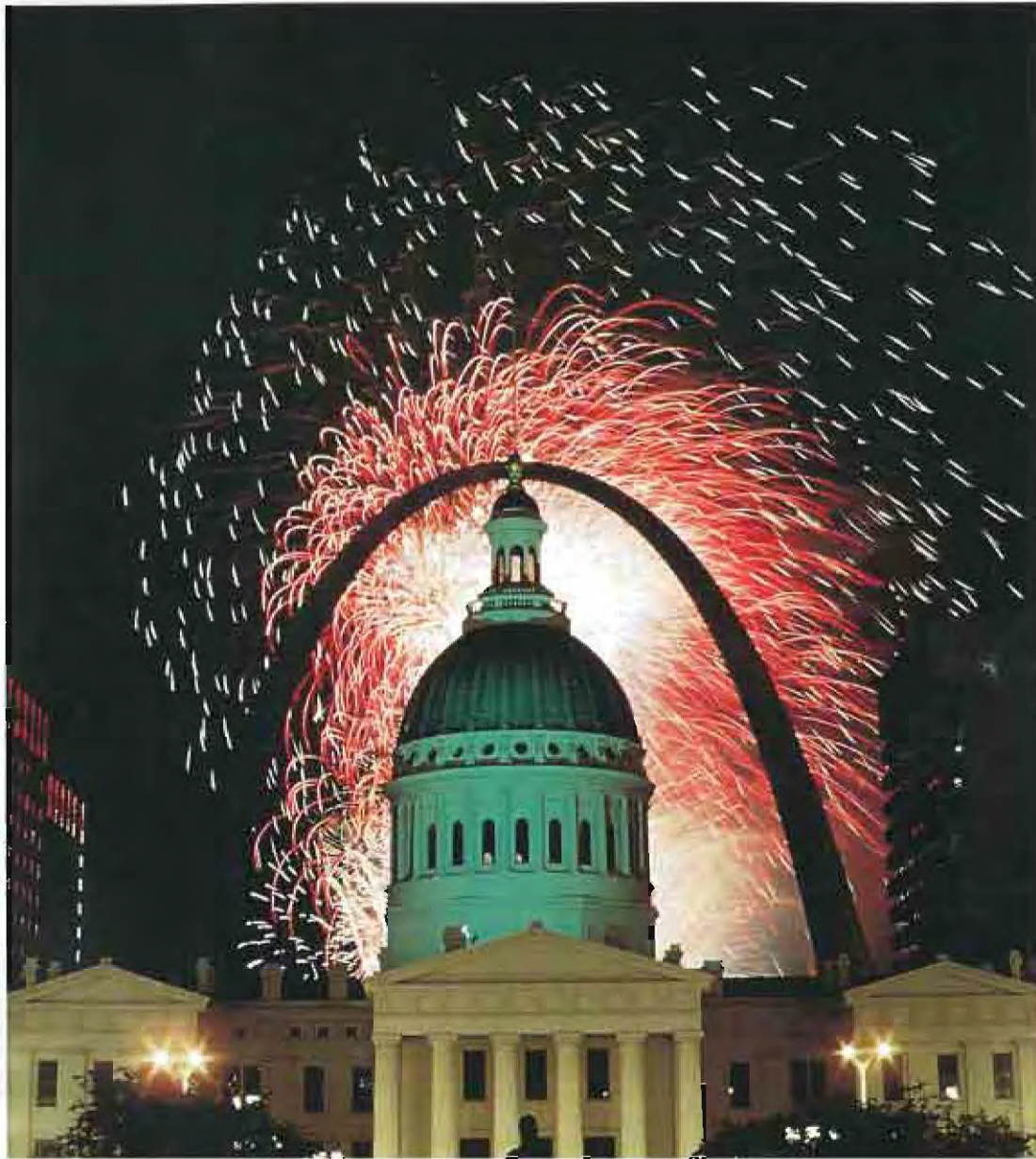


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VOLUME 72

NUMBER 9

MAY 1998



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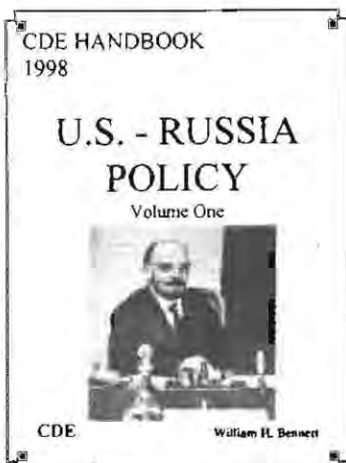
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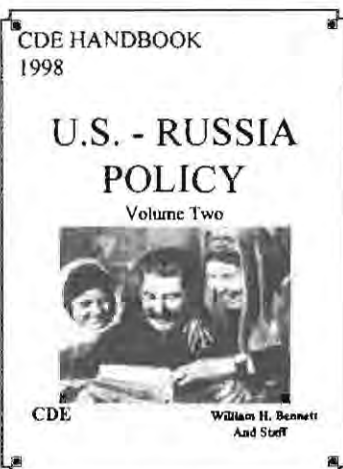
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THE ROSTRUM

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On the Cover: The Gateway Arch will welcome NFL qualifiers and coaches to the Gateway Nationals 1998.

(Photo provided courtesy of the St. Louis Convention & Visitors Commission)

Next Month: Focus on NJFL.

WHY ENTER SUPPLEMENTAL EVENTS

The great Albert Odom once counseled a coach "Be sure to enter the supplemental events and give your students an additional chance to win a national championship or a trophy". Sound advice!

The Supplementary events of Prose, Poetry, Commentary and Expository and the consolation event, Impromptu, are among the most popular events at nationals and should be entered by every student.

Coaches may wish to enter students for a variety of reasons:

- * Juniors and sophomores gain valuable tournament experience for future nationals. National champions like Austan Goolsbee entered supplemental events as a junior and then won nationals as a senior!

- * Some students are better in the supplemental categories. In at least two cases a coach and her student agreed to concentrate on winning a supplemental event, since the student was stronger in that than in their qualifying event. Both students won their supplemental category!

- * Experienced students can earn a trophy. If an outstanding student does not make the cut at nationals, that student might win a trophy or win nationals in a supplemental event.

- * The supplemental events are big in college I.E. Students who plan to compete in NIET or AFA can gain valuable experience.

This issue of the *Rostrum* is a symposium of coaches giving advice on how to successfully compete in Prose, Poetry, Commentary, Expository and Impromptu.

In addition to reading these articles wise coaches will also provide their students with copies of the supplemental rules and judge ballot criteria found on pages 60 and 61 of this *Rostrum*.

A national championship or a national trophy is a great honor to be treasured for life. Give your students a second chance. Enter them in Supplemental Events and Impromptu.

Deadline for entering Supplemental Events and Impromptu is June 6

NATIONAL TOURNAMENT EXTEMP AND COMMENTARY AREAS

PUBLIC EMPLOYEES ROUNDTABLE UNITED STATES EXTEMP

US Trade Relations
US Military Policy
Clinton's Mid-Term Exam
Health, Welfare & Social Issues
The American Condition-Virtues, Values & Ethics
Education and the Plight of Our Youth
Politics and Political Parties
Science, Technology, Energy & the Environment
Americana: Sports, Leisure, Media & Entertainment
US Foreign Policy and Foreign Affairs
Economic Interests: Budget, Economy, & Labor
Crime, Courts, and the US Justice System
Constitutional Rights Issues
Government in America: Federal, State, and Local

The Media
American Heritage
World Trouble Spots

NOTICE:

**Randy Pierce,
Gateway Nationals
Director, announces
that there will be one
US Extemp prep room
and one Foreign
Extemp prep room at
the Gateway Nationals.
Both prep rooms will
be at Pattonville High
School.**

EXTEMP COMMENTARY

Diseases and Cures
Entertainment 1998
State & Local Issues
The Millennium

DACOR/ASPAPER FOREIGN EXTEMP

Near and Middle East
Africa (including India & Pakistan)
Europe
China & Japan
The Rest of Asia
Central & South America
International Organizations (excluding UN)
The United Nations
The World Economy & Trade
International Treaties & Protocols
International Conflicts
US Foreign Policy & Foreign Affairs
Russia & Its Former Republics
Canada, Mexico & the Caribbean

Names in the News
American Preoccupations
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- Chapter 8: What to do in a Mini-Debate
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- Chapter 11: Preparing a Policy Affirmative Case
- Chapter 12: Preparing Negative Policy Positions
- Chapter 13: What to do in a Traditional Policy Debate

SECTION 2B VALUE DEBATE SKILLS PREPARING FOR LD DEBATES

- Chapter 14: Issues in Value Debate
- Chapter 15: Preparing an Affirmative Value Case
- Chapter 16: Preparing Negative Value Positions
- Chapter 17: What to do in a Lincoln-Douglas Debate

SECTION 3 ADVANCED ARGUMENTS PREPARING FOR TOURNAMENT DEBATE

- Chapter 18: Research Assignments
- Chapter 19: The Library, Special Interest Materials, and Internet Information

- Chapter 20: Topicality Arguments
- Chapter 21: Generic Policy Arguments
- Chapter 22: Counterplans
- Chapter 23: General Value Arguments
- Chapter 24: Value Alternatives
- Chapter 25: Critiques
- Chapter 26: Resolutorial Arguments

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- Chapter 27: Before, During and After Tournaments
- Chapter 28: What to do in National Circuit Style Policy Debate
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- **THE NEW RUSSIA KRITIK HANDBOOK** includes pages and pages of shells and briefs that advocate and reject kritiks you will hear on the Russia topic including Heidigger and Spanos. We will also offer extended, clear explanations of each of the kritiks and how you can respond to them.
- **THE POLICY SUPPLEMENT HANDBOOK** includes over 240 pages of updates on affirmative cases and negative disadvantages and counterplans, a new affirmative case, new disadvantages, a new counterplan, and responses to even more affirmative cases and disadvantages.
- **THE EMAIL SUPPLEMENTS** are sent the tenth of each month, November through March plus June 10th. Each includes 21 pages on the latest affirmative cases and negative positions. You are encouraged to send us requests for briefs you want. **NOTE:** you must have an e-mail address for this; we will **NOT** regular mail **NOR** fax these briefs. Please include your e-mail address on the order form.
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JUNE 14

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9:30	Speech Tab Meeting - Second Floor Board Rooms
9:30	Debate Tab Meeting - Second Floor Board Rooms
9:30	L/D Tab Meeting - Second Floor Board Rooms
11:00	First Time Coaches and Schools Reception Renaissance Penthouse Ballroom
12:00	Congress Parliamentarians and Officials Meeting Second Floor Board Rooms
12:00	Supplemental Tab Meeting - Second Floor Board Rooms
12:00	Impromptu Tab Meeting - Second Floor Board Rooms
12:30	Extemp Officials Meeting - Second Floor Board Rooms
1:00	District Chair Reception - Renaissance Penthouse Ballroom
2:00	District Chair Seminar - Renaissance Penthouse Ballroom
3:00-8:00	Late Registration Renaissance Hotel Second Floor Board Room
6:00	Gateway Nationals 1998 Opening Ceremony - Grace Church
7:00	NFL Diamond Award Presentations - Grace Church
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IMPROMPTU SPEAKING

by Martin "Randy" Cox

What is Impromptu?

Impromptu speaking is one of the toughest events in forensic competition.

Although rules for the event differ from region to region and level to level, the National Forensic League allows each student five minutes of preparation and five minutes of speaking time. In some areas of the country, preparation time and speaking time are mixed together. For example, at the college level, the American Forensic Association allows a total of seven minutes for both preparation and speaking.

Impromptu is a limited preparation event which requires the student to prepare a speech based upon the examination of an quotation, object, or anecdote. Usually, quotations are the subject of impromptu speeches.

Okay, so how do we analyze a quotation?

What does the quotation mean? This is the first question that you need to ask yourself. Pinpoint the definitive meaning or relationship suggested by the quotation. Remember that because quotations are usually proverbial in nature, they usually won't hit you over the head with their meaning. So you need to think about it and decide what the clearest meaning is.

CLARITY is the first rule of impromptu. The meaning of the quotation should be clear to you and you should be able to make it clear to your audience.

For example, if you are given Ben Franklin's famous quotation: "A stitch in time saves nine." some possible meanings might include: "short-cuts" or "ingenuity" or "foresight".

There may be other meanings, but it is very easy to identify the point of this quotation in simple terms. These are called definitional TAGS -- the concise ideas or relationships which you draw out of quotations.

Some quotations may be a little more complex and hard to pin down. In these instances, identify the overall relationship. For example: "Good cheer is something more than faith in the future, it is gratitude for the past and joy in the present." This quotation says a lot. Were we to define it as "optimism", we would be neglecting the second half of the quotation which deals with "gratitude for the past and joy in the

present". Were we do define it as "hedonism", we would be focusing on "joy in the present". At the same time, "gratitude for the past" may imply "learning".

Choosing any of these by themselves would decrease your analysis of the quotation as a whole. You need to define the relationship inherent in the quotation as clearly as possible. An example might be: "learned optimism" -- we must base our optimism on our learning of the past and our experience of the present.

What you just say was an example of a JUSTIFICATION. After defining the quotation, you must justify exactly how your interpretation is correct and what that means for us, i.e. SO WHAT?

Okay, Randy, SO WHAT?

What does the quotation mean in the real world? Or, what is it telling us we should do? This is called justification, and when you are speaking, it should come immediately after your definition. But we'll get to structure later.

Define with Clarity, then Justify. Then what?

Okay, now we are to the part where you REALLY need to reach down into your brain and use it.

After you have defined the quotation and thought about how to justify it, you need to think of 2 or 3 EXAMPLES or SUPPORTS.

Supports are illustrations from art, literature, philosophy, music, science, history, or even personal interest stories (and there are many other genres of supports which we will talk about) which illustrate how other people have learned the same lesson and done something about it, the same way we should.

Try to be diverse, try to be specific, try to be CLEAR.

For example, going back to "a stitch in time saves nine":

"Thomas Jefferson, when deciding whether or not to buy the Louisiana Territory from France, took it upon himself to bypass Congress and go ahead and sign the deed. The U.S. ended up paying \$15 million dollars for the property, and it

has gone down as the best real estate deal in history. France needed the money for its war effort. Had he waited, the purchase probably would have cost us quite a bit more, and it might not have happened at all. By creating a new stitch, and using all of the authority he could muster to buy Louisiana, Jefferson not only saved many more stitches, he saved a lot of money."

This example is a pretty basic one. You would need to develop it more, provide some more specific information, and give us a better sense of the historical significance of the support. Notice though, that the example not only provides narrative about the situation, it brings the quotation back into the example to make it CLEARLY contextualized to the quotation.

Supports: Diverse, Developed, Clear, and Contextualized. Great!! What next?

Move on to the next support. Transition time. Then develop the support.

"Not only did Thomas Jefferson capitalize on an ingenious short-cut, but the character Ariel in Disney's modern classic 'The Little Mermaid' managed to save some time and get what she wanted."

"Walt Disney's 'The Little Mermaid', adapted with an optimistic twist from a Hans-Christian Andersen story, introduces us to Ariel, a teenage mermaid with a crush on a landlocked prince. Rebellious against her father, she seeks the help of an evil sea witch, who transforms Ariel into a human in exchange for her voice. But, there's a catch. Ariel must make the prince fall in love with her, and kiss her, within three days. The story goes through several twists, including music orchestrated by a hermit crab named Sebastian, and in the end, the prince kills the sea witch and they live happily ever after.

Ariel manages to fulfill her wish, marrying the prince, by taking a short-cut, just as Thomas Jefferson did purchasing the Louisiana, and in the process she also resolves the con-

flict with her father and helps to kill off the sea witch.

But just as Jefferson and Ariel in 'The Little Mermaid' used short-cuts to save some stitches in time..."

And so on to the third support.

Recap

Read the quotation, define it, justify it (so what?), and then give us some specific, diverse examples which show the relationship inherent in the quotation clearly.

That's how we define and support a quotation. That's what impromptu is all about.

Preparing for Impromptu

Even though impromptu is a limited preparation event, there are some things that you can do to ready yourself for the event.

To begin with READ!!! Start reading stuff. Start thinking like an impromptuer. Start cataloguing. Start applying. Start contextualizing.

Supports for impromptu can come from just about anywhere. Remember, though, that examples probably SHOULD NOT be drawn from current events. Why? Because judges want to hear something new, they want to learn. We have a different event for current events and that is extemporaneous speaking.

When you read stories or poems, think about what they say about people. What is the rhetoric in the story? What is it telling us to do or what not to do? Stories have agendas -- think about what they are and under what circumstances you might refer to them.

The same is true of poems, of paintings, of songs, of dramas.

History is also rhetorical. We learn from our past. As Henry Fairlie says, "We all carry our landscapes with us." Take what you learn into the round with you (via your brain) and make it accessible to you (via forethought).

