty, we attempt to challenge it through the Prose: *Not Poor, Just Broke* by Dick Gregory, *Hand to Mouth* by Linda Tirado; Poetry: *Wings*, by Ben Haggerty and Ryan Lewis, *Growing Up* by Kathy Murphy; Articles: *How Food Stamp Resentment Feeds Crabby Conservatism* by Arthur Delaney, *South Carolina Lieutenant Governor Compares Poor People to Stray Animals* by Peter Hamby, *The Secret Life of a Poor Single Mom* by Jeannine Trimboli, *To the Mom Using Food Stamps, I See You* by Christina Hudler, *This is What It Feels Like to Be a Mom Using Food Stamps* by Steph Q, and a PBS Documentary *Poor Kids*. For the women in my life who have sacrificed their pride to make sure that I can eat, a program: "Keep Going."

1. What was used as an Observation? *(highlight, color 1 =* ☐ *)*

2. What Background Information was given? *(highlight, color 2 =* ☐ *)*

3. What is the Theme Statement? *(underline)*

4. What are the genres? How many titles are there for each? *(write)*

5. What is the Personal Statement? *(highlight, color 3 =* ☐ *)*

6. What is the Title? *(star)*

"Leadership We Need"

A 2017 report from the Georgetown Law Center of Poverty and Inequality details American adults' perceptions of young Black girls ages 5-14. The results? We presume young Black girls to be more independent and less innocent than their counterparts, that they need less support, less protection, and less leadership. But when Black girls are dangerously more susceptible to harsh discipline, incarceration, mental health issues, domestic abuse, and sexual assault, it is clear that what we need most is leadership. The poetry: *For Colored Girls (The Missy Elliott Poem)* by Ashlee Haze, *At the Age of 18: An Ode to Girls of Color* by Amanda Gorman, and *We Speak Your Names* by Pearl Cleage; the prose: *Ada Twist, {a} Scientist* by Andrea Beaty, the articles, *What Does Black Leadership Look Like to You?* by Oneka LaBennett, and *Black Girls Should Matter Too* by Melinda Anderson; and a speech, delivered at the 75th Golden Globe Awards by the first Black woman to win the Cecil B. DeMille award, Oprah Winfrey. As the first female and Black captain of my speech and debate team, I know my job is not just to lead my team to victory, but it is also to humbly encourage young Black girls everywhere that they can do whatever, and be whoever they want. A program: not about the injustices Black girls face, but the "Leadership We Need."

1. What was used as an Observation? *(highlight, color 1 =* ☐ *)*

2. What Background Information was given? *(highlight, color 2 =* ☐ *)*

3. What is the Theme Statement? *(underline)*

4. What are the genres? How many titles are there for each? *(write)*

5. What is the Personal Statement? *(highlight, color 3 =* ☐ *)*

6. What is the Title? *(star)*

"Smile While You Suffer"

As Mark Twain once wrote, "Against the assault of laughter, nothing can stand." This is not an easy topic. The fact that my people, the Jewish people, used and continue to use humor to cope with unimaginable tragedy is a hard pill for some to swallow. But laughter is a powerful tool, and the greatest form of rebellion against an oppressive force that wants you to resort to anger or give in to grief. And so, not just for the sake of my Jewish community, but on behalf of marginalized people everywhere who can use the power of humor to rise, to advance, to progress, and to be heard, I present the Prose: *Laughter in Hell* by Steve Lipman, *Humor to Deal with the Trauma of the Holocaust* by Marie Friederichs, *Humor as a Coping {Defense} Mechanism During the Holocaust* by Chaya Ostrower, and *Laughing Together* by Robin Knepp; the Drama: *The Last Laugh* by Ferne Pearlstein, *The Believer* by Henry Bean, and *Denial* by David Hare; as well as the Poetry: *Being Jewish* by Gershon Hepner, and *Remember That We Suffered* by Rachel Bloom. "Smile While You Suffer": a program: because Hitler wanted my people to never laugh again, but humor heals.

1. What was used as an Observation? *(highlight, color 1 = ☐)*

2. What Background Information was given? *(highlight, color 2 = ☐)*

3. What is the Theme Statement? *(underline)*

4. What are the genres? How many titles are there for each? *(write)*

5. What is the Personal Statement? *(highlight, color 3 = ☐)*

6. What is the Title? *(star)*

EVALUATE POI SPEECH VIDEO 4

As you watch the video, answer the following questions:

1. How has the Teaser adequately set up the POI before the Introduction is given?

2. How does the placement of the Introduction come at a natural break in the POI ?

3. Does the POI have a clear progression of events?

4. Does each piece advance the argument/theme?

5. How was the black book used as a prop?

EXAMPLES OF INTROS - KEY

"Keep Going"

The American Dream is the idea that anyone who works hard will become successful. This has been interpreted to mean that those who are not successful have failed to work hard. Because **this rhetoric employs shame to maintain the cycle of poverty**, we attempt to challenge it through the Prose: *Not Poor, Just Broke* by Dick Gregory, *Hand to Mouth* by Linda Tirado; Poetry: *Wings*, by Ben Haggerty and Ryan Lewis, *Growing Up* by Kathy Murphy; Articles: *How Food Stamp Resentment Feeds Crabby Conservatism* by Arthur Delaney, *South Carolina Lieutenant Governor Compares Poor People to Stray Animals* by Peter Hamby, *The Secret Life of a Poor Single Mom* by Jeannine Trimboli, *To the Mom Using Food Stamps, I See You* by Christina Hudler, *This is What It Feels Like to Be a Mom Using Food Stamps* by Steph Q, and a PBS Documentary *Poor Kids*. For the women in my life who have sacrificed their pride to make sure that I can eat, a program: "Keep Going."