Tips: When you read about something, or when you watch something, think about the overall point of the situation. Does it make a grand statement about anything in particular? Cheating? Success? Love? Lies? Failure? Learning? Culture? Imagination? Optimism? Pessimism?

Start reading quotations. Practice defining and justifying them. Practice coming up with supports for them.

Develop DIVERSITY. Pick a genre of support material and start beefing up on it.

If you don't know much about history, start reading it. If you don't know Diddley, find out about him. If you have an interest in something, start getting some depth. For instance, do you like Peter Gabriel? What is his history? What things does he say about himself? What does he have to say about the human condition? What do his songs have to say?

(Martin "Randy" Cox is the Co-director of Forensics at Milton Academy in Milton, MA and former Co-director of the National Champion speech program at The University of Texas. He was the recipient of the 1991 AFA national championship in Impromptu Speaking.)

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GATEWAY NATIONALS

In East Missouri we are proud of our media darlings, but we also have produced a fine crop of successful and influential leaders. One is Michael Shuman, Director of the prestigious Institute for Policy Studies in Washington D.C. Committed to the betterment of the universe, IPS prides itself on "thirty four years of unconventional wisdom." This stellar think tank researches and reports upon everything from children's health to international trade. As a Fellow of the W.K. Kellogg Foundation, Michael frequently travels to political hot spots in the world in an effort to understand the complexities of international relations with a view to furthering world peace, reducing future environmental degradation, and encouraging effective use of global resources. The latest of Michael's books is entitled, *Going Local: Creating Self-Reliant Communities in the Global Era*. Michael was graduated from Parkway Central HS in 1974 and was Central's first national competitor. He was our champion men's extemporaneous speaker who represented the state at the SMU nationals in Dallas.



ORGANIZING AN IMPROMPTU SPEECH USING UNIFIED ANALYSIS

by Robert C. Carroll

For too long, impromptu speaking has been dominated by speeches that address just about everything imaginable, with the exception of the topic assigned to the speaker. In my previous article, "Organization an Extemporaneous Speech using Unified Analysis", I argued that Unified Analysis (UA) is "the one best organizational pattern" for the body of an extemporaneous speech. Unified Analysis itself is based on the influential article, "Extemporaneous Speaking: Unifying the Analysis," by David Ross. This organizational pattern unifies all the analysis offered by the speaker around answering the question, hence its name. This organizational structure can also be successfully applied to impromptu speaking and in this article I will do so by reviewing the types of impromptu topics, the purpose of the event and the most common method of organization, and then, applying UA to each of these types of topics.

Before proceeding further, it is necessary to review the three basic types of impromptu topics. These are: (1), **famous people/places/events** - historic or contemporary figures and locations and events; (2), **words** - conceptual (abstract) and operational (objects and things); and (3), **quotations/phrases/proverbs**.

In impromptu speaking, with each of the three types of topics, Unified Analysis (or UA) can be carefully applied, especially if the purpose and strategy of the event is kept in mind. The purpose of the event is for a speaker to present a clearly structured defense of a thesis he or she has extrapolated from the topic. The strategy for justifying this abstraction becomes more clear when we examine each of type of topic in depth and apply Unified Analysis to it. The speaker develops arguments which justify his or her extrapolation and explain why it is the best. In the process, the impromptu speaker uses examples to support his or her arguments in the same way an extemporaneous speaker uses evidence to support his or her rationale. Thus, examples and evidence exist only to explain and support good argumentation, not replace it. Hence, the Cardinal Rule of Impromptu Speaking has evolved: *Examples Are Used Only To Illustrate An Argument, Never To Substitute For One.*

The most common method of organizing impromptu speeches has been termed either argument-by-example, or example-based impromptu, or list-pattern speaking. Whatever name it assumes, this is the pattern:

- Topic: Topic
- Thesis: Comment on the topic
- I. First Main Point - Historical Example
- II. Second Main Point - Political Example
- III. Third Main Point - Literary Example
- IV. Personal Reference

The major problem with this organizational pattern and analytic strategy is that the examples are used in the speech to substitute for arguments. That is not the purpose of an example; an example is used to help clarify or illustrate an argument that the speaker is try to make - it assists in making the argument, but it is not the argument itself. By using this pattern/strategy, all a speaker does is spend most of the speech *relating* examples to the topic and not *analyzing* the topic; any reasonably intelligent speaker can "stock" examples and relate these examples to almost any topic, while it takes the exceptionally intelligent speaker to argue a thesis using logic and support/illustrate this logic using cases/examples.

Famous Persons/Places/Events

The first type of impromptu topic is the famous person or place or (current) event. Though I disagree with many when I argue that these topics make for poor impromptu speeches because they are too limiting, the fact remains that they are used and a speaker must be prepared for them. In argument-by-example, an abstraction is drawn from the person or place and this abstraction becomes the thesis for the speech, while examples are used to describe this thesis. In essence, these examples serve as arguments. This is not a bad approach, but it is limiting. Besides, the abstraction, if too limited, can become a word, and the speaker has thus changed the topic for the speech. Take the example of "Jerry Garcia", the deceased vocalist/songwriter/guitarist of the band *The Grateful Dead*, an acceptable topic because he is immediately recognized by most competitors and judges and was a newsworthy figure. If the speaker chooses

as the abstraction the thesis: "Jerry Garcia is a symbol of the achievement in everyone's lives" and then proceeds to speak on achievement for five minutes, then the topic might as well have been the word "achievement" and not the person "Jerry Garcia". The speaker has essentially substituted a new topic (a word for a name), or at the very least, has deviated substantially from the existing topic.

Unified Analysis solves this problem. In Unified Analysis: (1), several different reasons why this person/place/event is significant or important are offered; (2), these reasons become the main arguments in the speech; and (3), examples are used to support these arguments. Unlike the other two types of topics, Unified Analysis does not offer an abstraction for this topic. This is why I believe famous names and places/current events make poor impromptu topics; because a speaker cannot draw an abstraction from them. Unified Analysis uses examples to support arguments which support a central thesis; that the famous name or place is indeed significant (if it was not, it would not be the topic) and not as arguments themselves. Take the example of "Jerry Garcia" once again. The Unified Analysis approach would be: "Jerry Garcia was a significant figure in contemporary American society for two reasons: first he was an influential musician; and second, he lived a self-destructive lifestyle." These two reasons or influences or accomplishments are each examined in turn and examples are used to support them. The same approach is used with a famous place or object, such as "Mount Everest" or "Empire State Building", or a current event, such as "Near East peace" or "Contract with America".

Name: Jerry Garcia

Thesis: Jerry Garcia, the deceased vocalist/songwriter/guitarist for the band *The Grateful Dead*, was a significant figure in contemporary American society:

- I. Because he was an influential musician.
- II. Because he lived a self-destructive lifestyle.

Place: Mount Everest

Thesis: Mount Everest, the highest mountain in the world, is a significant place in the world:

- I. Because it is isolated from most of humankind
- II. Because it is almost impossible to climb

Object: Empire State Building

Thesis: The Empire State Building, once the tallest building in the world, is a significant object:

- I. Because it shows how the benchmark in human achievement is always moving up
- II. Because it is a symbol of the city and the state it represents

Event: Near East peace

Thesis: Peace in the Near East, a region of absurd complexity is significant:

- I. Because it overcomes deep ethnic hatred
- II. Because it escapes ancient religious suspicions

Event: Contract with America

Thesis: The Contract with America, the document used to unite the Republican party in the House of Representatives, is significant:

- I. Because it was successful in the campaign
- II. Because it is determining the agenda for the federal government

Words

The second type of impromptu topic is the word. Unlike famous people or places, words, especially abstract words, make excellent topics because they allow a speaker a great deal of freedom and creativity. In example-based impromptu, a definition is given for the word and this definition becomes the thesis for the speech, with examples used to illustrate this definition. In essence, examples have taken the place of arguments. Once again, this is not a bad approach, but it does have a weakness: the definition might prove too confining to construct a valid speech. Take the examples of "liberty", an abstract term, and "eggbeater", an object/thing. There is only so much a speaker can do with creating a thesis out of a definition of these words: first, defining a conceptual word is difficult without using other abstractions - "freedom", "responsibility", and second, defining an operational word really narrows the topic - "an object

used to beat eggs". In both cases, it becomes extremely difficult to choose examples to substantiate the thesis.

In Unified Analysis, the speaker is allowed to be more creative: (1), **a definition is given for the word**; (2), **this definition becomes the thesis for the speech**; (3), **several different reasons justifying this definition are offered**; (4), **these reasons become the main arguments in the speech**; and (5), **examples are used to support these arguments**. Take the examples of "liberty" and "eggbeater" once again. The Unified Analysis approach with "liberty" would be: "liberty is a significant concept in human history for two reasons: first, it signifies freedom for individuals; and second, it signifies responsibility for one's own actions". The Unified Analysis with "eggbeater" would be: "an eggbeater is a symbol of mixing things together for two reasons:" These two arguments are each examined in turn and examples are used to support them.

Word: Liberty

Thesis: Liberty is the freedom from control and the right to act on your own:

- I. Because it signifies freedom for individuals it implies people are not subject to absolute restrictions from the state.
- II. Because it signifies responsibility for one's own actions it implies people may act in their own best interest.

Word: Equality

Thesis: Equality is the result of all people being the same under the law:

- I. Because it is right treatment of all citizens.
- II. Because it is demonstrated through due process.

Word: Eggbeater

Thesis: An Eggbeater is a symbol for mixing things together:

- I. Because it is used to beat the individuality out of an ingredient.
- II. Because it is used to blend separate ingredients into a new whole.

Word: Lamp

Thesis: A Lamp is a symbol for dispelling darkness:

- I. Because it dispels the darkness of ignorance.
- II. Because it dispels the darkness of apathy.

Quotations/Proverbs/Phrases

The third type of impromptu topic is the quotation (not quote), phrase or proverb. These, unlike words, make excellent topics for impromptu speaking. In list-pattern speaking, an interpretation is given for the quotation and this interpretation becomes the thesis for the speech, with examples used to illustrate this thesis. Once again, this is not a bad approach, but it does have its weaknesses. One, a great deal depends on the quality of the examples offered, and two, these examples are used in substitution for an actual argument. Take the example of the old Klingon proverb, "Revenge is a dish best served cold." If the speaker chooses as the thesis the interpretation, "This quotation means that revenge is best taken in a cold-blooded manner" and proceeds to offer examples supporting this thesis, then all the speaker is doing is offering descriptive analysis: describing how this interpretation of the quotation can be seen all sorts of mundane things. So, not only are examples used in place of an argument, but the analysis of the thesis never passes beyond simple, descriptive analysis. Before proceeding, one simple fact; quotation is a noun and quote is a verb. The topic is never a quote, always a quotation. The speaker, however, may quote the author.

In Unified Analysis: (1), an interpretation is given for the quotation; (2), this interpretation becomes the thesis for the speech; (3), several different reasons justifying this interpretation are offered; (4) these reasons become the main arguments in the speech; and (5), examples are used to support these arguments. Unified Analysis uses examples to support arguments which support a central thesis: that this interpretation of the quotation/phrase/proverb is the best. Take the example of Klingon philosophy once again. The Unified Analysis approach would be: "This quotation means that revenge is best achieved in a cold-blooded manner for two reasons: first, revenge is not taken in the heat of the moment, instead it planned; and second, revenge is not a crime of passion, it is a crime of retribution. These two arguments are each examined in turn and examples are used to support them. Now, the speaker is using explanative analysis to explain the interpretation of the quotation given as a topic.

Some students and coaches have taken Unified Analysis to mean that the speaker should state a position on the quo- (Carroll to Page 55)

THE CATCH-PHRASE IN THE WRY

by Kristen Drolshagen, Manu Hegde, and Doug Wilkins

Sometimes we really wish we weren't "live," sometimes we wish we were on Memorex. This little phenomenon is particularly true when we open our mouths and clichés, bromides, and pat profundities spill out like so many sad clowns from a grimy Volkswagen. If only we were carving out our existences on videotape: we could rewind the good parts, fast-forward past the colossally humiliating, and we could edit and revitalize our impromptu utterances.

Since the majority of us do not have the ability to "rewind and tape over ourselves," it becomes somewhat imperative that we don't sound like a standard-issue defensive lineman from Generic State U. when we are called upon to speak impromptu. What follows are a few stabs at instruction in this not-so-martial art.

To begin with, we are going to assume that the majority of you have, via operant behavior if not common sense, some working familiarity with what does and does not "fly" in impromptu. We will take it for granted that you know that only a first-time neophyte artlessly starts the impromptu speech with the assigned topic; we will automatically assume that you know better than to tell a five-minute story about sitting on the back porch of your grandma's house eating cake and drinking lemonade; we will not insult you by noting that "a shopping list" is not an acceptable method of organizing the impromptu speech in you lil' pointy head.

"So what works?" We hear you sneer. To answer your bit of skepticism, we suggest that a few myths need to be dispelled.

Myth #1: Impromptus are mini-extemps.

Impromptu is to extemp what foxbats are to Clydesdale draft-horses. Both are mammals (warm-blooded, bear live offspring, etc.), but they have few traits in common. The topics alone are different enough that impromptu is bound to act differently from its current-event intensive cousin.

Myth #2: Impromptus are "Dull City."

Sure, videotapes of one final or another may reveal people playing a defensive, no-mistakes-in-the-Super-Bowl strategy, but the road to the National finals, but the road to the National finals usually involves a great deal of risk-taking, wit, color, and creativity. There's nothing wrong with

being entertaining.

Myth #3: (The Big One) Impromptu prep lasts five minutes.

Balderdash! Bilge! Blasphemy! Impromptu prep lasts (has lasted) as long as you have lasted. Unless you are a member of one of the minor food groups, you have a few experiences, you have read the backs of a few cereal boxes, you have learned a few things which are more interesting than the standard fare of an afternoon with Oprah. You never know what you will use, but much of what you know is useful. Maybe you will quote Pericles or John Lennon or your mom. Maybe you will recall something you learned during a short and ill-fated stint with the Brownies. Impromptu prep started over a decade ago, at least.

So much for the incantations to break the voodoo notions. What ingredients will improve the impromptu brew?

Eye of Newt: Tell a Story (or Two)

Ever since our ancestors were swinging by their tails from trees, members of the human race have enjoyed a good story (sitcoms are another matter). Stories make a good lead-up to a topic, stories build up the body of a speech, they keep the audience from wondering if spaghetti is going to be on the menu tonight. On our squad we constantly swap stories, look for especially good ones, and, best of all, argue over which ones are the most insightful, have an impact, teach a lesson, have a moral. Learn stories and analogies. Store them in your cerebrum (or wherever). People who criticize using "canned" introductions (or whatever) don't know what they are talking about. Really, there is nothing wrong with using things you have learned. WE prepare for every other event, impromptu should be no different. Besides which, there's nothing wrong with being entertaining.

Toe of Frog: Memorize Your Topic.

It's easier than it sounds. Your mind works faster than you might imagine. You will have plenty of prep time. Honest

Wool of Bat: Learn Quotes.

They don't all have to come from Bartlett's. Probably they shouldn't all come from FM rock stations either. Maybe they should be profound or something.

Tongue of Dog: Avoid Talking about Yourself.

A teenager should, as a general rule, avoid talking about himself/herself, or MTV,

or hairspray.

Scale of Dragon: Give Us Some Historical Examples.

These should be significant enough to impart some kind of lesson, but they should also be entertaining enough to keep interest. The trick here is to demonstrate some prowess in academia while still keeping your judge entertained enough to keep him from fantasizing about you being overwhelmed by attack dachshunds prior to your second main point.

Tooth of Wolf: Read Voraciously, Remember Selectively.

If you have actually read a book with a title such as *The Origins of Consciousness in the Breakdown of the Bicameral Mind* by Julian Jaynes, by all means, find a way to let your audience know this! Any good impromptu speaker develops favorites like this, one hopes.

Root of Hemlock: Commit Some Organizational Patterns to Memory.

Some people, the bulk of them being cute little thirteen-year-olds with nicknames like "Twinky," figure that "past, present, future" is the only way to go here. Yeah, and the monorail is the only ride at Disneyworld. There are many ways to organize information into the classic "three main points" format.

Make the Gruel Thick and Slab: Use a Binding Metaphor.

Ideally, your opening story example is something to which you can return (without using the services of the impromptu equivalent of the crosstown bus). Beyond that, a truly artful impromptu carries that same metaphor throughout the speech (Example: the topic is "I Am Joe's Edsel," so your three main points are "the chassis, the engine, the wrecking yard"). Surely, this will enhance your chances in a round against a kid like Twinky.

There's nothing wrong with being entertaining.

We like impromptu. It is not unlike the Olympic 100 meters: whoever gets out of the blocks in the best shape usually finishes well, too. Impromptu types, like sprinters, need to practice to "stay in shape." Impromptu provides aerobics for the mind.

(Drolshagen and Hegde made the National final round in Impromptu. Wilkins was their coach.)

OFF THE WALL IMPROMPTU

by Martha Kennedy

I have been experimenting this year with some new techniques to encourage impromptu skills on a beginning level with exciting success. I begin with several basic premises: first, that teenagers want more than anything not to embarrass themselves in front of a group of their peers; second, every student can and will learn to do the activity; third, every student does have ideas and thoughts to share; fourth, no one wants to share in an atmosphere of hostility or heavy criticism.

A beginning speech class should be built around an atmosphere of tolerance and acceptance. This attitude makes students feel supportive of each other and helps the nervous student do his best. A safe, encouraging climate must be the aim from the first day, to set the scene for the impromptu unit. I ask each student to put in writing a one page paper about his philosophy of life. I keep this assignment very general to encourage a great variety of answers, and I try to explain that something of their personality and philosophy should be included in their impromptu speeches.

I am sure every speech teacher begins with suggestions such as Past/Present/Future; Child/Teenager/Adult; Problem/Solution/Better Solution. My next step in teaching, however, instead of going for the eager volunteer, is to ask everyone to get out a pencil and paper and step to the edges of the room. We have used a small school auditorium instead of the classroom to begin this exercise. I stand in the middle of the room, ask for absolute silence, give an abstract noun, and ask for two minutes of thinking silence. At first, students are insecure about the silence which seems to be much more than two minutes, but then I say to stop thinking and begin speaking, talking to the wall. It was a great surprise to me that the first time I tried this, they actually followed my directions exactly, and the buzz of speeches was all around me. I ran the stop watch and told them to come check their time when they were done, and sit down to write a critique of their first impromptu. In the critique they were to write down if they included a catchy opening, stated the assigned topic, a forecast, two or three main

points and an ending which tied up with the opening.

Eventually, the logical next step was to set up partners around the room and have the second impromptu listened to by only one person who wrote a similar, detailed critique, then traded places and did his own speech. The obvious result of this activity was that in less than 15 minutes, everyone had organized and tried the activity in a non-threatening way. Of course, there are some who are two self-conscious to talk to the wall for 5 minutes, but even one minute is a step forward, and the "off-the-wall" (excuse the pun) format of the activity makes it fun and different and positive. In short, when the times comes for speeches in front of the class, the fears are lessened and the ideas and personality starts coming through. I am not saying every speech is fantastic or competitive, but the skills being practiced are invaluable, and the enthusiasm generated is contagious.

(Martha Kennedy, Redlands (CA) HS, coached the 1989 and 1995 Impromptu champions.)

IMPROMPTU

by Shirley Keller

Impromptu is a spontaneous event. It is a speech that is developed in a very short time, and as such, the polish and smoothness of other speeches is not expected in this speech.

Preparation:

1. All of your planning is done in your head. If you want to sit while preparing or walk around, it is up to you.
2. Pick one of the three topics quickly -- base it on your personal knowledge. Once you decide, don't change!
3. Now, develop a general thesis statement. Decide what main idea you want to tell your audience.
4. Next, pick out two or three points to develop your thesis. You may want to use one of the following types:
 - a. Problem-Solution
 - b. Effect-Causes
 - c. Past-Present-Future
 - d. Myself-My neighborhood/My

Friends-Mankind

e. City-State-National-International

f. Pendulum Swing -- Show one

extreme and the other extreme

g. Journalistic -- What, Where,

When, How, and Why

h. Situation -- Pros-Cons

i. Impact -- Politically, Socially,

Economically

j. Need-Plan-Advantages

5. Decide on an attention getting device for your introduction. Stories, illustrations, quotations, are always good.

6. Use remaining time to think of specific examples for each point in the thesis.

Speech Format:

An Impromptu follows the same format as other speeches.

1. INTRODUCTION -- include attention getting device and thesis.

2. BODY -- Discuss main points. Give examples, facts, stories. Always expand and

prove your ideas but don't wander.

3. CONCLUSION -- Simple summary with an effective ending sentence.

Practice:

1. Read to find out current events.
2. Get ideas from quotation books.
3. Read the little stories in *Reader's Digest*. You can get great ideas.
4. Think of possible topics, write down thesis statements, then deliver the speech to a willing listener.
5. Practice giving speeches doing the organization in your head. Always use just the two minutes.
6. Practice, practice, practice. This event takes as much advance preparation as any other speech event.

(Shirley Keller is California Coast NFL Chair and host of the 1990 Nationals.)

The National Forensic Consortium presents the

California National Forensic Institute

Policy and LD programs: June 13 - June 27, 1997

The California National Forensic Institute is a national caliber two-week summer forensics program located in Berkeley, California. The CNFI is an independent program held in the residence hall facilities of the University of California at Berkeley. The CNFI provides serious debate students the opportunity to interact with some of the finest and most renowned forensics instructors in the nation at an incomparable cost for a program of this nature, quality and location. The program is directed by Jon Sharp of West Georgia College and Ryan Mills of CPS and director of the California Invitational, the nation's largest speech and debate tournament.

POLICY and LD DEBATE

- The policy and LD programs offer intensive instruction for students of all levels of experience and skill. The instructors will include accomplished collegiate and high school debate coaches, as well as current collegiate debaters who are former NFL Nationals and TOC participants.

- In addition to topic and theory lectures, students will receive numerous critiqued debates with rebuttal reworks, free materials from the central evidence files, and personalized seminar instruction. All policy and LD materials are included in the program cost, with no additional fees charged for evidence distributed by the camp. Students also receive access to the best evidence researched at each of the other three NFC summer camps.

- LD students will participate in a unique curriculum designed to maximize individual improvement through philosophy lectures, technique practicums, and theory seminars.

- The mentors program returns to the CNFI and will insure a variety of top quality debaters will be in attendance. This program will be co-ordinated by Jon Sharp and Ryan Mills.

Last year's policy and LD debate staff, most of whom are returning, and additions for this year include:

JON SHARP, WEST GEORGIA CHERYL BURDETTE, VESTAVIA RACHEL CHANIN, STANFORD

MATT FRASER, STANFORD RYAN MILLS, CPS ROBERT THOMAS, EMORY

JOANNA BURDETTE, EMORY JUDY BUTLER, EMORY DAVE ARNETT, KENTUCKY

ALLISON GROVES, REED COLLEGE (LD)

PROSPECTUS and COSTS

A detailed program prospectus can be obtained by writing to the address below, or calling and leaving a complete address on the program's message service. Materials will be sent in late February.

Costs for the full resident program for both team debate and LD, including tuition, housing, lunch and dinner on most days of the program, and most materials is approximately \$1,185. Commuters, for whom there are only a limited number of spots in the program, pay approximately \$610. One-week programs are also available, for an approximate cost of \$625. There is an additional \$75 non-refundable application fee. Students not accepted will have their application fee returned.

CNFI, 1678 Shattuck Ave, Suite 305, Berkeley, CA 94709 or call: (510)548-4800

www.educationunlimited.com



The National Forensic Consortium presents the

California National Forensic Institute

LD program: June 13 - 27

THE STRENGTH OF ANY DEBATE CAMP LIES IN THE STRENGTH OF ITS STAFF. AND TO BE GREAT, A DEBATE CAMP STAFF NEEDS TO BE SUPERBLY QUALIFIED, AND ENTHUSIASTIC ENOUGH ABOUT TEACHING TO BE FULLY INVOLVED IN EVERY STEP OF EACH STUDENTS LEARNING EXPERIENCE.

STUDENTS WHO HAVE WORKED WITH THE CNFI LD STAFF ARE THE ONES MOST ABLE TO GIVE AN UNBIASED ASSESSMENT OF THESE GREAT EDUCATORS:

"I strongly recommend this camp to other students because it helps you not only with basic technique, but also teaches extremely advanced varsity level philosophy and strategic tactics. I loved all of the lectures, particularly the ones on philosophy and logic. And the student to staff ratio was great!"

Munish Puri, previous CNFI camp participant

"The lectures were very informative, and I especially liked the detailed philosophy discussions. I would recommend this camp to kids from anywhere because even though I come from a very different part of the country, I found the camp to be very good. I also felt that the emphasis on research was just right."

Chrissy Stear, previous CNFI camp participant

"The CNFI staff was easy to approach, and really friendly. The stop and go critiques of debates were very helpful, and I liked the intensity level of the camp because it really kept me on my toes. I would recommend this camp to others not only because you learn a lot, but also because of the comfortable environment."

Amber Veldkamp, previous CNFI camp participant

INITIALLY CONFIRMED FACULTY FOR 1998:

- **ALLISON GROVES OF REED COLLEGE WHO DEBATED AT APPLE VALLEY HIGH SCHOOL IN MINNESOTA. HER COMPETITIVE SUCCESS INCLUDED 1ST AT BRONX AND 1ST AT THE MBA ROUND-ROBIN TWO YEARS RUNNING.**
- **ADDITIONAL NATIONAL CALLIBER STAFF TO BE ADDED AND ANNOUNCED SHORTLY!**
- **OUR FACULTY SPECIALIZE IN TEACHING PHILOSOPHY AND INSTRUCTING STUDENTS OF ALL LEVELS IN THE ART OF LD DEBATE.**

PROSPECTUS and COSTS

Costs for the full resident program for LD, including tuition, housing, lunch and dinner on most days of the program, and most materials is approximately \$1,185. Commuters, for whom there are only a limited number of spots in the program, pay approximately \$610. One-week programs are also available, for an approximate cost of \$625. There is an additional \$75 non-refundable application fee. Students not accepted will have their application fee returned.

**CNFI, 1678 Shattuck Ave, Suite 305, Berkeley, CA 94709 or call: (510) 548-4800
and on the web at: www.educationunlimited.com**



The National Forensic Consortium presents the

NATIONAL DEBATE INSTITUTE, D.C.

HELD AT THE UNIVERSITY OF MARYLAND, COLLEGE PARK, IN WASHINGTON, D.C.

CX (all programs): June 30 - July 18

LD: June 30 - July 13

The National Debate Institute, D.C. offers an exciting opportunity for students to attend a national caliber debate institute at a cost competitive with the fees of most regional camps. Students receive instruction from some of the nation's finest debate teachers, including respected high school and college coaches, as well as some of the nation's most successful current and former collegiate debaters.

- **NATIONALLY RENOWNED FACULTY.** Outstanding coaches with proven track-records of success at both the high school/collegiate level, and top-flight current and former collegiate competitors.

- **RIGOROUS CURRICULUM.** A carefully crafted schedule developed and refined over the years at NFC camps. Classes are intensive, designed for the dedicated student of debate who wishes to maximize personal improvement.

- **SUPERIOR FACILITIES, LOCATION AND RESOURCES.** Students have access to the vast educational resources of the nation's capital, its abundance of libraries and think-tanks, and get to experience the city's cultural and entertainment attractions while on fully-supervised excursions. Program pricing includes lunch and dinner throughout the program, and all evidence produced at the camp for policy debaters! Remember to compare complete costs when pricing other camps.

- **TARGETED LEARNING** for both national circuit debaters and regional competitors. Classes utilize a variety of mutually reinforcing techniques, including fast-paced lectures, affirmative and negative labs, theory and practicum seminars, and individualized consultations. LD emphasizes philosophy, technique, and theory.

- **ACCELERATED LEARNING ENVIRONMENT.** Includes over a dozen critiqued debates in the standard program as well as repeated argument drills and rebuttal rework exercises, all designed to teach mastery of superior technique at all levels, for both policy and LD debate.

- **INTENSIVE 30-ROUND POLICY DEBATE OPTION.** For students who feel they need a camp experience heavily weighted toward practice and technique instruction. Students in this special focus lab will spend a portion of each day learning theory, cutting originals, and putting together positions, and then will debate an average of two rounds a day (fully critiqued with reworks) for the duration of the camp. Look for an update on the outstanding staff for this special program in upcoming issues of the Rostrum!

- **EXPERIENCED PROGRAM DIRECTION.** The director is Ryan Mills, debate coach at College Prep and director at UC Berkeley, whose teams this year alone have cleared at many of the nation's best tournaments, including Berkeley, the Glenbrooks, Stanford, Loyola, and Redlands.

Costs (which includes housing, lunch and dinner throughout the program, and all program materials/briefs and evidence):

Regular CX Program	30-round plus CX program	Two Week LD Program
\$1,175 (rm, board, tuition)	\$1,435 (rm, board, tuition)	\$925 (rm, board, tuition)

An additional \$75 enrollment fee is required upon application.

For more information:

on the web at:

www.educationunlimited.com

NFC

1678 Shattuck Ave., #305
Berkeley, CA 94709



The National Forensic Consortium presents the

NATIONAL LD DEBATE INSTITUTE, D.C.

June 30 - July 13 at the University of Maryland, College Park

The National LD Debate Institute, D.C. offers an exciting opportunity for students to attend a national caliber debate institute at a cost competitive with the fees of most regional camps.

The program features include:

- **NATIONALLY RENOWNED FACULTY**
- **TARGETED LEARNING**
- **RIGOROUS CURRICULUM**
- **ACCELERATED LEARNING ENVIRONMENT**
- **SUPERIOR FACILITIES, LOCATION AND RESOURCES**

Students have access to the vast educational resources of the nation's capital, its abundance of libraries and think-tanks, and get to experience the city's cultural and entertainment attractions while on fully-supervised excursions. Program pricing includes lunch and dinner throughout the program, and all topic preparation materials produced at the camp for LD debaters! Remember to compare complete costs when pricing other camps.

Initially confirmed staff members are:

Michael Major of the College Preparatory School of California, LD coach and College Prep program director

Ace Padian of Yale College, formerly a nationally successful high school Lincoln-Douglas competitor, round-robin participant, and national qualifier

Here are how NFC students who worked with our staff last year felt about their experience:

"[my instructor] was dedicated, listens to students, is very patient, and makes lab fun. She was very supportive and I learned a lot from her in terms of real world experience. I learned more in 2 weeks than I thought possible."

Natalie Huddleston, previous NFC participant

"[the staff] has an excellent knowledge of philosophy, and of debate. They were very friendly, and I was very satisfied with my experience. The learning experience was incredible."

Jack Fitzgerald, previous NFC participant

"My satisfaction with [my instructor] was great. He gave great critiques, was friendly, and he was always willing to help me with debate."

Danny Schoenfel, previous NFC participant

Costs (which includes housing, lunch and dinner throughout the program, and all program materials/briefs and evidence):

Two Week LD Program

\$925 (rm, board, tuition)

An additional \$75 enrollment fee is required upon application.

For more
information
contact:

National Forensic Consortium
1678 Shattuck Avenue, Suite 305
Berkeley, CA 94709 ph: 510-548-4800

on the web at: www.educationunlimited.com



Austin National Debate Institute

CX Main Session: July 2 - July 18

LD Main Session: July 2 - July 15

The Austin National Debate Institute seeks to provide students access to a national-caliber faculty at an incomparably low cost. The ANDI is an independent program which offers **both Policy and Lincoln-Douglas debate**, taught by some of the finest and most respected forensics educators in the country. The ANDI provides a true national level program, with options for policy debate or L-D debate programs or for one-week primer sessions in either type of debate.

Fabulous Learning Environment

- **Great location.** The ANDI is located in fabulous Austin, unique in Texas for its moderate summer climate, quality libraries and document depositories. Students are housed in a secure facility which is one of the finest residence halls in Austin. Housing is of the highest quality, with comfortable, climate controlled double rooms, many of which have a separate living area and kitchen facilities. Rooms are modern and tastefully furnished.
- **Educational emphasis.** The ANDI programs focus on the teaching of debate skills and techniques in combination with a proper emphasis on preparation and original research. The program is designed to accomodate students at the beginning and advanced levels, with separate labs and primary instructors for beginners. All essential camp evidence and materials, including over a thousand pages of briefs produced at the camp by policy debate students, are included absolutely free of additional charges. Policy students will graduate prepared to tackle the 1998 policy topic, while the L-D students will be prepared to debate a myriad of possible and likely national topics.
- **Numerous special program features.** These include enrollment caps to ensure student access to ALL the top faculty; an incredible faculty-student ratio of around 1:7; special theory seminars, lectures and guest lecturers; multiple critiqued debates; rebuttal reworks and strategy training; and much more! The program as a whole emphasizes learning through doing, with all students working with a variety of faculty on basic and advanced aspects of skills such as argument preparation, strategizing, extension of positions, and foundational theories of debating and delivery. Policy debate students will also receive access to the best evidence produced at the other three NFC camps!
- **Top quality national-circuit faculty.** The ANDI faculty is composed of many of the finest coaches and debaters in the nation. Students will have the opportunity to learn from a supportive and experienced staff which collectively has dozens of sessions of institute teaching experience. A glance at the qualifications of the ANDI staff will reveal the depth and quality of what is every summer debate program's most important asset, its teaching staff. ANDI compares favorably with any other program in this and every regard!