1. What was used as an Observation? *(highlight, color 1)*

2. What Background Information was given? *(highlight, color 2)*

3. **What is the Theme Statement?** *(underline)*

4. What are the genres? How many titles are there for each? *(write)*
   prose = 8; poetry = 2

5. What is the Personal Statement? *(highlight, color 3)*

6. What is the Title? *(star)*

"Leadership We Need"

A 2017 report from the Georgetown Law Center of Poverty and Inequality details American adults' perceptions of young Black girls ages 5-14. The results? We presume young Black girls to be more independent and less innocent than their counterparts, that they need less support, less protection, and less leadership. But when Black girls are dangerously more susceptible to harsh discipline, incarceration, mental health issues, domestic abuse, and sexual assault, it is clear that **what we need most is leadership**. The poetry: *For Colored Girls (The Missy Elliott Poem)* by Ashlee Haze, *At the Age of 18: An Ode to Girls of Color* by Amanda Gorman, and *We Speak Your Names* by Pearl Cleage; the prose: *Ada Twist, {a} Scientist* by Andrea Beaty, the articles, *What Does Black Leadership Look Like to You?* by Oneka LaBennett, and *Black Girls Should Matter Too* by Melinda Anderson; and a speech, delivered at the 75th Golden Globe Awards by the first Black woman to win the Cecil B. DeMille award, Oprah Winfrey. As the first female and Black captain of my speech and debate team, I know my job is not just to lead my team to victory, but it is also to humbly encourage young Black girls everywhere that they can do whatever, and be whoever they want. A program: not about the injustices Black girls face, but the "Leadership We Need."

1. What was used as an Observation? *(highlight, color 1)*

2. What Background Information was given? *(highlight, color 2)*

3. **What is the Theme Statement**? *(underline)*

4. What are the genres? How many titles are there for each? *(write)*
   poetry = 3; prose = 4

5. What is the Personal Statement? *(highlight, color 3)*

6. What is the Title? *(star)*

"Smile While You Suffer"

As Mark Twain once wrote, "Against the assault of laughter, nothing can stand." This is not an easy topic. The fact that my people, the Jewish people, used and continue to use humor to cope with unimaginable tragedy is a hard pill for some to swallow. But **laughter is a powerful tool, and the greatest form of rebellion against an oppressive force that wants you to resort to anger or give in to grief.** And so, not just for the sake of my Jewish community, but on behalf of marginalized people everywhere who can use the power of humor to rise, to advance, to progress, and to be heard, I present the Prose: *Laughter in Hell* by Steve Lipman, *Humor to Deal with the Trauma of the Holocaust* by Marie Friederichs, *Humor as a Coping {Defense} Mechanism During the Holocaust* by Chaya Ostrower, and *Laughing Together* by Robin Knepp; the Drama: *The Last Laugh* by Ferne Pearlstein, *The Believer* by Henry Bean, and *Denial* by David Hare; as well as the Poetry: *Being Jewish* by Gershon Hepner, and *Remember That We Suffered* by Rachel Bloom. "Smile While You Suffer": a program: because Hitler wanted my people to never laugh again, but humor heals.

1. What was used as an Observation? *(highlight, color 1)*

2. What Background Information was given? *(highlight, color 2)*

3. **What is the Theme Statement?** *(underline)*

4. What are the genres? How many titles are there for each? *(write)*
   prose = 4; drama = 3; poetry = 2

5. What is the Personal Statement? *(highlight, color 3)*

6. What is the Title? *(star)* ⭐

EVALUATE POI SPEECH VIDEO 4 - **KEY**

As you watch the video, answer the following questions:

1. How has the Teaser adequately set up the POI before the Introduction is given?
   The audience knows the piece will have to do with the Jewish people since the student mentions them, the Holocaust, Hitler and his genocide, and Auschwitz, and the audience expects that there will be humor, since the performer mentions the idea of humor as well as telling a joke about Auschwitz. Both suffering and humor have been introduced.

2. How does the placement of the Introduction come at a natural break in the POI ?
   The student chooses the end of a comedy routine where the character is laughing at his own joke, then suddenly stops laughing to indicate the Introduction has begun. Since both themes, humor and suffering, and the feeling that the two should not connect but somehow do, have been introduced, placing the Introduction here gives the audience just a taste of the overall POI. Its brevity keeps the audience from being confused, since the performer clarifies in the Introduction how the two ideas (humor and suffering) co-exist for Jewish people. It also gives the performer the opportunity to acknowledge that this is a difficult topic, and to give a broader perspective for using humor while suffering, making the POI applicable to more than just the Jewish people.

3. Does the POI have a clear progression of events?
   Students should say yes, due to the fact that the POI begins with a much lighter mood, generally covering the suffering of the Jews; progresses to the climax of the little boy being lifted on the bayonet and the man trying to prove there wasn't a Holocaust, showing the deepest suffering, as well as the piece about the woman whose hair was cut off but joked about it followed by the piece that talked more objectively about humor in suffering interspliced with the one that had someone talking about how humor and the Holocaust should never be spoken of together, giving the justification for why they should be combined; and ends with somberness and poignancy of the story of the two men at the end. Each of the events in the POI builds understanding for the suffering of the Jewish people, particularly during the Holocaust, and how they have continued to rise above all of their history to continue to smile and thrive.

4. Does each piece advance the argument/theme?
   Students should say yes. Each piece of literature has either suffering, or laughing in the midst of suffering, as part of the lines spoken by the characters. Even the piece of the man trying to convince a judge that there wasn't a Holocaust highlights the suffering of the Jewish people.

5. How was the black book used as a prop?
   A few examples:
   - *as a drum or tamborine*
   - *as a plate*
   - *as something to hide behind*
   - *as a small child*
   - *as a bayonet/gun*
   - *as a mirror*
   - *as a thrown bomb*

LESSON 6: **CREATE THE PERFORMANCE**

TOPIC:

How to Create the Performance for POI

Essential Question + Objectives

How can we use techniques and tools to deliver a compelling POI performance?

1. Students will be able to use the tools they've learned thus far to deliver a POI performance for an audience.

2. Students will be able to use the black book as a prop while it remains intact and in their control.

MATERIALS/RESOURCES:

- NSDA Video *(preview for appropriateness)*:
  » "***Leadership We Need***" from the 2018 final round
- Access to Google Slideshow ***POI Creation: Create the Performance***, computer, and projector. If these are unavailable, you can print the slideshow.
- Student completed POIs
- At least three small *(5.5 x 8.5)* binders *(optional)*
- At least 10 "slicks" *(page protectors)* per binder *(optional)*
- Handouts – one per student:
  » Memorization Tips Handout *(included)*
  » Evaluate POI Speech Video 5 *(included)*
  » Tongue Twisters *(from Lesson 3)*
  » Speech Warm-Ups *(from Lesson 5)*
  » ***Book Work*** *(included)*
  » ***Body Language Cheat Sheet*** *(included)*
  » ***SLEEP Cheat Sheet*** *(included)*
  » ***Poetry Rhyme and Rhythm*** *(included)*
  » ***POI Rubric*** *(included)*

Insight:

Students will review what they learned in the Interp unit about creating characters *(including SLEEP elements, physicalization, nonverbal communication, and transitions)*, and blocking, and what they learned from the PA unit about using a prop and using body and face to enhance delivery. More than any other lesson in this unit, this lesson will utilize review very heavily. Students will extend those lessons by learning how to use all of this in new ways to create their POI performance.

This lesson features two days of instruction followed by at least a week of in-class work time for students to plan their blocking,

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memorize, and practice before delivering their final performance. The total number of days will depend on the number of students in class, as each must have time to perform.

SEVEN+ DAY LESSON

DAY ONE

HOOK   *5-10 minutes*

1. Have students warm-up as small groups using a Tongue Twister or Speech Warm-Up of their choice.

2. After a few minutes, have the large group warm up together using one of the Speech Warm-Ups. Be sure it has both vocal warm-up and body movement.

3. Emphasize that after this set of lessons, students will begin practicing on their own. They will need to remember to warm-up before they practice at home.

BODY   *30-40 minutes*

1. Open the *Google Slideshow*.

2. Slide 3: Begin with the first question on the left about the Prop. After discussing how the Info speech students were the only ones who used a prop last time, click the "what" to go to the next slide.

3. Slide 4: The mini binder and slicks are shown on this slide. You can hold up an example of one of these if it is available. Remind students that since a manuscript *(the black book)* is required, they will only have full control of their gestures with one of their arms since they will be holding the manuscript in the other.

    • If mini binders are available, but slicks are not, have students punch holes in their printed POI and then place it into the mini binder.

    • If mini binders are not available, allow students to use regular sized binders for class OR to print and staple their POI together.

    • Whether mini binders and slicks are available or not, hand out the Book Work handout and read through it as a class. Students will want to remember these tips and pointers as they begin practicing the performance of their POI with their printout. The picture of the handout is linked in the slideshow so you can easily show the handout on the screen if desired.

- Tell students that as they consider where to add in book work, they should consider key moments that could be highlighted by the use of the book. If they add in too much book work, the performance will become overwhelming for them and possibly confusing for their audience. The most important thing is to keep their movements fluid and natural so that the book work flows from one movement to another, and the hand gestures and book work flow together.

- Remind students that they have seen multiple examples of black book use in the videos throughout the unit. Ask them to either give oral examples or go back and look at their video evaluation sheets for ideas.

4. Slide 5: If you desire students to print their POI so that it is oriented like it would be in a mini binder, these are the instructions for how to do that. These same instructions are on the Typed and Printed POI Assignment, so students can reference them there.

    - The picture of Yunseo's final POI, in its black-book-ready format, is *linked* so you can click and enlarge what the final version looks like when it has been reformatted to fit in the mini binder.

    - Be sure to point out the lines between pieces. These were additional reminders to Yunseo to create/utilize her characters.

    - Although Yunseo doesn't have it typed into the document, she did have written instructions to remind herself when and how to use the binder as a prop. Remind students to give themselves those kinds of cues in their script. They might write, "book work: turn book sideways" or "book work: put binder on head" to help themselves remember how and when they want to create a visual by using the binder as a prop.