Carefully Structured Schedules

	<u>SAMPLE CX SCHEDULE</u>	<u>SAMPLE LDSCHEDULE</u>
8-9:00 AM	Breakfast	Breakfast
9-10:30 AM	Topic Lecture	Value Analysis Practicum
10:30-Noon	Aff Case Construction	Seminars on Strategizing
Noon-1:00 PM	Lunch	Lunch
1:00-2:30 PM	Library work	Class on using evidence
2:30-3:30 PM	Theory seminar	Practice debate w/critique
3:30-5:00 PM	Library work	Neg case preparation
5:00-6:30 PM	Dinner	Dinner
6:30-8:30 PM	Lab session	Delivery drills
8:30 PM	Commuter checkout	Commuter checkout
8:30-11:00 PM	Topic preparation	Aff case work session
11:00-12:00 AM	Recreation & relaxation	Recreation & relaxation
Midnight	Lights out	Lights out



Fees : \$895 for CX,
 \$725 for LD,
 \$495 one-week
 plus \$75 application fee.
 For info contact: NFC
 1678 Shattuck Ave, #305
 Berkeley, CA 94709
 or call: 510-548-4800

The National Forensic Consortium presents the

Austin National LD Debate Institute

Regular LD Session: July 2-15

One-Week LD Session: July 2-9

The Austin National LD Institute offers a national-caliber program with great instructors at a cost comparable to local camps. The camp has a variety of outstanding features, and has a history of preparing students for all levels of competition: local, regional, and national circuit.

The initially confirmed staff for the 1998 program are:

Adam Lauridson of Harvard University (formerly Bellarmine College Prep) and Allison Groves of Reed College (formerly of Apple Valley High School in Minnesota). Her competitive success included 1st at Bronx and 1st at the MBA round-robin two years running. Both of these instructors specialize in teaching philosophy and instructing students of all levels in the art of LD debate.

And here are what some previous ANDI LD camp participants thought:

"I would recommend this camp to other students because it was tons of fun and I learned a lot. The work was hard, but the intensity was high, but wasn't overwhelming... The staff did a good job explaining things and made it easy to ask questions. The quality of instruction, level of intensity, and student to staff ratio were all a '10'..."

Alison Campbell, previous program participant

"I learned a lot and feel I've improved tremendously. I liked the emphasis on research... I felt the best features of this camp were the friendliness of the staff, their dedication to our intellectual and spiritual growth, and the free bumper stickers! The level of preparation of my lab leaders, their knowledge and skill level, and their commitment to providing a quality experience were all 10 out of 10..."

Will Orloff, previous program participant

"I would recommend this camp to others because it definitely helped my skills. This camp expanded my knowledge of philosophy, and there were lots of practice debates. I had a high level of satisfaction with my instructors..."

J.R. Holland, previous program participant

"I will recommend this camp to others because it is a good learning atmosphere, with diverse instructors who try to make debate an exciting experience. The intensity was high, but I'm glad we did so much work because I learned a lot."

Haady Taslin, previous program participant

"I would recommend this camp because it's affordable with the same qualities as more expensive camps. I really enjoyed the counselors. ...the instructors were experienced, but were also people that students could relate to..."

Viviana Gonzalez, previous program participant

For a brochure contact:
1678 Shattuck Ave, #305
Berkeley, CA 94709
or call: 510-548-4800

NFC ANDI LD Camp Fees :
\$495 for the one-week, or
\$725 for the full program,
plus a \$75 application fee.

Listed fees include tuition, room and a full board package.



THE NECESSARY NARRATOR

by Ron Krikac

In coaching and judging prose performances, I subscribe wholeheartedly to Charlotte Lee and Timothy Gura's statement that the narrator is "unquestionably the most important character [the interpreter] will be expected to present."¹ Thus, for me the main criterion in evaluating a prose performance is the interpreter's excellence in creating a believable and richly-detailed narrator.

Despite the importance of the narrator, I've found that most beginning prose interpreters (and a good many experienced ones) do not emphasize this aspect in their performances. Instead they simply perform their selections in their own personae. Yet those interpreters who make the greatest impacts on their audiences are those with the most vividly-characterized narrators.

In order to embody the narrator in a prose selection, the reader must build a detailed characterization of that person in much the same way (s)he would in creating a characterization for dramatic or humorous interpretation. The process is the same for first-person as for third-person narrators; but it is usually more difficult to ascertain the qualities of a third-person narrator as the best authors are frequently subtle in presenting those aspects, and weaker writers often fail to suggest them at all.

To discover the traits of a narrator, I ask my students to consider four questions:

1. WHAT KIND OF PERSON IS TELLING THE STORY? The language the narrator uses -- word choices, grammar, rhythms, sentence structures, images -- creates a picture of that person: the performer can learn a great deal about the narrator's intelligence, sensitivity, attitudes, educational level, and manners by the way (s)he uses language in telling the story.

2. WHY IS THE NARRATOR TELLING THE STORY? In real life people speak with a purpose, usually to influence other human beings. They don't speak just to hear their own voices! They have an intention, and it is the interpreter's job to reveal that intention to the audience. If the author has not clarified the narrator's reason for telling the story, the interpreter must decide, in light of the information provided, what would be the most logical and effective choice. (Of course (s)he must be careful

that the choice does not conflict with any information that the author has made clear.)

3. TO WHOM IS THE STORY BEING TOLD? The implied listener and the narrator's intention in telling the story are very closely related; thus the performer must determine the relationship between the narrator and the implied listener. (Again, the interpreter may have to make a number of inferences and performance choices based on the way the narrator speaks to the implied listener, while being certain that these choices do not conflict with what the author has made clear.)

4. WHAT IS THE NARRATOR'S ATTITUDE TOWARD THE STORY BEING TOLD? Of course, this question is closely related to #2, for the reason the narrator tells the story will determine the attitude (s)he reveals toward the events and characters. In determining the narrator's attitude toward the story, the interpreter must ask some additional questions. How long ago did the events occur? (The narrator would relate these events very differently depending on whether they happened five minutes ago or fifty years ago.) How far away from the location of the events is the narrator now standing? (A narrator revisiting the place where an important past event occurred may be more emotionally involved than a narrator who is physically distant from the location of the events related.) What is/was the narrator's function or role in the events being related? (The narrator may respond very differently to the events, depending on whether (s)he was the main participant in the action related or merely a detached observer -- or even a reporter of an action (s)he had only heard second-hand.)

These are important questions I think the prose interpreter must consider very thoughtfully, for the performer who can make vivid the narrator's personality, reason for telling the story, and attitude toward the story will win my respect -- and my ballot.

¹ Charlotte I. Lee and Timothy Gura, *ORAL INTERPRETATION*, 7th edition (Boston: Houghton Mifflin Company, 1987), p. 207

(Ron Krikac, now at Sheridan (WY) College, coached 3 sweepstakes championships and winners in D.I. and H.I. at NFL Nationals!)

PROSE INTERPRETATION: AN ANALYSIS

by Don Crabtree

Samuel Johnson once said, "Imitations produce pain or pleasure, not because they are mistaken for realities, but because they bring realities to mind." Mr. Johnson's quote is very applicable when one considers the very popular event of prose interpretation. The purpose of this essay is to briefly review the National Forensic League rules regarding prose interp as a supplemental event; to come to some basic, agreeable definition of prose; and some techniques for coaches and students to use when preparing for this event.

Initially, the NFL Manual (TN-8) gives us the following guidelines: Prose expresses thought through language recorded in sentences and paragraphs. Prose includes fiction (short stories, novels) and non-fiction (articles, essays, journals, biographies.) Selections must be published and no plays or other dramatic material may be used. The time limit is not more than five minutes including the introduction. Presentations must be from a manuscript (which may be in a folder). Reading from a book or magazine is not permitted.

Secondly, one needs a concrete definition of prose. After investigating several sources, the best definition found was: "Prose -- is the ordinary form of written language. Most writing that is not poetry, drama, or song is considered prose. Prose is one of the major genres of literature and occurs in two forms: fiction and non-fiction."

Finally, the crux of the article is concerned with techniques for coaching and presenting prose interpretations. (Notice that I chose not to get into an endless debate over the definition of prose. Trust your NFL council and follow the rules they have established.) For the sake of brevity and clarity, I have chosen to enumerate some of the techniques I feel crucial to prose interpretation.

1. **Economy:** Economy is needed in the art of prose interpretation. When the interpreter fails to practice economy, he/she is sometimes said to be acting.

2. **Locus:** "Place and site." Where are you coming from? The interpreter is never static! In drama and humor interpretation, locus is rather like letters, except there is always a "speaking" listener -- both the person speaking and the person spoken to take part in the dialogue." In prose, your

goal is to be the speaker and make the audience the listener. The only way to achieve this is to make the printed page come alive.

3. **Purpose:** The purpose, in my opinion, is to stimulate the student to find the meaning of printed prose and to communicate the meaning orally to his/her listeners. Participation in this contest should also assist a student to develop critical techniques in the evaluation of prose. Oral interpretation of prose is to convey subtleties of meaning of prose and feeling through vocal control.

4. **The Four I's:** I use the four I's concept with my students simply as a helpful reminder. They are intelligence, imagery, intensity, and imagination. **Intelligence:** Use your intelligence to choose a selection of good literature that suits you and will interest your audience. A good prose selection should make the audience want more and give them something to mentally digest. **Imagery:** Choose a selection that will allow you to vocally create word pictures. It is the interpreter's job to create a memorable, positive performance. I can think of no better way than through the literary technique of imagery. Finding and selecting the right prose interp is as every bit as difficult as finding the right humor or drama script! **Intensity:** Intensity involves establishing the correct tone and mood. Essentially, this refers back to the fact of, "Where are you coming from?" Please keep in mind that a good prose interp does not have to be about death, dying, and depression. There are many excellent selections out there that deserve your attention. When I am asked which will do better, a serious or humorous prose, I simply answer, the one that is carefully chosen, carefully analyzed, and artistically performed. **Imagination:** Imagination deals with your creativity. What can you do with this piece without distorting the author's intent? Experiment and be brave. Remember that your overall goal is to make the author's work come alive for the listener. The prose interpreter here is concerned with impression and impact and how to give prose a separate identity from humor and drama.

Prose is indeed different and to those of you that feel you can simply take a DI or HI and put a script in the student's hands...I say, no! They are equal events in terms of analysis and time spent in effective prepara-

tion but different in terms of purpose.

5. **Final Tips for Effective Prose Interpretation:** This is a grouping of some final ideas for consideration.

A. Avoid over exaggeration.

B. Know your commitment to the piece of literature.

C. How will you use silence?

Let the pause work for you.

D. Decide which vocal traits --

tempo, rhythm, range, and

quality (practice using many

types) will most accurately

convey your meaning to

the judge/audience.

E. Muscle memory -- often

referred to as the "theory of

remembered action." It aids

in suggesting hurry or leisure,

activity or passivity, tension

or relaxation.

F. Use your script to your

advantage. You are not a robot.

Gestures are still allowed and

of great importance in establishing

over all impact.

G. Maintain eye contact with

your script. It is your tool. I

would suggest a 50% eye contact

with the audience and a 50% eye

contact with your script. This is

not a memorized event.

H. Suggestion becomes para-

mount -- in prose interp, all is

not told to the audience. There

must be room for the reader's

imagination to work.

Prose interp is an exciting and challenging event. It takes the same amount of time and commitment as an event or any type of debate. Prose is an art that involves a shared experience with the author and the interpreter and his/her audience. Remember that technical display is not an art...It won't convey human quality. The prose interpreter is similar to an outstanding musician playing Mozart. We are aware of the final product, but not the process.

(Don Crabtree coaches at Park Hill (MO) HS. He serves on the Executive Council and has hosted the 1983 and 1994 Nationals. He coached the National Dramatic Interp winner in 1986.)

SUGGEST IN PROSE READING

by Debbie Bendix

PROSE ALLOWS US TO GRASP THE GREAT WORLD BEYOND OUR FRONT DOOR. The Oral Interpreter of Prose brings the LITERATURE TO LIFE in the minds (not eyes) of the audience. It is these two observations that result in one of my foremost biases between NFL's main interpretation events and supplementary interpretation events. I am of the firm belief that it takes more talent, more control and more inner intuitions to ORALLY INTERPRET a piece of literature. In Supplementary Prose the Interpreter serves as the liaison between the literature and the audience. The literature reigns supreme at all times. Whereas in our main events of Drama and Humorous, the performance of the student (physically and vocally) takes top billing. To support what I term as 'LITERATURE REIGNS SUPREME,' I offer the following definitions. ORAL INTERPRETATION -- the art of interpreting literature aloud to SUGGEST mood and meaning to the audience. PERFORMANCE OF LITERATURE -- to wholly BECOME the characters before the eyes of audience members. The end result is that Performance of literature leaves little to the imagination of the audience; while Oral Interpretation of literature leaves most to the imagination.

With this philosophy in mind, consider the following three key elements to enhance competitive success in Supplementary Prose: 1.) Choice of literature. 2.) Practice strategies. 3.) Performance techniques.

CHOICE OF LITERATURE

When my students and I embark on our search for NFL Supplementary Prose selections, we do not seek out the magical five minute selection. Generally, it does not exist. Instead we look for literature which follows three criteria: 1.) Universal in theme 2.) Memorable beyond the immediate moment and 3.) Tailor matched to the contestant.

Perhaps the most common error a person can make in choosing literature for the consolation event is to opt for Dramatic Prose (that which is written or edited so that virtually all narration is deleted and only dialogue remains). This type of Prose demands immense vocal and physical acrobatics from the interpreter. It again leaves the least to audience interpretation. The end product is a highly visual performance in which the literature all too often becomes

secondary to the performance. It is for this reason that we opt for more Traditional Prose (narrative prose mingled with dialogue). This is perhaps the safest choice because it satisfies the palates of the Dramatic and Narrative Judges equally. It subtly blends the skills of the Interpreter in a way that allows them to SUGGEST rather than become personae in the literature.

PRACTICE STRATEGIES

Once the selection is chosen and cut to the time limit (making sure to keep plot and resolution intact) we literally put the script away until one week before Nationals. This serves a duo purpose: 1.) the student does not think you've abandoned hope for Main Event success. 2.) It allows the interpretation of literature to be fresh and spontaneous by the contestant. National caliber students are such quick studies that to "perfect" the oral interpretive reading before arriving at Nationals is actually detrimental to the outcome. This is generally because the presentation becomes so technically flawless that the art of SUGGESTION is LOST and once again the VISUAL PERFORMANCE TAKES OVER.

PERFORMANCE TECHNIQUES

I coach my students of Supplementary Prose to exercise the following performance hints:

1. Do not allow the physical action to overshadow the spoken word. When the physical actions take precedence over the spoken word, then you have gone beyond suggestion. As Shakespeare said, "Nor do not saw the air too much with your hands thus, but use all gently."
2. Allow the voice, face, eyes, and gestures to work in unison with the literature. Avoid technical tricks for the sole purpose of achieving audience reactions.
3. Realize that as the Oral Interpreter of the Literature, you have a proxemic intimacy with the audience that cannot be matched by a performer on stage. The Interpreter receives immediate feedback and should

not cross the audience's comfort level between suggesting personae and becoming personae in literature.

4. The book or script in hand acts as a symbol of the literature. It reminds us that the literature, not the performance, reigns supreme at all times.

In conclusion, I advocate to my students of Oral Interpretation that the true beauty of orally reading literature is that each audience member is allowed the creativity and freedom to relate, identify and react to it on their own. The best interpretive reading of literature is that which is done so well that the audience is almost unaware of the interpreter. With the reader serving only as the liaison between audience and literature, the literature takes us to that GREAT WORD beyond our front door.

(Debbie Bendix, Forest Lake (MN) Senior High, coached the 1986 and 1990 National Prose Champions.)

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The 1998

Florida Forensic Institute

and
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EXTEMP

COMMENTARY

WHAT IS COMMENTARY?

by Brother Rene Sterner, FSC

One of the more frequently asked questions as hundreds of qualifiers for the NFL national finals encounter orange entry blanks each April is, "What is extemp commentary?" Extemp commentary is currently a supplemental event at the NFL national tournament, one among several which NFL offers each year at nationals. Extemp commentary became an event at nationals as a result of a study committee report several years ago. The original task of the study committee was to come up with a "suggested" event of a rhetorical nature to replace the loss of a rhetorical event resulting from the combining of boys and girls extemp into one event. The committee report endorsed extemp commentary as the replacement event. The suggestion for the event originally came from one of the high school chapters in Texas. Because it was something totally new to the national scene the committee report was not endorsed by the members of the National Executive Council and extemp was simply divided into U.S. and foreign extemp. In spite of the willingness of a majority of the council and coaches to accept the event it continues to be the largest supplemental event at the national tournament and seems to present little difficulty to those speakers enterprising enough to give it their effort.

To answer the question, "What is commentary?" is fairly simple. It is a combination of both extemporaneous and persuasive speaking. It can be both informative and advocative. It requires a knowledge of current events as well as some history. Interestingly, it can frequently require the speaker to have a knowledge of local and regional issues. Anyone who watches the nightly news knows that periodically David Brinkley, John Chancellor and others offer a "commentary" on some particular event or issue. Frequently, TV and radio station managers offer "commentary" on some trend or community problem. Editorial writers offer similar "commentaries" of a journalistic nature. The OP-ED page of the *New York Times* is an excellent example.

As the event was originally proposed a list of topic areas for the event would have been announced annually and would have been used throughout the year (or could have been changed every two or three months). Currently such a list is offered

only for the national tournament. This year's list is on page 3.

A list of specific topics (12 to 15) is prepared for each topic area. Each speaker draws three topics and selects one. Twenty minutes of preparation time is given. The speech is delivered seated at a desk or table much as any commentary might be delivered in a radio or TV station. Those who label the event as "sit down" extemp probably have not grasped the finer points of the event. There is far more than just an extemp speech given while seated. The particular challenge which the event poses is that topics are almost never framed in the form of a question. Hence the speaker must not only know something about the topic but also has the challenge of selecting an approach and defining the parameters. For example, under "Americana" the speaker might find topics like "The U.S. Constitution", "Martin Luther King Day", "Gettysburg", "The Gold Rush", "Baseball", "Bill of Rights", etc. The topic selection allows a wide latitude of approach -- praise, criticism, balance. The event demands a solid combination of knowledge and speaking skills. Perhaps one of the most unique features of the event and one which was paramount in the committee's original decision is the potential for real life approximation. Future leaders will be asked to comment on issues, personalities, trends, events, concerns of contemporary importance. The real challenge to the speaker requires framing the parameters since usually the topic itself does not offer the limiting or positioning of "should" or "will". Because all topic areas are not always limited to current events the scope of preparation can be more demanding than that of the traditional extemp contest. However, as any well prepared commentator offering reflection on the "4th of July" knows the secret of good commentary is the ability to make history live today. Understanding the connections and relevancy is sound preparation of youth for informed and persuasive leadership.

(Brother Rene Sterner FSC is secondary school administrator on the NFL Executive Council. He chaired the Committee which invented Commentary. Brother coached the 1980 National Champion debate team.)

SUPPLEMENTAL
EVENTS
SYMPOSIUM

THE "HOW"s AND "WHY"s OF EXTEMP COMMENTARY

by William H. Bennett

When a student takes his or her final "down" in their primary event they face the emotional as well as competitive challenge of immediately testing themselves again in a supplementary event. And only the mature or well coached stand prepared to successfully make this difficult adjustment. "If you lose, and start again at your beginnings," Rudyard Kipling wrote, "And never breathe a word about your loss...If you can fill the unforgiving minutes With sixty seconds' worth of distance run, Yours is the Earth and everything that's in it..."

Possibly the most challenging event is Extemporaneous Commentary. It covers a tremendous gamut of current affairs topics. Speakers are given 20 minutes of preparation time after selecting one of three possible topics. The rules allow for extemp files but no written material, handbooks, briefs, "electrical retrieval device" or outlines in the prep room. Contestants cannot speak longer than five minutes and no notes are allowed during the presentation. And, the commentary must be delivered seated behind a table or desk.

But how is the student scholar to approach this event? Is it enough to make the emotional adjustment and commitment that Kipling writes of? Should the competitor who wants to win simply recycle the methods used to succeed in extemporaneous speech while sitting down? Should the five minute limit just result in reducing the traditional three organizational areas to two?

The rules do tell us that the topics will be "based on subjects discussed in standard periodicals during the current school year." And, because the event is commentary, the wording is short and neutral rather than posing a question. The speaker must derive the question(s) from the topics. Recent sample topics include: "Censorship," "Smoking," "nationalism in the U.S.S.R.," "Sports Violence," "Hillary Clinton".

THE JUDGE

Perhaps the key to a winning approach lies in the instructions given to extemp commentary judges.

Under the "Extemp Commentary Ballot" section of NFL national rules five comments deserve special attention. First, judges are told that "contestants should

strive for a delivery similar to that suitable for public commentary before community groups and/or media audiences." This implies a strength of voice, clothing, and tonal variation which establishes authority or ethos. Network television news commentators would surely be one possible role model for a contestant to use when perfecting her skills in this event.

Secondly, "The contestant should speak...persuasively..." So speakers who only inform are to be given lower ranks.

Third, "The contestant's content is to be judged on...the depth of the position developed..." Thus a fustian or histrionic style is to be punished, while the quality and quantity of analysis is to be rewarded.

Fourth, "The contestant's content is to be judged on...the evidential...support for the position taken." Certainly then, the quantity, quality, and variety of sources used should affect the judge's rank.

Fifth, "Contestants are not required to take a specific stance, but could choose any one of several possible positions, e.g. advocacy, criticism, concern... commendation, etc." Thus students who are too tied to the "yes or no" and "how can we solve" wording of domestic and foreign extemp topics will find themselves too restricted in the options they should consider and use when researching and outlining many possible commentary topics.

THE TABLE

Being seated at a table can be a blessing rather than a problem. Transition steps are no longer needed and gesture patterns become limited and therefore less difficult to master. The comparative importance of facial expressions and vocal tools (changes in volume, pitch, and tone) increase; other communication options are more restricted.

The psychological implications are probably most important. To speakers who are used to movement as both a tension release and as a transition or importance signal, the restrictions imposed by sitting at a table can become upsetting. But a few practice speeches before the tournament should turn this problem into an asset. The speaker's comfort with a table or desk can help set him apart from his competitors.

THE GUIDELINES

Based on the above factors and a touch of prescience the intelligent competitor or coach will suggest the following conclusions:

1. The introductions, files, and outlining techniques of "regular" extemp will carry over well to extemp commentary.

2. Whatever preparation time divisions the speaker uses for other extemp speeches (e.g. 50% of prep time on the outline, 50% on verbal practice) will also work for Commentary.

3. As a crucial part of prep the speaker will need to set a developed positional theme of his commentary which derives from his topic. And it will need to be presented clearly in an early component of the speech. If the topic is "Driver Alcohol Checkpoints," for example, the theme might be why alcohol checkpoints violate constitutional and natural law.

4. The successful competitor will reconstruct techniques used by the best radio and television network commentators.

5. Successful speakers will, so long as they do not detract from the other persuasive factors, maximize the quantity and quality of the sources presented.

6. Logic will be consistent and clear.

7. In practice, speakers will try different approaches to the same topic. This will not only develop analytical skills but it will develop an improved ability to apply the position most appropriate to the topic.

8. The student who wants to improve will see the table or desk as an opportunity, not as a threat or barrier. Learning sessions will develop facial, gesture, and tonal patterns appropriate to speaking while seated.

In extemp commentary the student can let the event and the circumstances which led to his entry into it rule him. Or he can be the lord who learns and conquers the skills this event offers. As Alexander Pope wrote, "But let a lord once own the happy lines, How wit brightens! How the style refines!"

(William Bennett is Chairman of the CDE National Workshops. Several of his students have won the national championship in extemporaneous speaking and Lincoln Douglas Debate.)

EXTEMP COMMENTARY

by Bob Jones with assistance of Michael Fuller

COMMENTS ON COMMENTARY

by Bill Hicks

The goal of every speaker and coach at the national speech tournament is to be on stage in a final round. And there is more than one route to a final round. Having had students reach that ultimate goal in both main and supplemental events, I know the opportunities are there.

To prepare for Extemp Commentary, look at: pre-tournament preparation, speech structure, and tournament realities.

In the weeks before the tournament, speaker and coach must work to be ready through a couple of avenues. First, because the Commentary event is a limited prep event, it is important to consider the files to be used at the tournament. Having a good basic extemp file is important, but most important is not to leave any of it at home. We have seen several speakers who were in Foreign Extemp, for instance, who had only their foreign extemp files. When they then dropped out of the main event, they came to Commentary unprepared with materials on domestic issues or people. It's important also to have specialized sources in the file. Michael made extensive use of Harper's Index and kept a special file of polling results he had collected. These livened up the speeches and provided good broadbased information. It is also important to pay attention to the announced topic areas so that any areas not within the realm of normal extemp files (i.e., sports figures) can be covered in special files.

A second pre-tournament concentration is on practice. It is helpful that Oregon has an event called Radio Commentary (an editorial presented as if on radio). But even with knowledge through this event, we took special care to watch professional newscasters like Peter Jennings and Dan Rather. Without resorting to mimicry, they provided models of real commentary. We also made sure to practice delivering the speech while seated. Michael noted that this was particularly important in understanding what to do with hands and facial expressions while in a delivery mode not common to most speakers. Videotaping is a particularly useful tool for analyzing speaking style.

Speech structure deserves special attention. There are many possible patterns for speeches, but we found five areas for special consideration:

1. Have a focused thesis. Topics are

as broad as possible in Commentary. A single word topic like "Clinton" must be narrowed to something do-able by the speaker and both understandable and significant to the judge.

2. Most of the time, try to be unbiased. Present both sides of an issue or as many aspects as comfortably fit in five minutes. This shows the speaker's depth of understanding and avoids taking a stand which might offend an audience.

3. If you are going to editorialize, make that known from the beginning. It helps the audience understand your position if they know what you're doing.

4. Establish a reporter's personae. Personal pronouns can be used, but it is often more professional to speak almost third person -- "it is this reporter's opinion..."

5. Appropriate humor is a plus. A little subtle sarcasm can go a long way.

Once you've prepared and practiced, there are some hints that are only learned through tournament experience. Prep is 20 minutes. It helps to know this ahead and be prepared for the reality. Also forget the quiet controlled environment of Extemp Prep. This is Commentary, and facilities and personnel don't allow the luxury of the main event. Michael noted that one thing which really helped him in his second year in Commentary was that he knew to get to his speaking room early. The ability to check out the speaking environs even a couple minutes ahead of time may have been the advantage needed to stay "UP" in the competition. Michael also says that the speakers who advance are the ones who stay professional. Some speakers, perhaps because of their view or their coaches view of supplemental events, slack off in Commentary. Dress and manner is always vital in the decisions of the judges.

In conclusion, there is one very important concept that can make the difference of a speaker getting into a final round. The event must be taken seriously. When I prepare students for nationals, we work as hard (or harder) on the supplemental events. There may be more than one route to a final round at nationals, but there is only one way to get there -- work for it.

(Bob Jones, Canby Union HS (OR), co-chairs the NFL Extemp Topic Committee.)

Upon receiving the request from the Rostrum to join with an extremely distinguished group of coaches to provide an article on COMMENTARY, I felt like the donkey that was entered in the Kentucky Derby because the owner felt the association would do him good.

Now to the significant differences between extemp and commentary. For commentary, you should practice sitting at a table. Sit up straight and work at developing eye contact without moving too much. The movement for transitions in your speech has been changed. Move slightly forward to stress an important point or to be more personal. Move back to sitting up straight as soon as you complete the idea. Hands comfortably folded on the table appears to be the most acceptable style.

I tell my students to imagine they are talking to a camera and to be conversational with only one person as if they are in someone's living room.

Every speech needs an introduction. The extemper usually has a large collection stored up for every suitable occasion. We also carry Simpson's Quotation book in our file box as an excellent source for material.

I try to get my students to personalize their experiences in relation to the topic, if at all possible. Their goal is to feel as if they are sitting in your living room across a coffee table and are talking with just you.

The body of the commentary should flow easily from background and historical information to the area of the speaker's comments. Editorialize for a minute or two with your comments, but try not to take any controversial position. You can't win if a judge is upset with your position. Try to give as much depth to the material and your thinking as possible.

Finally, you try to get a good position in the speaking order so your presentation will be remembered, so be memorable: wear clothes that contrast with the background where you are speaking. You do not want to appear as if you are a part of the stage or table.

Smile.

(Bill Hicks is Executive Secretary of the Indiana High School Forensic Association and coaches at Brebuef Prep, IN.)

Samford University's 24th Summer Forensics Institute 19 July - 1 August 1998

Samford University is pleased to announce the dates and staff for our twenty-fourth forensics institute.

The Samford Summer Forensics Institute is firmly committed to offering students the greatest value for their money. We carefully maintain a 7:1 student-faculty ratio. All of our leadership staff are seasoned professional coaches with national reputations. Our curriculum is carefully planned and supervised so that no moment is wasted. Every student gets the individual attention and direction they need to meet their goals and fulfill their potential in a secure and supportive environment. Our program for novice debaters is widely considered one of the best in the nation. The divisions of the 1998 Institute include:

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Co-Dir. L-D
Pat Bailey

Fmr coach, Homewood High School; National Championship coach; Barkley Forum Key Coach; Founder, U. Iowa LD Institute; Founder, Samford University LD Institute
1993 NFL LD Champion; U. Iowa Inst. '94-97; Samford Forensics Inst. '94-97; Rice University; Assistant Coach, St. John's, TX

Lecturer
Renard Francois
BA

George Washington Law School; L-D Debate Director at Montgomery Bell Academy; Samford Forensics Inst. '89-96; U. Iowa Inst. '89-96.

Co-Dir. L-D
Claire Carman
BA

Director of Forensics, Vestavia Hills; National Championship coach; Barkley Forum Key Coach; Founder, U. Iowa LD Institute; Founder, Samford University LD Institute

Lecturer
Marilee Dukes



Policy Debate

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Ph.D.

Director of Forensics, Samford U.; Fmr. Coach U. Georgia and Iowa; U. of Iowa Inst. '89-96; Longwood College Inst. '89-93; Director, Samford Summer Inst. '94-97

Paul Bellus
MA

Coach, University of Iowa; fmr coach, Samford University; Director, U. Iowa Inst.; U. Kentucky Inst.; Northwestern Inst.; '91 NFL runner-up; Omaha Westside High, NE; Samford Forensics Inst. '92, '94-97

Skip Coulter
MA

Coach, Mountainbrook Jr. High, AL; former Director of Debate, Samford U., '77-87; Samford Forensics Inst., '77-97

Heidi Hamilton
Ph.D.
Coach, Augustana College, IL; fmr coach, U. Iowa; fmr. Coach U. North Carolina; Iowa Forensic Inst. '92-96; Samford Forensics Institute '95-97; Champion Debater, Augustana College, ND

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Coach, Samford University; fmr coach, University of Georgia; Champion debater, University of Georgia; Bayside High School, VA; Longwood College Forensics Institute '94-95; Samford Debate Institute '97

Len Neighbors
MA

David O'Connor
BA
Champion debate coach at Iowa City West High School; Des Moines Roosevelt; W. Des Moines Dowling High School. He has had teams to the national finals of most national tournaments. Iowa Debate Inst. '86-97; Samford Forensics Inst. '93-97

Thom O'Rourke
MA
Debate coach at the University School of Nashville, fmr coach at University of Alabama, Champion debater at University of Alabama

Individual Events

This will be the the Samford University Individual Events Institute's fourth season. Held in conjunction with the nationally ranked individual events program at the University of Alabama, the institute focuses on preparing students for fall competition. The program is rigorous, expecting students to master more than one event in the course of the two weeks. Members of the staff include:

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Dan Mangis
BA
Coach, Texas Military Institute; DSR-TKA finalist Duo; NFI. Finalist, Extemp, 1993; National Champion, Student Congress; fmr coach, University of Alabama; University of Alabama I.E. Team; U. Iowa Inst. '92-94; Samford Forensics Inst. '95-96

Interp.
Jon Birdnow
BA
Assistant coach, University of Alabama; DSR-TKA 2nd Prose, ADS, Oral Interp '97; Semifinals ADS POI; Qualified all 12 AFA Events; University of Alabama champion I.E. team; Samford Forensics Inst. '95-96

Carol Davenport
MA
Director of Forensics, Jefferson State College; fmr. coach, University of Alabama; Phi Rho Pi coach of the Year and Distinguished Service Award; National Champions in Prose, Poetry, Impromptu, Duo, ADS, Persuasion, Informative, and POI

Lecturer
Gloria Robison
Coach, Texas Military Institute; Champion Coach, St. James School (AL.); Battleground Academy (TN); U. Iowa Inst. '88-94; Samford Forensics Inst. '95-96

Lee Robison
Assistant coach, Texas Military Institute; Champion I.E. St. James Academy; Davidson College; TMI Institute '97-98; Samford Forensics Inst. '96-98

Lecturer
Frank Thompson
Ph.D.
Director of Forensics, University of Alabama; 5 time DSR-TKA National Sweepstakes Champion; AFA Coach of the Year and Distinguished Service Award

The goal of the Samford Summer Debate Institute is to provide expert instruction at a reasonable cost. We do not fund any part of Samford Debate through the institute. Fees for the institute cover all essential expenses for students during the two week period. Supervised housing is provided in air-conditioned dormitories and all meals will provided. It is our firm intent to offer high quality at the lowest possible cost to the student.