    - Remind students that once they have reoriented their POIs, they need to check that the end of each column on each page is where they want to turn the page. If it is not, they need to use "return" to cause lines to move to a new column *(and potentially a new page)* so that when they print, the page turns are in the correct place and ready. Use Yunseo's POI as an exemplar in explaining the thinking behind when to turn the page.

    - You may decide to stop here in order to allow students time to reorient their POIs.

5. Slide 6: Skip over to the first question under Interp. The second question under PA will be covered in a bit. See if students remember tips for memorization from the Interp unit. Then, click "check" to go to the next slide.

6. Slide 7: This is the Memorization Tips handout *(included)* given in the Interp unit. Have students pull theirs out and review ideas they can use for memorizing their Intro. Give out new copies to any who cannot locate theirs *(or don't have one)*.

7. Slide 8: Go back to the second question under PA about delivery. Allow students to answer. Then, click "check" to go to the next slide.

8. Slide 9: These are the skills students learned in the PA unit about using their face and body in movement and gestures. Remind them:

   - Fluid Movement *(whole body)*: as they move, their body should not be jerky unless it fits a character. This includes using the leg in the direction they want to move—meaning, if they are moving right, they should start with their right leg in order to keep their body open and to prevent tripping over their own two feet.

   - Fluid Gestures *(arms/hands)*: as with whole-body movement, gestures should be clean and fluid unless a character requires otherwise. Additionally, their use of the black book should be fluid and tie in with the gestures and body movement.

   - Square up with your audience: when they begin their speech, they should start in the middle of their ***audience*** not the stage. If all the audience members are on one side of the room, it will be awkward to stand in the center of the room to begin.

   - Choose when and how to move: they need to consider when and how they want to move throughout their POI. They can help themselves a great deal by writing cues in their POI script: "move right," "move down stage," etc.

   - Hold the script in one hand most of the time: just as they've seen in the Book Work handout and the videos watched, students in POI tend to hold the binder in one hand most of the time. If two hands are used, there is typically a true need for that. They will want to consider how to do this effectively, smoothly, and in a balanced manner so that they don't lose control of the binder.

   - Look at audience members/make eye contact: just as in PA, students in POI make a great deal of eye contact with their audience. It is one of the most important things in performing a POI. Students will want to avoid scanning the room, making meaningful eye contact instead. They should select a few people and practice holding eye contact for an entire thought, then moving to a different audience member. They don't need to lock eyes and stare at someone; this should be as natural as possible. To practice, students should "talk to walls" as if they are the audience, practicing looking into the eyes of audience members. Using a mirror is another great way to practice this skill, as is having students pair up *(or work in small groups)* and practice with one another.

9. This is a good place to stop and allow students to begin working on what has been reviewed today.

CLOSURE   *5 minutes*

1. Have students practice eye contact in pairs with the Memorization Tips handout *(included)*.

2. Have Student 1 read Tip 1, adding in phrasing and deciding when to look at Student 2 and when to switch to an imaginary audience member.

3. Have Student 2 read Tip 2 using the same strategy used by Student 1.

4. For an extra challenge, have them try using a movement or gesture as they read and make eye contact.

5. Remind them that they want to be able to do this without breaking into giggles!

HOOK   *5-10 minutes*

1. Have students warm-up again as small groups using a Tongue Twister or Speech Warm-Up of their choice.

2. After a few minutes, have the large group warm up together using one of the Speech Warm-Ups. Be sure it has both vocal warm-up and body movement.

BODY   *30-40 minutes*

1. Open the Google Slideshow to Slide 10. ***Briefly*** review the first three boxes. Then, ask if students can remember how to define any of the words in the second box under Interp. After taking answers, click "check" to go to the next slide.

2. Slide 11: This slide has a ton of information because in Interp, students learned multiple skills in creating characters. In POI, the challenge will be finding the different viewpoints and emotional levels of the various pieces of literature and making each of them stand out while also fitting into the program as a whole. Take it one step at a time, going from left to right:

   • Physicalization: in creating characters, students need to begin with the same base, or start, position every time. This reminds them and the audience who they are in that moment. While not as overt as HI/DI/Duo, POI still needs to create characters using these four parts of their bodies. Each can be changed to create different, unique characters. Have them review some of the ways they have seen students in the POI videos use their head, shoulders, arms/legs/hands/feet positions, and facial expressions to create unique and recognizable characters. Remind them that typically, each piece of literature has its own character*(s)*. These can also help differentiate the genres in the program, since it is important for the judge and the audience to be able to tell when they are performing each piece of literature *(each piece of literature should be different from the others in the program)*.

   • Nonverbal communication: read the definition, then show students how easily this is done by scowling as if angry, pouting as if upset, and changing the body and face to look as if you are about to cry. Students can easily tell how you feel by how you look through this nonverbal communication. Click the picture of the Body Language Cheat Sheet at this point to show it in a larger version. Students should have this handout from the Interp unit, but hand it out to any who have misplaced it. Ask students what objects

have been created using nonverbal communication in the videos they have seen so far (*"Keep Going": standing on the bubble; "Target Education": dangling the keys; "Blood Sugar": the diabetes prick; "Smile While You Suffer": the microphone*). The use of the face is particularly important in nonverbal communication: the use of eyes and eyebrows can tell an entire story without saying a word.

- Transitions: these are reminders of how characters transition in HI/DI/Duo, and they can still be helpful in POI. However, in POI, when students transition, they typically use page turns to help indicate they have changed to a different piece of literature, as well as to utilize the elements of characterization, which can include popping and melting.