L-D, Policy, and Individual Events	\$825.00 includes tuition, housing, group copying and meals
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For more information about Samford University or the Samford University Summer Forensics Institute write or call:

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mjjanas@samford.edu

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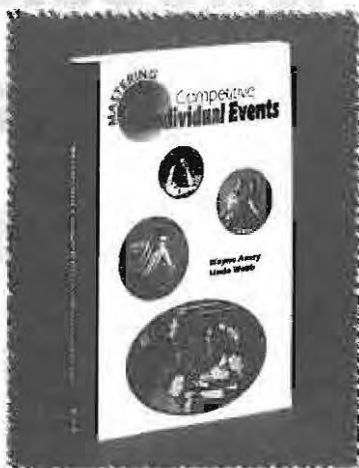
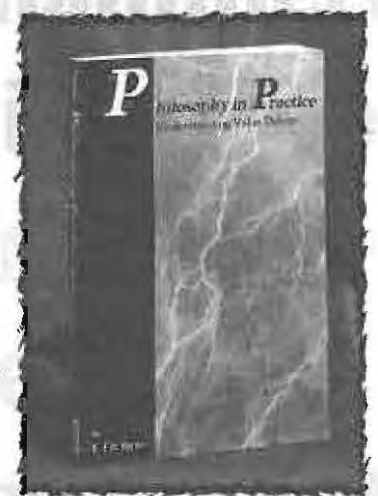
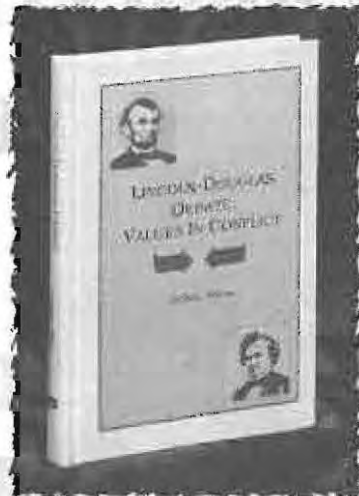
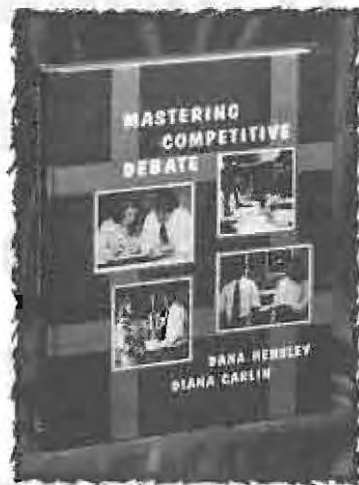


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POETRY AS A SUPPLEMENTAL EVENT: A UNIQUE LEARNING OPPORTUNITY

by Rhonda Lee Pool

Poetry as a supplemental national event not only afford poetic expression a voice, but also provides a unique learning opportunity for both student and coach. Fundamentally, a poem may be analyzed through its meaning and by the manner in which this meaning is communicated (style). When preparing poetry for a competitive event, both elements must be considered.

MATERIAL SELECTION: Poetry at the national tournament varies from that at the state level in that it takes on the Cole Porter spirit of "Anything Goes". Available cut lists demonstrate that works from Shakespeare to Silverstein and everything in between have all had their fifteen minutes of fame at the tournament. Material may consist of either one long poem or a series of shorter ones on a similar theme or by the same author so long as the program complies with the five minute time limit. Take advantage of this opportunity to work with experimental poetry programs that may not be the trend in your home state. Needless to say, there are some fundamental guidelines to be taken into account:

Is the material suitable for high school competition -- language, subject matter, literary merit? Does the work showcase the student's personality and talent? Does the poem MOVE across different levels -- is there contrast? Is the poetry "reader and listener friendly"? Is there something in the piece that the student can relate to and that may affect just one audience member?

If one or more of these guidelines are met, then the material might just be a winner.

LOCATING MATERIAL: Where is the stellar material hiding? First and foremost, the library is the speech coach's friend. It houses a wealth of new trends in modern literature and fresh insights into the classics. *The Atlantic Review*, *New Yorker*, *English Journal* are a few examples of potential resources. In addition to recent periodicals, delve into anthologies and prize collections. *The Pushcart Prize*, for example is an annual compilation of the best works from the smaller presses. Both traditional and modern pieces can be future success stories so long as they are presented with a unique approach, without altering the original intentions of the poet.

DIDACTIC APPROACH: Normally, I provide my students with a wide variety of selections from which to choose. In addition, I spend a few hours with them at the local library explaining the available reference materials (e.g., Granger's Index to Poetry). During the selection process the students are exposed to all types of poems: sonnets, long narratives, free verse, etc. Whichever work is agreed upon by both student and coach is then used as a springboard for learning. For instance, I point out any literary devices used by the poet in the piece (metaphor, onomatopoeia, alliteration, enjambment, etc.). Also, we research the author's personal and literary biographies; a complete interpretation encompasses knowledge of both the poet and the person. Student and coach are active learners and participants in this game called competitive high school speaking.

INTERPRETATION: Is the reading believable? Are we as an audience moved by the presentation? Do we have some emotional connection to the poem through the speaker's performance? Are we encouraged to take to heart the ideas presented throughout the poetry selection(s)?

STYLE: Does the intensity of the voice, hand gestures, facial expressions and body positions/movements correspond to the emotional intensity of the poem? Are hand gestures, facial expressions and body positions/movements precise, yet natural? Do they enhance the overall presentation or detract from it? Is the eye contact with the audience credible, natural and balanced with that with the actual script? Is the script treated like an extension of the hand -- manipulated with confidence and ease?

With everything taken into account, style is actually secondary to meaning. How the student presents the poetry should not interfere with the ideas to be communicated. Mrs. Helen Engstrom, my high school speech coach, always said "Think the meaning". If the speaker is truly thinking the meaning during his or her presentation, then we as an audience are able to vicariously discover the message of the poetry through the speaker's credible presentation.

(Rhonda Pool coached the 1990 Poetry National Champion at Munster (IN) HS.)

INTERPRETATION OF POETRY

by Ruby C. Krider

"Just pick a good poem and read it to the judge." Those students are easily recognized, for that is just what they do: READ a poem. They do not INTERPRET it.

The most telling mark of a beginning interpreter is a singsong rhythmic, monotonous pattern -- de dum, de dum, de dum dum. To break that singsong pattern, an interpreter must always remember to keep the story line clear despite what might be a regular rhythm. To do that, an interpreter has only to mark the poem's phrases and to remember that a phrase is a group of words expressing one thought. The end of a phrase does not always come at a line's end. As an example:

Not what we have, but what we use
Not what we see, but what we choose
These are the things that mar or bless
The sum of human happiness.

The phrases (ideas) would be indicated like this:

Not what we have / but what we use /
Not what we see but what we can
choose.

These are the things that mar / or
bless The sum of human happiness.

The pause should be after mar, remembering what is being marred or blessed is "The sum of human happiness." My experience has been that at least half the student readers pause after bless because the line ends there. This makes no sense to leave the verb "bless" hanging in midair with the listener having no idea what is being blessed.

As another example of phrasing, I use Milton Sill's poem "Opportunity."

That blue blade that the King's son
bears but this

Blunt Thing! He snapt and flung it
from his hand.

And lowering, crept away and left the
field.

If one were to pause at the end of line one, leaving "but this" standing alone, it would not make good sense. The thought needs to be carried over into the next line. Ezra Pound advised, "Don't make each line stop dead at the end, and then begin the next line with a heave. Let the beginning of the next line catch the rise of the rhythm wave, unless you want a definite longish pause." Interpreters of poetry need to take Pounds' advice. Far too often I hear readers breaking ideas, thinking it a must to pause

at a line's end.

In order to do justice to a poet, a reader must recognize the "phrasal pause." The pause is one of the most effective tools for the interpreter. Do not be afraid to hold the pause. Just be sure something is going on in your mind that has to do with the poem. I remember Alvina Kraus, the great Northwestern University drama professor, whose praises are often sung by Charlton Heston. Her admonition to us was, "Learn to use the pause: it is indispensable to artistic performance."

Different poems call for different rates of reading. For example, in Browning's "Pied Piper of Hamelin," when the persona reports:

"They fought the dogs and killed the
cats/

bit the babies in their cradles/
and licked the soup from the cooks'
own ladles,"

a rapid rate would be used.

But

"bowed with the weight of centuries/
He leans on his hoe and gazes at the
ground/

The emptiness of the ages in his face"
in Edwin Markham's "The Man with the
Hoe," would necessitate a slow rate.

Search the poem for information about the persona. Using that information, create the persona. Characterize the speaker in the poem only if it contains information to support that characterization. Know what motivates the persona's thinking.

As people interpret literature of all genre, I want to see their brain wheels go round. If they say, "I think," I want to believe they are really thinking. If they describe "a few white clouds all rushing eastward," as in Theodore Roethke's "Child on Top of a Greenhouse," I want to believe they SEE the clouds. If the child persona describes the "wind billowing out of the seat of my britches," as in the Roethke poem, I want to believe that the reader is mentally feeling the wind. Make your utterings believable! If you can make me feel with the persona in a poem that you are interpreting, you have hit the jackpot!

Interpreters of all literature need to be aware of images, and this is especially true of poetry reading. It may be a sound image, as Poe's use of the alliterative "s" to make us hear in our imaginations the rustle of the curtains. In "The silken, sad uncer-

tain rustling of each purple curtain," the poet is manipulating the sound, but the interpreter must utter that alliterative "s" so the listeners will hear the curtain in their imagination. Just as an artist paints scenes that he envisions, authors paint vivid pictures with words. These word pictures, these images are the very heart of literature.

Make all your descriptive passages so vivid that a member of your audience can hear, see, smell, taste, and feel all the word pictures the author has drawn. Interpreters of poetry, as well as prose, must remember that words have character and put real meaning into each word. If you are describing something that is smooth, stretch the "oo" sound to make the word convey something that is smooth as velvet. Remember there are words that lift, words that droop, words that bounce, and even words that sneak. These are words that flicker, prance, leap, and swing. Give them character! Utter words so that listeners who do not know the meaning of the word can fathom meaning. Words have color. Learn to portray the thought of a word with the sound of your voice.

Sensual images project emotional responses making the reader feel shivery or frightened, sad or light hearted. The oral interpreter must project these images of word pictures to the minds of his listeners (in many cases the judge). If I am that judge, I want to visualize your images. I want to feel the emotion in the pit of my stomach.

Remember that an image is a phrase that excites the senses. Just as an author manipulates vowels, consonants, words, and phrases to paint his verbal picture, the interpreter or reader should manipulate these same vowels, consonants, words, and phrases to paint a vocal picture in his own mind's eye and in the mind's eye of his listeners. Make me understand the thought carried in the poem. Make me visualize its imaging, and experience its emotion. That is what oral interpretation is all about. Charlotte Lee puts it this way, "Interpretation is the art of communicating to an audience a work of literary art in its intellectual, emotional, and aesthetic entirety." When we interpret poetry, we should do just that.

(The legendary "Miss Ruby" Krider, a member of the NFL Hall of Fame, authored the text Creative Drama.)

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9:30 a.m.-10:30 a.m.	Lecture
10:45 a.m.-12:30 p.m.	Reading/Rehearsal Session
12:30 p.m.-1:30 p.m.	Lunch
1:30 p.m.-2:30 p.m.	Lecture
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5:00 p.m.-6:00 p.m.	Exercise
6:30 p.m.-7:30 p.m.	Dinner
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8:30 p.m.-9:30 p.m.	Reading/Research/Rehearsal
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THE KEYS TO UNLOCK A WINNING EXPOSITORY

by David A. Wendt

Expository. According to the American Heritage Dictionary, exposition is "the presentation of information in clear, precise form". It is sharing or giving knowledge to an audience. The key to giving a winning expository speech is focusing on the audience. What does the audience want to know? What does the audience already know? Will the audience care about the topic? These are several important questions that should be asked before the speaker puts the first word on paper.

Topic selection is the vital ingredient to a successful speech. There are millions of topics to choose from, but which will provide that needed flair for success. Try to steer away from common issues or topics. Search for the unique!

The first step is to brainstorm as many topics as possible. Several places for exploration include television talk shows; Oprah, Jerry, Sally, Geraldo, 20/20, 60 Minutes, etc. Remember if it has a name or number it will probably produce a winner! Reading newspapers and magazines can provide new and timely areas of information. There are times when a combination of television talk shows and print media can fulfill that dream for a winning informative talk.

After a list with a variety of topics has been compiled, then select five or six that seem "interesting" to you. The term "interesting" can reflect a personal liking for a topic, a timeliness, a new trend or a topic that is so far out that "they" will love it. It could also mean taking a common speech topic and adding a new twist.

Restructuring an oratory is a possible winning expository speech. The typical oratory of problem, cause, effect and solution takes an in-depth look at problems. A compact view could present a formidable presentation. Possible persuasion topics minus the solution can provide information. Various societal problems can be the foundation of an informative speech.

Now that those interesting topics have surfaced, which will have some effect on the audience. Ask yourself, "Why am I giving this speech? Will the audience care? Most importantly, will the judge care? Will the judge remember me?" When searching for topics calculate how many people are

affected by each idea. Is it a small percentage of the population or the majority?

Research will aid the final choice of a topic. In some cases, research may make the decision. Then the sifting of information and topics must stop. The decision is completed and the final product is finished.

The final decision is approaching. One major factor of that choice should be the availability of statistics and/or examples. Sources of information will provide the hard data and the needed citations. Quotations from professionals and experts enhance the validity of the topic. Documentation is a must!! The more recent dates of publishing set the timeliness. Three citations of information is a good starting point for an effective expository speech.

Now that the key is turned and the research is completed, structure your information. An attention getter in the introduction, three solid, documented main points and a conclusion are necessities to a winning speech. Then practice, practice, practice.

When concentrating on delivery, one special note must be taken into consideration. No notecards or visual aids may be used during the expository presentation. The speech should be memorized or extemporized.

Correct physical delivery is vital. The speaker must have sustained eye contact with the audience, natural gestures and movement and other polished delivery skills. It takes practice to achieve this style. Audio or video taping practice speeches will help.

You now have the keys to unlock the foundation for presenting clear, precise information. You have answered the questions. You must make the audience want to know this knowledge. You will make the judge care about your speech. Then as the final draft is written and all improvements have been made, you will present what they want to know. Information.

(David A. Wendt, now coach at Keokuk HS (IA) coached the winning expository speaker at the 1989 Colorado Nationals.)

**SUPPLEMENTAL
EVENTS
SYMPOSIUM**

EXPOSITORY SPEAKING

by Connie J. Link

Our approach to coaching Expository for the National Tournament must begin with a basic teaching of informative speaking and after dinner speaking since we incorporate elements of both types of speeches into our entries. Because most of our national qualifiers have participated in our elective speech class, they have written and delivered informative speeches in class. From this base, we expend upon the student's understanding of expository by more closely examining types of informative speeches (i.e. speeches about objects, events, processes and concepts). We constantly stress the need for clear development and organization during the writing process and used a patterned outline for that process. Thus, the speeches are basically formulated according to the following format:

- I. Attention Step
 - A. Arouse interest in the topic
 - B. Introduce the topic
- II. Justification Step
 - A. Statement of Need -- what is reason for needing to know this information
 - C. Ramification -- show how the need is widespread or serious
 - D. Pointing -- show how this need is directly related to this audience
- III. Satisfaction Step
 - A. Preview of major ideas
 - B. Detailed information
 1.
 - a.
 - b.
 2.
 - a.
 - b.
- IV. Conclusion Step
 - A. Review
 - B. Direct reference to introduction

Because topics are always of utmost importance, we keep a file all year of possible expository topics. Coaches, extempers, orators and other team members add articles found while researching in other speech areas. We stress looking for topics which will impart new knowledge or which will give an audience new and interesting information about a familiar product, concept or event. For instance, one of our speakers did an expository on the "census" at Nationals in San Jose. Most audience members know that the United States commissions a cen-

sus every ten years, yet most of us know very little about its history, its results or even its impact on each of us. Thus, the "census" was a good topic for the 1990 Nationals -- the year of our last census. Topic choices are limitless, but we look for topics that are current, educational and have humorous possibilities. We also persuade our students to write and deliver expositories on subjects that provide a clear analysis of the audience and with topics that are pertinent to that audience.

Humor is an important element in speeches. That does not mean that expository speeches should be after dinner speeches or comic routines; however, we attempt to include some humor or light references within the speech. Most topics of an informative nature do not lend themselves to the injection of some humor. One place humor might be used is in the introduction and conclusion. For instance, Ms. Tracy Berner's "census" speech used the following preview:

To better understand why our government sticks its nose in our business every ten years, we need to "figure" out how census information is gathered, "enumerate" the types of results produced by the census and "tally" the census's final ramifications. All that "calculating" should bring us to our "senses."

A further example of use of humor is Ben Moore's introduction and conclusion in last year's National Championship speech where he utilized an amusing anecdote about an automobile accident in the mountain with a 250 pound pig about which he had been warned by a woman at the base of the mountain. Although the anecdote seemed bizarre, it provided an entertaining introduction, and Ben was able to hook that joke to his topic and claim the audience's attention.