- Vocalization: ask students if they remember what each of these letters stand for. Then, hand out the SLEEP Cheat Sheet. You can click on the picture of the cheat sheet to enlarge it, but each element is reviewed and extended in the next eight slides. Students will want to use the cheat sheet to take down a few notes as you go through those slides. Be sure to pause to read over the information on both the slide and the cheat sheet as you go.

3. Slide 12: Ask students if they can remember times in the videos when student performers have sped up or slowed down and how that impacted the performance. In considering when to speed up and when to slow down in their own POI, students will want to think about what emotions they are trying to convey: should they be fast and frantic or slow and thoughtful?

4. Slide 13: Ask students when and how student performers used volume in the videos and how that impacted the performance. This also relies heavily on emotion: is the character soft and heartfelt or loud and furious?

5. Slide 14: Enunciation can be something students don't think about. Everyone has their own way of pronouncing certain words, but in a formal setting like a speech, it is imperative that the words being spoken are clearly understood. The words on the screen are examples of some words that, when not clearly enunciated, can make it difficult for audience members to discern what is being said. Use the notes below to go over each example, asking students on the more oddly spelled ones, if they know what is being said. The answers are in the slide notes. You will likely find that students will add their own examples as you go through these. Have them write three examples on the cheat sheet to help them remember the importance of enunciating their words.

6. Slide 15: There are two parts to this; go over the poetry portion with the handout first. The picture of the handout can be enlarged to show students as you read it together. Then, go over the information on the SLEEP Cheat Sheet. Tell students that when you emphasize different words in the phrase "I think you are the best," you change the meaning behind the phrase. Then read the last bullet point and go to the next slide.

7. Slide 16: Most students will know this word. Click to get the second version of the word: a child, in learning to say this word while reading it, put the emphasis on the third part of the word, even though it wasn't a true syllable: *car ni VOR us*. Click again to get the correct syllabication: *car NIV or us.* Tell students that if they are not **positive** how to pronounce a word, look it up! Then, put an X above the syllable that should be emphasized in their script. They can also type it out as it sounds to help say it correctly *(click to get an example using the word carnivorous)*.

8. Slide 17: Use this video as a fabulous example of using enunciation, emphasis, emotion, and pauses to make the listener think about what is being said. Students will likely recognize "Professor Snape" *(Alan Rickman)* in this video. Remind students that the emotion in their voice as they read different parts of their POI should match what their body is doing: if their tone is timid, their body should look shy; if they are being loud and aggressive, their movements should be sweeping and firm. Here, the tone is reflective, so Alan Rickman's body and face reflect that.

9. Slide 18: Remind students that the tongue twisters they have *(and others they may know)* are great for working on enunciation and emphasis.

10. Slide 19: Have students read the information on the cheat sheet for Pitch, then write the definition of "monotone" from the screen.

- Click to get the last set of words.

- Play the video, which they may be familiar with, of Ben Stein as the incredibly boring and monotone teacher from *Ferris Bueller's Day Off.* They will understand how monotone at all times is not a tone they want to use!

11. Slide 20: Ask students to answer the final question, then click "check" to go to the next slide.

12. Slide 21: Read over the information on the slide as a review of blocking. Remind students that blocking is essential because it brings the actions to the forefront of the audience's mind. It also makes clear things that could be confusing were they not communicated through blocking.

13. Slide 22: Read through the slide, and point out the Blocking Bonus information on the SLEEP Cheat Sheet. If students won't be using binders, remind them that they should still practice with their printed scripts.

14. Show one last video, "**Leadership We Need**," and use the Video Evaluation 5 sheet *(included)*. Students are focused this time on the actual performance: how the student uses the things learned in the past two days to bring their performance to life. There is **a lot** to try to keep up with on this Evaluation form. You may choose to split the questions up among groups or among group members and have students share out with the class after the video is done.

15. Slide 23: Instruction is finished. This slide is a reminder to students of what they need to do at this point.

- The outlined picture on the left is a link to the Practice Tips handout sourced from NSDA materials. Give this to students to give them some ideas on how to effectively practice.

- The outlined picture on the right is a link to the rubric for this speech. You can click that to enlarge and show it to students. You may also desire to hand out copies of the rubric so that students know how they will be graded.

CLOSURE   *5 minutes*

Do a speed round with emotions and characterization:

1. Give students one of the emotions from the Body Language Cheat Sheet *(included)*. Have them use nonverbal communication to show that emotion from H to T *(head to toe)*.

2. Call out a different emotion *(something completely different)* and have students switch their nonverbal communication to reflect that emotion.

3. Keep calling out emotions as quickly as possible to have students work on changing "characters" quickly.

4. For extra fun, give them an emotion and have them use the Practice Tips handout to read it using that emotion. Their body language and facial expression should match the emotion!

DAY THREE+

We recommend allowing at least a week of in-class practice time for students to work on delivery and blocking—longer if you expect them to have their piece largely memorized. As students begin practicing, set a date for graded performances and share the *rubric* you'll use to assess them. Here are a few things to try during in-class practice time.

1. Remind students to "talk to walls" first. This ensures that they are continuing to make their POI their own. Give them as much space as you can to spread out. If it's nice, send them outside. Or check whether a large space at your school like the auditorium or cafeteria is going unused during your class period.

2. Allow students to revisit their pieces and make changes if needed, like marking up blocking or changing page turns.

3. After at least a day, allow them to break up into groups of two or three to practice, giving feedback to one another.

4. While students are practicing, roam between individuals and groups giving feedback on delivery, stance, and book work.

5. Remind students to turn in their typed POI and Works Cited assignments—they are for a grade! This can either be done once they begin to practice *(if you have access to Google Classroom)*, or once they have performed *(if you will be receiving the hard copy)*.

You can choose to assign students to formally judge performances, in which case we recommend a quick refresher on what constitutes constructive criticism using *Lesson 9 of Middle School Interp*, capture one glow/grow per performance, or just let them enjoy the show.

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EVALUATE POI SPEECH VIDEO 5

As you watch, take down a few notes on what you hear and observe in the speech.
Use the outline below to guide your notes.

▶ **Title:**

▶ **Which genres were used?** *(circle the genres you heard)*

PROSE   POETRY   DRAMA

▶ **What theme or argument was used?** *(In other words, what was the point of the POI?)*

▶ **How does the Intro come at a natural break in her POI?**

▶ **Which piece or pieces acted as the thread piece(s)?**

▶ **Did the thread piece(s) give a clear story arc? Why?**

▶ **Do the pieces of literature feel distinct from one another?**

▶ **How many distinct characters were there?**

▶ **Did they stay consistent throughout?**

▶ **How was blocking used?**

▶ **How did changes in SLEEP make the POI more dramatic?**

▶ **How were pauses used? What makes them effective?**

▶ **How are page turns used to indicate transitions?**

▶ **How do character's emotions add to the significance and importance of the POI?**

▶ **How was the black book used as a prop?**

EVALUATE POI SPEECH VIDEO 5 - KEY

As you watch, take down a few notes on what you hear and observe in the speech.
Use the outline below to guide your notes.

▶ **Title:** *"Leadership We Need"*

▶ **Which genres were used?** *(circle the genres you heard)*

(PROSE)   (POETRY)   DRAMA

▶ **What theme or argument was used?** *(In other words, what was the point of the POI?)*
That Black girls in particular need to be appropriately supported and have representation, despite public perception that they are more independent than non-Black counterparts.

▶ **How does the Intro come at a natural break in her POI?**
By stopping as Ada Marie asks why, the performer sets up the foundation for the POI. The remainder of the POI will attempt to answer that question.

▶ **Which piece or pieces acted as the thread piece(s)?**
The one about the girl who discovered Missy Elliott and the girl who picked the flower. Another could be the woman who begins with seeing Sidney Poitier win the Oscar, although it's not completely clear that she remains throughout the POI.

▶ **Did the thread piece(s) give a clear story arc? Why?**
Answers will vary, depending on what students saw as the thread piece(s). Overall, they should notice that in each piece, the character (the girl who discovered Missy Elliott and the girl with the flower) grew: they each had an exposition in which they were excited and filled with hope, then a climax where they felt as if they weren't as beautiful as they'd first believed, followed by a falling action and resolution in which they had worked through their struggles and come out on the other side to see themselves as full of promise, hope, and a beautiful future as themselves. Both characters grew both internally and over years to become adults.

▶ **Do the pieces of literature feel distinct from one another?**
Students should say yes, due to the changes in characterization for each piece of literature.

▶ **How many distinct characters were there?**

1. *narrator of Ada Marie*
2. *little girl with flower*
3. *workshop presenter*
4. *little girl who says the "Mama, I want to be..." lines*
5. *Ada Marie*
6. *little girl who watched Ann Bancroft present Oscar to Sidney Poitier*
7. *Corey White (who introduced Missy Elliott music)*
8. *girl who snuck up to her room to listen to Missy Elliott music, and then her growing up*
9. *commentator who speaks about Black Lives Matter*
10. *snake*

▶ **Did they stay consistent throughout?**

Answers will vary, but generally, students should say yes.

▶ **How was blocking used?**

The student used body, face, and gestures to show the following, as well as the character's feelings about what they are saying:

- *holding Ada Marie*
- *putting her in the crib*
- *picking flower*
- *putting flower behind ear*
- *walking across stage (from one side to other) as a workshop presenter would do (presenter also uses body language to show some of the thoughts behind the things being said)*
- *pulling on Mother's skirt/clothes in calling "Mama" when changing career ideas and using hand to allude to a sculpture*
- *holding edge of top of clock as Ada Marie*
- *putting away book and closing locker*
- *running upstairs*
- *closed (then cracked) bedroom door*
- *dancing*
- *rubbing child's cheek*
- *turning on radio*
- *snake, spider*
- *holding, then dropping flower*
- *juxtaposing "caution/courage," "danger/daring," "broken/bold backbone"*

▶ **How did changes in SLEEP make the POI more dramatic?**

By keeping the audience engaged:

S – speeding up and slowing down with the "Mama, I want to be..." piece created a very clear child in the mind of the audience since the words were spoken like an excited and/or thoughtful child would.

L – getting louder when the piece requires passion makes the audience sit up and take notice, not allowing them to "nod off" during the performance. Additionally, getting quieter keeps the audience engaged since they "lean in" to hear what the speaker is emphasizing by getting quieter.

E (enunciation) – using a bit of slurring of words when the lyrics of the song are unknown brought out humor and relatability for the audience, as evidenced by the chuckles heard; people know that these lyrics are difficult to understand. Using sibilance with "snakes" and "spiders" and other "s" words was effective to give a clear vision of not only how a snake sounds, but also how the ideas used in those lines impacted the character. Using very clear articulation throughout the remainder of the POI made the characters clear and distinguishable.