But at that point it occurred to him that the woman he had passed earlier wasn't calling him a pig at all, but rather she was warning him of a potential road hazard. Obviously, the man wasn't just a victim of a busted radiator or the recipient of a two year supply of bacon. He was suffering from something far more devastating. He was suffering from Information Anxiety.

Finally, Ben referred back to his introduc-

tory humor in his conclusion to leave the audience with a light hearted feeling about a serious topic.

As we move into the 90's more and more board games seem to further illustrate the United States' quest for more and more knowledge; however, the knowledge we use when we play "Clever Endeavor," "Adverteasing" or "Trivial Pursuit" is just that' trivial and merely part of a game. The real game would be to learn the important facts that apply to our lives rather than a mass of statistics and loose bits of information that makes us "seem" smart. **After all being cool and recognizing "pig" as an animal that is a basic part of a nutritious breakfast rather than a modern slang term could have saved my friend on the mountain a few repair costs.** Remember, a little knowledge is a dangerous thing. But, it is our quest to know the "little things" that keeps us ignorant.

Like persuasion, expository lends itself well to the use of source and, of course, quotation where applicable. Each of our entries in expository is researched and documented. We also require our students to cite sources in their speeches. Overall, such citation does give the speech the credibility that is necessary in any well written speech.

Expositories for supplemental events at Nationals are written in May and memorized in May so that the students who are eliminated from main event competition will not be frantically writing and/or memorizing a speech during the week of nationals. With our students prepared ahead of time, all we have to do is work on delivery as we "pump" them back up to compete in a new category.

Finally, we enjoy the challenge of teaching our students a new speech event, and whether they use the speeches at Nationals or not, they have added to their overall forensics background. An added bonus -- most basic communication courses in college require an expository (informative) speech. Thus, our seniors are already one speech ahead!

(Connie J. Link is past President of the Illinois Speech and Theater Association. She coached the 1990 Expository Champion at Heyworth (IL) H.S.)

STRATEGIC LD

1998-1999

StrategyLD@aol.com

STRATEGIC LD is an association of former national qualifiers and national caliber LD'ers that provides exceptional and high quality analyses of LD topics. The writers of Strategic LD have competed in the later rounds of Nationals and placed at tournaments like St. Mark's and Harvard. In each analysis, Strategic LD offers values and criteria, observations and arguments, philosophers and evidence, and CX strategies and a reading list. Strategic LD also provides ongoing support for debaters and coaches who wish to call and discuss a strategy with a member of our team. Strategic LD makes coaches and debaters the following *guarantees*:

The writers of Strategic LD have significantly greater LD related expertise than the writers for most other topic analysis services. Successful LD Coaches that take the time to read our product will notice a significant gap in the quality of our service and others.

Strategic LD is an excellent teaching tool for coaches who want to help their debaters progress to a higher level. After using Strategic LD for several topics, your debaters will be able to apply paradigms and strategies from one topic to others. Many of the strategies that you read in Strategic LD are the same strategies that you will hear in elims of national tournaments.

Strategic LD will help debaters learn to apply philosophers correctly. In the past, our analyses have included theories from Locke, Mill, Rawls, Adler, Sandel, Kant, etc. *Recognizing the best time to apply a philosopher is often the greatest challenge.*

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Stanford National Forensic Institute

CX Program: July 26 - August 14, 1998

LD / Events: August 1 -14, 1998

SUPERIOR PROGRAM: The **Stanford National Forensic Institute** offers a unique national caliber program which features policy debate, LD debate, and NFL events. The policy program is 3 weeks, the IE and LD programs are 2 weeks. One of the finest faculties in the nation will teach students both fundamentals and advanced techniques in a rigorous, carefully structured environment that caters to the needs of forensics students at all levels. Policy debate students who have attended an institute of sufficient rigor earlier in the summer may apply for acceptance into the "swing lab," designed for students desiring a 5 week comprehensive program.

SUPERIOR FACULTY: The faculty of the SNFI is among the finest ever assembled. The majority of primary faculty will be current and former high school and collegiate coaches of national repute. Initially confirmed faculty include:

Judy Butler, Georgia State	Randy Lusky, El Cerrito	Hajir Ardibili, Kansas
Robert Thomas, Emory	Matthew Fraser, Stanford	Joanna Burdette, Emory
Jon Miller, Redlands	Ryan Mills, College Prep	Abe Newman, Stanford
Alex Turkeltaub, Stanford	Byrdie Renik, Columbia	George Kouros, Emory
Rachel Chanin, Stanford	Dave Arnett, Louisville	Jenny Brier, Rutgers
Dan Fitzmier, Emory	Bill McKinney, Vista	Jon Sharp, W. Georgia
Michael Major, College Prep	Adam Lauridson, Harvard	Byron Arthur, Jesuit
Matt Spence, Stanford	Allison Groves, Reed	Gay Brasher, Leland
Hedel Doshi, Vestavia	Jessica Dean, Boston U	A.C. Padian, Yale
Sasha Peterson, CPS	Kanan Sawyer, Washington	Brian Householder, Humboldt

SUPERIOR SETTING: The SNFI is held on the Stanford University campus, located in Palo Alto, CA. Stanford is one of the best universities in the world, and has for several years running ranked in the top five in the annual U.S. News college rankings. There is no better location anywhere to study forensics. The campus is safe and secure, being set apart from the city of Palo Alto, and provides a beautiful setting for the students to study, practice and learn. Around the clock supervision is provided by an experienced staff which collectively has hundreds of previous institute teaching sessions of experience. The SNFI specializes in advanced competitors, but comprehensive programs at all levels are available.

REASONABLE COST:	Policy Debate	LD and Events
	\$1,575 resident plan	\$1,225 resident plan
	\$800 commuter plan	\$645 commuter plan

Given the nature and quality of the 1998 program the cost is quite low. This program, both in faculty composition and in structure compares favorably with programs costing nearly twice as much. The SNFI maximizes program quality by spending funds on obtaining superior facilities and faculty. The resident plan includes housing for the duration of the program, 3 meals a day on most days of the program, tuition and all required materials. The commuter plan includes tuition and some materials. An additional \$75 application fee is required upon application to the SNFI.

TO APPLY &/or INQUIRE:	Stanford Debate - SNFI	Scholarships in the
or call: (510) 548-4800	1678 Shattuck Ave, Suite 305	form of need-based
	Berkeley, CA 94709	aid are available.

The National Forensic Consortium presents

THE STANFORD NATIONAL SWING LAB PROGRAM

JULY 26 - AUGUST 14, 1998

The Stanford Swing Lab Program is the finest academic preparatory program for policy debate students. To be eligible, students must be varsity level and must have previously attended at least one rigorous debate institute during the Summer of 1998. The Swing Lab Program is held at Stanford University, one of the world's premier research institutions. Faculty include some of the finest and most respected debate educators, the curriculum is rigorous and carefully executed, and students receive more debates that are expertly critiqued than any other program of similar quality. The Swing Lab Program has a phenomenal track record: the 1996 and 1997 graduates "cleared" at most national circuit tournaments, including Greenhill, Wake Forest, Bronx, the Bronx round-robin, Redlands, Loyola, Lexington, Berkeley, Stanford, and Emory. Recent participants of the swing lab have won 1st place this year at such tournaments as the Glenbrooks, USC, Stanford, and Lexington.

THE PROGRAM

Expertly Critiqued Debates. Swing Lab scholars will participate in a rigorous series of at least a dozen practice debates beginning on the second day of the camp, with an emphasis on stop-and-go and rebuttal rework debates.

Research, Evidence and Topic Inquiry. The Swing Lab program provides intensive instruction in research, argument construction, and advanced level technique. Students will gain expertise in the 1998-99 policy debate topic. The kernels of arguments which are produced by other institutes will be used as a starting point. These argumentative seeds will be used by program participants to construct entire detailed positions which will include second and third level extension blocks, modular topic arguments, and major theoretical positions with micro and macro analytical support blocks.

Advanced Theory. Swing Lab Scholars are assumed to have mastered the basics of debate theory. This foundation will be used to construct sophisticated and comprehensive positions. Scholars will be immersed in advanced theory through special seminars that offer unique and rival views on a variety of issues including fiat, competition, intrinsicness, permutations, justification, presumption, extra-topicality, the nature of policy topics, and many other issues from the cutting edge of current theoretical discourse.

THE PRIMARY FACULTY

Robert Thomas is a debate coach at Bainbridge Island in Washington, and a former NDT debater at Emory University. During his coaching career his teams have cleared to late elimination rounds at every major national tournament. While coaching at Woodward Academy his teams won the Harvard, Glenbrook and Pace Round Robin tournaments. During his last year of NDT debate he cleared at every tournament that he attended. Mr. Thomas is one of the NFC Directors and has been teaching at summer debate institutes for over a decade, with nearly 40 individual camp sessions of teaching experience.

Jon Sharp is a debate coach at West Georgia College, and was an NDT debater at Emory University. In his senior year of debating he won the Harvard and West Georgia tournaments, and the Dartmouth round-robin. He and his partner were ranked #3 in the nation going into the 1994 National Debate Tournament. He was top speaker at the Pittsburgh, Louisville, and Heart of America tournaments, and in his senior year cleared to late elimination rounds at both the NDT policy debate national championships and CEDA debate nationals. This will mark his ninth year of teaching summer debate institutes.

APPLICATION AND ENROLLMENT

Students desiring to attend the Swing Lab Scholars Program will be admitted on an application-only basis, and are required to attend at least one rigorous debate institute prior to attendance at the SNFI. All NFC camps qualify; other camps will be considered. Complete and send in the NFC application form, and be sure to circle "Policy" and "Swing Lab" as indicated. Call (510) 548 - 4800 if you have specific questions about the program, or wish to obtain copies of the program application.

www.educationunlimited.com



Stanford National Lincoln-Douglas Debate Institute

Regular session: August 1-14

Swing lab session: August 14-21

Outstanding features of the 1998 institute:

1) **14 fully critiqued practice rounds:** most camps offer a practice tournament at the end of the camp which may offer only four rounds of total experience. At SNFI, your students will **not** be sent home with a pile of notes on philosophy and a stack of student researched evidence with minimal visible improvement in their debate skills. Your students will receive practice rounds built into the daily schedule. Their progress is monitored so that their development is assured!

2) **Incomparable staff:** The following staff members are **confirmed:**

Program Director: Michael J. Major, College Prep

Lab Instructors:

Hedel Doshi, Emory

Derek Smith, Harvard University

Allison Groves, Reed College

Byron Arthur, New Orleans

Kenneth LeFrance, New Orleans

Jessica Dean, Boston University

A.C. Padian, Yale

Matt Spence, Stanford University

Additional national caliber staff being confirmed now - check out future issues of the Rostrum, or see our brochure, for more details!

3) **Swing Lab Week Option:** The outstanding highlight of this option will be an extra 20 fully critiqued practice rounds. Students attending other camps during the summer can avail themselves of this one week experience or students in the regular camp can extend their stay for a total of 34 practice rounds!

For many LD debaters this is the equivalent of a full year of competitive LD debate experience in just 3 weeks!

Important Information

	Dates:	Cost:
Stanford LD Institute:	August 1-14, 1998	\$1,225
Commuter program:	August 1-14, 1998	\$645
Third week Option:	August 14-21, 1998	\$750

For additional information and applications contact the NFC at:

1678 Shattuck Ave., Suite 305, Berkeley, Ca., 94709

(510) 548-4800 FAX: (510) 548-0212

or on the web at: www.educationunlimited.com

Stanford National Forensic Institute

Individual Events Program August 1-14, 1998

Dramatic Interpretation...Humorous Interpretation
Oratory...Extemporaneous Speaking...Impromptu
Thematic Interpretation...Prose...Poetry...Duo Interpretation

The Stanford Individual Events Institute offers a comprehensive program which accounts for regional differences in style, content, and judging. Students will have the opportunity to work with coaches and national champions from around the nation. The Institute is designed to provide a strong technical foundation in an enjoyable atmosphere, students at all levels of experience will be accommodated.

The Two Track System of Placement allows advanced students to focus on specific events at an accelerated pace, while also ensuring that the beginning to intermediate level students advance at a more relaxed pace while participating in and learning about a variety of different events. This ensures that upper level competitors leave camp prepared to immediately step into high level tournament competition. Seminars are designed to cater directly to areas of student interest. Workshops are provided to instruct new competitors in basic speaking techniques, and novice workshops meet the needs of both new competitors and those solely interested in improving general speaking skills without the intention of later competition.

Team Instruction provides students who are involved in a recently formed Forensics team basic techniques on student coaching. We teach students of all levels how to coach themselves during the course of the year to maximize their competitive experience and success. The research facilities unique to the Stanford campus provide an excellent resource for the creation of a comprehensive script library. Institute staff has on hand hundreds of scripts both to assist student, and to serve as example material. Resource packets are provided specifically for this group.

Custom Coaching Seminars are a unique feature of the SNFI Events camp. The Institute's large Lincoln/Douglas and Policy debate as well as Individual Events staff allow us access to an enormous resource pool of coaches and former competitors all at the same location.

- * Tournament Competition
- * Individualized Coaching
- * Frequent Performance Review
- * Day Trips
- * Access to Instructors before and after camp
- * Advanced Training
- * Outstanding Staff
- * Two Weeks of Instruction and Performance

"I had never competed before the Institute and now I am taking home First Place awards! I learned a lot while making friends for life. I'll be back!!"

- Loan Pham, 1996 SNFI Individual Events camp participant

Resident cost: \$1,225 / Commuter cost \$645

An additional application fee of \$75 is required

For additional information: call (510) 548-5800

SNFI Events Program, 1678 Shattuck Avenue, # 305 Berkeley, CA 94709

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NYLD

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July 19 - 25, 1998, at the University of Rochester

NYLD Alumni *



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Was slated for the next Supreme Court opening but instead signed on to sing with the Supremes



Advertising guru behind the wildly successful "Just Debate It!" Campaign

First to record a top 10 single and win a Senate seat in the same year



* These characters are fictional. Any resemblance to actual NYLD debaters is purely coincidental.

Who's We?

- | | |
|---------------------------|--|
| Tom Downs | Successful high school coach |
| Chris Regan | Former L-D National Champion and current Notre Dame Law student |
| A.C. 'Tuna' Snider | Director of Forensics, University of Vermont |
| Pam Stepp | Director of Forensics, Cornell University |
| Frank Irizzary | Director of Forensics, Syracuse University |
| Sam Nelson | Director of Forensics, University of Rochester |
| David Berube | Director of Forensics, University of South Carolina and author of <i>Non-Policy Debate</i> . |
| Isaac Castillo | Assistant University of Rochester Debate Coach and former CEDA All-American |
| Jeff Clayton | Former Baylor University debater and current University of Rochester Assistant |

The Particulars

We start at 9:00 a.m. and end at 9:00 p.m. each day. Cost of the institute is \$250 for commuters and \$350 for students staying on campus. (Commuting coaches may attend free of charge!) **Send your registrations by June 15, 1998!**

Fees include all meals for commuting students and residence hall accommodations and meals for in-residence participants. Accommodations at the University are double occupancy. Rooms are equipped with standard residence hall furniture including twin beds and desks.

Need more details? Contact Sam Nelson, Director of Forensics, 418 Morey Hall, University of Rochester, Rochester, NY 14627, (716) 275-2064 or e-mail him at smnn@uhura.cc.rochester.edu.

The most educationally intense (and fun!) L-D experience in America

NYLD

STUDENT VOICES

"AN EXTEMPELOR'S NIGHTMARE COMES TRUE: A VERY NON-FICTIONAL STORY"

by Ellen Trapp

I went into the State Tournament not expecting much, aside from a lot of Taco Bell food and many games of pool, but I came out with one of the most traumatic experiences of my life.

The full story began earlier at the La Cueva Speech and Debate Tournament, traditionally the largest tournament in New Mexico. I had been feeling some burnout in policy debate, so I decided to try my hand at extemporaneous speaking. Armed with only one lesson from our team's extemp god, Henry Huang, and two magazines as files, I managed to break to finals in my very first attempt at extemp. I had quite possibly found my true calling.

Although I began extemp with a good record, I in no way thought that I would have a chance of doing well at the State Tournament with so little experience. The first day of State I survived my two extemp rounds with what I would consider about average speeches. That night I was surprised to learn (through confidential inside sources) that I had received a first and second place in my first two rounds. This changed everything. Now I would have to care about my speeches and try to do well since I had a chance to make finals.

The next day, I managed to suppress my nervousness for the following two (only two) rounds, ending up with another first and second place. When the postings went up for Domestic Extemp, I found that not only had Gabe Scannapieco, a second time National Qualifier and eventually State Champion, made finals, as expected, but both Jason Jarvinen, our freshman debating phenomenon, and I had also. Los Alamos made up almost half of all the contestants in Domestic Extemp finals.