E (emphasis) – hitting certain words or syllables harder created a sense of urgency and appealed to the audience to listen carefully and take seriously the message being given.

P – making the voice of "the child" higher made it clear that a little girl was speaking instead of someone older; making the voice lower for the narrator made it clear this was a different character, as well. Changes in pitch were used very well to differentiate between the multiple characters.

▶ **How were pauses used? What makes them effective?**

Pauses were used to give realism to some characters/situations (example: the workshop presenter asking women to stand for different scenarios makes it feel as if the workshop is happening, since a presenter would naturally pause to allow time for people to stand, and pausing between the different careers the little girl wants to do—what she wants to be—is how a small child would act in changing their mind continually about their career choice), for comedy (pause before "Who's Missy Elliott?"), and to give the audience an opportunity to digest what they'd heard and to catch their breath (example: when changing from the happy girl with the flower, to the snakes, spiders, etc., back to the girl who is now scared of what she holds: having a pause before the girl speaks allows the audience to understand this has all been going through the girl's head, and how it has changed her perspective on herself). These were effective because they came at points in the POI that needed the additional emphasis a pause can give.

▶ **How are page turns used to indicate transitions?**

Any time the page was turned, a new character came to the fore. This helped both the audience and the performer. Although the performer didn't turn pages every time characters changed, page turns always indicated a new character. This was especially helpful at the climax since the emotions are very high, and characterization isn't quite as clear. The student's words are the only indication of which character is which at this point.

▶ **How do character's emotions add to the significance and importance of the POI?**

Answers will vary, but a few might be: when a character becomes angry, the audience recognizes the humanity of the character, and examines their own actions; when the character with the flower changes demeanor— going from very happy, to sad and scared, to determined, it reminds the audience to consider the words they used and the actions they have toward others, particularly those of color; when the little girl is excited by all her possible career choices, it helps the audience remember how all children begin with high expectations and excitement about where life could take them. These emotions overall remind the audience of how "young Black girls everywhere...can do whatever and be whoever they want."

▶ **How was the black book used as a prop?**

A few examples:
- *as book put into locker*
- *as a mirror*

INTERPRETATION TIPS FOR MEMORIZING

Some performers are quick studies and others are painfully slow. 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 gone, 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.

7. **Every time you memorize, review everything else you've memorized in the past few days, too.** Go back to me beginning for a brush-up, which serves as a warm up to get you in the memorization mode.

8. **(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.

9. **(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 his speech. Responders always start gearing up on a certain word or phrase within the body of the others' lines.

10. **(In Duo), try audio recording cue lines with spaces** or if your partner is feeling helpful, have him/her tape her 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 *(driving, shaving, getting dressed)* 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.

BOOK WORK

by Renea Moss

As a community, we call the small binders used in POI a "black book," even though there are no requirements about the color or size of the binder. The black book allows for a more dynamic piece because you can manipulate it like an object to add another level of dimension.

Your book should be an extension of your body and can be used to emphasize the performance by highlighting key moments of movement that sometimes get lost in the words. This includes page turns and any book movement. Your book is a chance for you to get creative. When it comes to moving the book, or rather, moving with the book, there is no limitation to what you can do. Anything you would normally act out with your body or a prop, you can replicate with a book. If you're taking shelter, huddle with the book over your head. If you're preparing to fire an arrow, use the book as the bow. The only thing that can get in your way is your imagination. Your book is essentially anything you can turn it into to help enhance your performance. Consider not only movement, but sound. Closing the book at a dramatic moment can emphasize your words.

Most students hold their binder at an angle when they come to their place on the stage (see first photo above). When they are ready to begin, they typically shift the binder to a straight position with the first finger of their right hand holding the place they intend to start in the binder (see second photo above). When they open the binder, they get into character and begin performing their POI (see third photo above).

Most performers hold the binder with one hand except for the beginning of the performance and the end—although, as we've seen, sometimes both hands are used with the binder to create an object or the feeling of an object. When you're holding the binder in one hand and not using it as a prop, it should be an extension of your body and held naturally in your hand. The black book is typically held in your left hand and pages are turned with your right hand. This allows for your body to remain open because you're only using one hand to hold the book leaving the rest of your body open and your other hand free to gesture. This also helps when you turn your pages because you aren't reaching all the way across your body to grab a page and turn (which is awkward, looks awkward, and blocks you from the audience).

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
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

EMOTION	POSSIBLE BODY LANGUAGE
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
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

SLEEP 2.0

Experiment with each of these to find the BEST way to deliver your POI!

1. **S**peed *(rate)*: **How fast/slow a character speaks: needs to be understandable.**

   FOR POI: Use different rates throughout to emphasize different situations and/or emotions that develop in the text. Use different colors of highlighter on your script to remind you when to speed up and when to slow down.

2. **L**oudness *(volume)*: **How loud/soft your character is.**

   FOR POI: Change your volume to match the events of the text, even if you are narrating; it adds interest and keeps your audience engaged.

3. **E**nunciation: **Crispness with which you speak, how you pronounce the words.**

   FOR POI: Problems occur most often when people don't open their mouths when talking or don't use their mouths adequately to produce specific sounds. Circle words you want to remember to enunciate very clearly.

Examples:

-
-
-
- To help your mouth become accustomed to saying each consonant/vowel pairing, practice with this pattern:
  - » *Bah Baw (there is a difference between 'ah' and 'aw')*
  - » *Bay Beh Bee*
  - » *Bih BI (long 'i' sound)*
  - » *Boo BO (long 'o' sound)*
  - » *Buh Byoo*
  - » *Repeat with every consonant*

4. **E**mphasis: How you color your words, particularly to communicate emotion, where you put the stress for syllables in a word, and the stress for words in the piece of literature.

> FOR POI: If you are not positive how to pronounce a word, look it up! Then, put an X above the syllable that should be emphasized.

- Use pauses of varying lengths before key words. Use a diagonal line (/) to indicate a place you should pause; two lines (//) for a longer pause.
- Hold vowels, hit consonants, give unusual or unexpected emphasis.
- Choose carefully which words you will emphasize in your POI: select important words or phrases but don't overdo it.
- Changing inflection of a specific word/phrase can help you present your information effectively and emphasize your point: "I think you are the best."
- Quite often there is more than one acceptable way to interpret any set of words: it is the discretion of the interper to choose.
- Use a solid underline to indicate words or phrases that should be strongly emphasized and a wavy line to indicate words that need a special emphasis or emotion.

5. **P**itch - High/low of voice: think soprano, alto, tenor, bass: remains consistent at all times for any specific character.

> FOR POI: Consider the clues in the text and make pitch changes accordingly. Use pitch to create mood and add emotion; for example, an excited person has a pitch higher than a depressed one, even as their voice remains generally; a child has a higher pitched voice than an adult.

- Definition of Monotone:

6. **BONUS: POI Blocking**
- For Movement and Gestures: Write cue (*cue: move right three steps* or *cue: wave hand like waving bye-bye*) to show a special movement/gesture.
- For Binder use: Use *italics* to indicate how to use the binder as a prop. Be sure it works as an extension of your body to enhance the performance.

POETRY RHYME AND RHYTHM CUES

In reading poetry, you have to pay attention to **how** it's written as well as the words used. For example, punctuation marks indicate how long to pause: a comma is a brief pause, just to catch your breath; a semicolon is a bit longer than a comma, but shorter than a period; a dash is used to separate clauses, to draw attention to them, and to signify interruptions, so it's asking for a bit of time between those words or lines; and a period is a full (take a full breath) stop.

The **sounds** of the words indicate how to pace your reading: imagery (words that paint a picture) indicates those words should be read together; alliteration (words that start with the same sound) indicates rhythm; consonance (words with the same consonant sound **in** the word) indicates sounds that should be stressed; assonance (words with the same vowel sound **in** the word) indicates sounds that should be softened; onomatopoeia (sound words: boom, pow, pop…) indicates sounds to read with animation. The notations will give you other information about how to appropriately read poetry, using an excerpt from Edgar Allen Poe's immortal "The Raven" as the text.

The Raven

Edgar Allen Poe

Once upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore—

While I nodded, nearly napping, suddenly there came a tapping,

As of someone gently rapping, rapping at my chamber door. ◄——— | repetition of words, like "rapping" here, indicates the words are important to the meaning |

"'Tis some visitor," I muttered, "tapping at my chamber door—

      Only this and nothing more." ◄——— | spaces between poem stanzas, like this one, indicate a pause |

Ah, distinctly I remember it was in the bleak December; ◄——— | this entire stanza has examples of assonance with the long vowels "e" and "o" |

And each separate dying ember wrought its ghost upon the floor.

Eagerly I wished the morrow;—vainly I had sought to borrow ◄——— | one line continuing into another, like this one, indicate you don't pause here (even though the next line begins with a capital letter) |

From my books surcease of sorrow—sorrow for the lost Lenore—

For the rare and radiant maiden whom the angels name Lenore—

      Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain ◄——— | this line has both alliteration and consonance with the letter "s" |

Thrilled me—filled me with fantastic terrors never felt before; ◄——— | this line has consonance with "t" and "l" |

So that now, to still the beating of my heart, I stood repeating

"'Tis some visitor entreating entrance at my chamber door— | repetition of lines indicates the words are important to the meaning |

Some late visitor entreating entrance at my chamber door;— ◄———

      This it is and nothing more."

PROGRAM OF ORAL INTERPRETATION RUBRIC

Literature: (30 pts)

- at least two of the prescribed genres (prose, poetry, drama)
- balance among the chosen genres
- all from reliable sources
- all contribute to the theme/argument
- all create cohesive whole
- evident thread piece with clear story arc

Memorized Intro containing: (30 pts)

- observation (and potentially background information) about your topic
- a clear theme statement
- genres stated with titles and authors of pieces
- personal statement
- title of POI
- the words "a program"

Use of the following to make the pieces come alive: (85 pts)

- Language pitfalls (except to point out how bad they are) avoided
- emotions are appropriate and evident
- pauses used appropriately
- characterization through:

► Voice:
- Speed changes
- Loudness changes
- Emphasis changes
- Enunciation changes
- Pitch changes

► Face:
- facial expression changes
- appropriate eye contact
- focal points (as needed)

► Body:
- use of stage
- movement and gestures
- transitions between characters (and thus literature pieces) are clear
- using binder as prop

Delivering a 5-10 minute POI in front of the class (5 pts)

TOTAL POSSIBLE POINTS: 150