When you are nervous, extemp prep is the closest you can come to hell without committing all of the seven deadly sins and proceeding to jump off an overpass in front of an approaching train. To make matters worse we were forced to wait, and wait, and wait for extemp prep to begin. Henry's hide-your-head-in-your-arms-and-refuse-to-speak-to-anyone position combined with Jason's frequent trips to the bathroom did nothing to alleviate my anxiety. Finally after 40 minutes of waiting, Scott Elder, a tournament official, walked in...only to tell us

that they had forgotten to send someone to start extemp prep and now they would have to postpone extemp finals another 20 minutes. Then he proceeded to tell a joke that probably would have been amusing under normal conditions. Torture. They were purposely torturing us.

After many seconds slowly ticked by, extemp prep finally began. I prayed to [deity of your choice] that I would draw a topic that I had some clue about. I did! "Will defense cuts threaten our national **economy**?" I swear I will remember this question until the day I die. This was a great question, one for which I would absolutely no problem preparing a speech. So, I spent the next 30 minutes creating a nice little speech about our defense budget's effect on our economy. My prayers had been heard and answered. I had carefully constructed a knowledgeable-sounding speech fit for a final round. Life was good. Very good.

My preparation time ended, and I calmly walked to the room where finals were held. I calmly waited as the judges finished filling out their ballots for the previous speaker. When asked, I calmly informed the judges of my topic: "Will defense cuts threaten our national **"security"**?"

"Could you repeat that?"

"Certainly," I said, "Will defense cuts threaten our national **security**?"

The judges then signaled that they were ready for me to begin, so, I began.

Halfway through my introduction it hit me. Paralysis overtook my mind with the realization of my horrid mistake. What had I done?! How could I have changed the most vital word of my topic, "**economy**," to "**security**?"! I started to wonder about my own mental security. Did I mention that I was calm before? That adjective no longer in any way represented my state of mind.

If telling the judges the wrong topic was my first mistake, the second one quickly followed. Instead of just changing the topic back to the real one and giving my prepared speech, I somehow decided that I must now proceed to give a speech that fit my new make-believe topic. One is probably wondering: "What could have I possibly been thinking?!" That is a good question which deserves a good answer...which I don't have.

When I completed the introduction

and started the outline I knew I was in trouble. I quickly made up a new first point that fit my new topic, then for my second point I accidentally reverted back to my old economy speech. A third point just didn't come to me at that moment. So, I began to speak on point one. Now, let's not forget that I had just made up point one and had no previous thoughts on the subject. I had only been talking for about three and a half minutes at most when my second (and consequently my last) point came to a close. I spurted out a conclusion and then attempted to run quickly from the room. I was then dragged back to center stage with the reminder that in final extemp rounds the speaker gets to be cross-examined. Oh, great. Does anyone feel pain? Believe me, at this point I was in excruciating mental and emotional pain. I did, however, manage to sound almost competent in cross-examination. I even got the joy of listening to a Taos extemp incorporate a summary of my speech into her question. When I was finally released from the finals room the realization that I had just screwed up State Finals was quite distinct in my mind. My hasty solution to forget what I had just done was an attempt to throw myself off a real overpass into an approaching train.

Henry probably never thought that as president of our debate team he would have little more to do than run our home tournament and give the occasional pep talk. Who would have guessed that stopping deranged extempers from taking drastic actions after screwing up State Finals should have been included in the job description?

While sitting on the overpass and waiting for a train, I got to hear Henry tell me stories of similar terrible experiences he had encountered. They didn't even come close to comparing with my atrocious blunder, but it succeeded in making me feel a little less inclined to commit drastic actions.

Reading the ballots from that round afterwards, I find my favorite comment to definitely be, "You seem a little down." Now I will attempt to shove this horribly scarring experience out of my memory.

Wait, what was I writing about...?

(Ellen Trapp graduated from Los Alamos (NM) HS)

COACHES CORNER

THE DEATH OF ORATORY

by Dale DeLetis

"Have you always been like that?" A Class II English student verbally pounces on me after I have finished an impassioned discourse on Jay Gatsby. My mind races. Like *what?* Too brash? Too loud? Did I wave my hands too much?" "Like what?" I sheepishly ask, fearing I have inadvertently revealed some secret. "Have you always *talked* like that?" Oh, that problem again. "Yes," I answer brashly, loudly, with a huge smile and arms waving. "When I was born, I looked up in that first moment and said in my deepest bass, 'Hello, mother dearest!'"

From the time I came to Milton Academy 25 years ago, students have mocked me (with some affection, I hope) for what they hear as my overly-articulate speech, what I think I produce as normal American speech. It's just the way I talk. Yes, I hit my "t's" and "b's," my dentals and plosives; yes, I tend to speak (too much) in paragraphs; yes, I have had voice training. But do I really speak so differently from *everyone* else that I become an object of student amusement? And, now, not just student amusement, but faculty guilt! A colleague of more than a decade said to me recently at the Xerox machine, after I gave nothing more than a simple word of greeting, "You know, Dale, whenever I talk to you, I feel I have to watch my speech." What is a-foot here? a-mouth here?

The death of oratory. We no longer frequently hear formal language. More than 30 years have passed since John F. Kennedy implored, "Ask not what your country can do for you..." and Martin Luther King urged, "Let freedom ring!" Balanced phrases do not grace the lips of the daily news anchor; and the simple slogans of advertisements, five to seven between every section of television programs, have replaced cadenced discourse. Metaphor, repetition, conscious rhetoric, even puns; carefully selected and constructed verbal language is absent from public talk. When was the last time we heard a memorable political convention speech? Maybe Mario Cuomo in 1992. When was the last time a powerful speech came from Congress? Maybe William Jennings Bryan and his "Cross of Gold" in 1898. Churchill? Lincoln? Pericles? Gone. *O tempora, O mores*, as Cicero would say.

The times and the customs engulf us with a bad case of the mumbles. Students

are afraid to project their voices when they make announcements in Wigg Hall. They walk away from passionate engagement with a conversation-stopping, "Oh, whatever." Faculty members sometimes will not speak if they have to stand up in Straus.

Colleagues who speak for more than two minutes are derided. Television gives us voices which lack nuance, voices which are cool, smooth, "objective," unengaged. Talk show hosts praise the "authentic," the "natural," the stumbling struggle for some coherence. We find articulate speech phony, artificial, an act -- to be distrusted absolutely. Only speech which is conversational -- plodding, punctuated, and pained -- is believable. Even Cokey Roberts is sometimes too much!

The death of Diana, Princess of Wales, was senseless. But her brother Earl Spencer redeemed that tragedy, somewhat, by his funeral oration. British broadcasters reported that the audience outside Westminster Abbey broke into spontaneous applause after the speech. When the applause reached the mourners in the back pews inside the Abbey, they added their hands, and the wave of approbation spread forward. All these people were applauding because of the content, of course: Earl's criticism of the *paparazzi* and of the royal family hit responsive chords. But they were applauding, too, for the speech itself -- powerfully written and powerfully delivered. Listen to the balance and repetition of the opening sentence: "I stand before you today the representative of family in grief, in a country in mourning, before a world in shock." From family to country to world, Earl spreads the connection to Diana outward, and we know that we are in the presence of a man in control of his language. He describes Diana eloquently as "the essence of compassion, of duty, of style, of beauty." The rhyme mesmerizes, stays our attention. The words are right. He tells us not to "canonize" Diana and speaks directly to her of her endearing qualities: "your mischievous sense of humor..., your joy for life..., your boundless energy." Again, the balanced phrases capture the qualities and memorialize them. Earl Spencer even dignifies his sister by referring to her Roman namesake, who was the hunter, not the hunted. And, finally, he concludes with a sweeping cadence of soaring

adjectives: "the unique, the complex, the extraordinary and irreplaceable Diana."

Earl Spencer fulfilled the mission of the great speaker; he rose to the occasion. As William Safire has written, "There comes a dramatic moment in the life... of a nation that cries out for the uplift and the release of a speech. Someone is called upon to articulate the hope, pride, or grief of all."

Precisely. Eloquent, passionate language, at a funeral, at a wedding, at a time of crisis, can sustain us. But even in private life, we are called to rise to occasions all the time. A well-stated announcement brings clarity and erases confusion. The well-chosen word in a talk to a loved one or the careful talk to a colleague can bring joy or can help another through difficult times. Language -- simple, direct, deliberate, and beautiful -- can bring us connection.

I am not contending that my attempt to improve my own speech over the years can be equated with the work of the greats. But when that speech -- even filled as it is with slang, occasional bad grammar, and some halting phrasing -- merits mockery, I begin to believe that we are in trouble, indeed. I hope we do not need a funeral of a princess to encourage us to eloquence, and I hope at Milton that we can continue to inculcate good habits of speaking in our students through lessons and example. But what I really hope is that each of us can take delight in colorful and precise language so that, in these times, we do not hear rhetoric as dishonesty and that, in our customs, we give well-crafted speech the honor it deserves.

(Dale DeLetis, former coach at Milton (MA) Academy, was one of NFL most successful coaches: Eight students reached major final rounds including firsts in Boys Extemp and Drama and seconds in Oratory and Girls Extemp. Dale coached Milton to 8 top 10 sweepstakes finishes and the 1986 Bruno E. Jacob Award. This article was reprinted with permission from Milton Magazine.)



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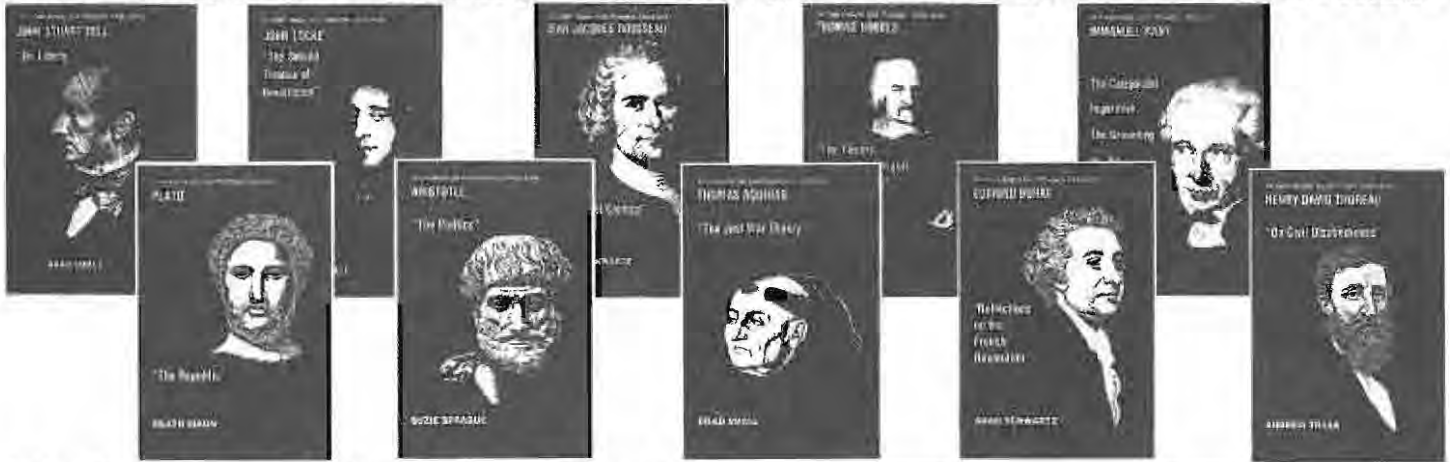
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EXTEMP PREP AT NATIONALS

by C. Edwin Brower

For many, many years the late H. B. Mitchell was in charge of Extemp Preparation at the National Tournament. Mr. Mitchell's philosophy still reigns supreme for extemp preparation at Nationals. **NFL RULES IN REGARDS TO EXTEMP PREP WILL BE FOLLOWED PRECISELY!**

All coaches and contestants should be aware of the prep rules long before the National Tournament begins, since they are in effect the same rules which apply at the NFL District Tournaments. Sadly, however, we find every year there are some, both contestants and coaches, who either don't know the rules or who choose to ignore them. Perhaps this might be caused because of a difference in enforcement throughout the various District Tournaments.

It is important to understand that the rules are not in effect to limit or inhibit the contestants, but rather they are for the betterment of the contestant by providing a uniform and fair policy for all to follow.

Please understand that the rules will be strictly enforced at Nationals, even if it means disqualifying the contestant!

We wish to stress here, some of the major rules for extemp preparation:

A. No contestant in extemp may take any notes from the prep room.

B. Any contestant who leaves the prep room without official permission shall be ranked last in that section.

C. After the contestant has drawn his/her topic, there shall be no consultation with others.

D. The only material allowed in the prep room will be published books, magazines, newspapers and journals or articles therefrom, provided:

1. they are originals or photocopies of the originals.
2. that original article or copy is intact and uncut.
3. there is no written material on that original or copy.
4. topical index without annotation may be present.

E. Extemp speeches, handbooks, briefs and outlines will be barred from the prep room. Computers are also barred.

F. Once the preparation has started, only contestants still in the contest will be allowed in the prep room.

G. Once a contestant has finished speaking, he or she may not reenter the prep room until the last contestant has left for the contest room.

Very simply these are the rules. However, because of the logistics of the prep room and the contest rooms, each tournament must have special announcements from time to time. How often do we who conduct the preparation hear from a contestant who has had a problem, "But I didn't hear...etc., etc." Special announcements have to be made at times by tournament officials. In order for all of the hundreds of contestants to hear these announcements, we must insist on silence in the room. So, be prepared to be absolutely silent in the prep room once the draw has begun!

The National Secretary takes great pains every year to see to it that contestants have the very best facility for extemp prep. He also provides skilled and dedicated officials to run the preparation. What is expected from contestants and coaches alike, is that they follow the rules, listen carefully to all announcements, and respect others.

Good luck; see you in Missouri.

(Hall of Fame Coach C. Edwin Brower, former NFL Vice-President, is Chair of National Extemp Prep.)

(Carroll from page 14)

tation and then support this position using reason and relevant examples. Such a scenario involves the speaker "agreeing" or "disagreeing" with the quotation and defending this position. Such an application of Unified Analysis is incorrect: *the topic, in this case the quotation, does not exist for the speaker to "agree" or "disagree" with it, it exists for the speaker to extrapolate a thesis for the speech from it* (such a speech would lack a thesis and therefore not be a speech). Some speakers circumvent this by extrapolating a thesis and then stating a position on the thesis, which is similar to a debater writing the resolution and choosing sides; *if the speaker extrapolates a thesis, he or she must defend that thesis, not a position on that thesis.*

Proverb: Revenge is a dish best served cold.

Thesis: Revenge is best achieved in a cold-blooded manner:

- I. Because revenge is not taken in the heat of the moment - it is planned.
- II. Because revenge is not a crime of passion - it is a crime of retribution.

Proverb: Only Nixon could go to China. (Ancient Vulcan Proverb)

Thesis: An adversary will broker the best possible deal.

- I. Because those who support the adversary will trust him/her.
- II. Because those who oppose the adversary will fear him/her.

Quotation: Rational men, who believe themselves quite exempt from any intellectual influences, are usually the slaves of some defunct economist. --John Maynard Keynes

Thesis: Paradigms completely control how we view the world:

- I. Because we evaluate problems through paradigms.
- II. Because we propose solutions consistent with paradigms.

Phrase: Rose colored glasses.

Thesis: Rose colored glasses allow us to view the best of all possible worlds:

- I. Because they are worn by optimists.
- II. Because they can be removed or broken by pessimists.

The whole idea behind using Unified Analysis to analyze impromptu topics is to achieve a deeper, richer, more complex and more sophisticated analysis. Rather than merely describing the topic and its applications, which argumentation-by-example does, it justifies an abstraction (the extrapolation of the thesis) from the topic and its importance by using logical, analytic and creative insight. The argumentation-by-example, or the old two-or-three-examples-and-a-personal-reference route, may be acceptable for novice speakers, but it is not what the event is about, nor what it should aspire to be.

(Robert C. (Bob) Carroll formerly coached at Merrillville (IN) HS and Homewood-Flossmoor (IL) HS.)

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BOOK REVIEW

THE ART OF IMPROMPTU

Back in my National days (1982), impromptu was just one of those events into which losing extempers were put. I didn't mind; my coaches had prepped me for a consolation event; a couple practice drills, some "canned" jokes, a few wise quotations. Hey, I was ready; I didn't do so badly, I went to semi-finals.

These days, though, impromptu is setting a precedent. You'll find it at most national-circuit high school and college tournaments as well as NFL's nationals. And, if you ask me, good impromptu texts are needed.

THE ART OF IMPROMPTU, written expertly by Ted Scutti (CDE, Taos, New Mexico) is such a book. It's filled with forty-eight pages of useful information that any Impromptu student or coach (and, yes, even a couple of courageous extemp students) can utilize.

Chapter One, for example, defines impromptu not just as an event, in and of itself, totally different from extemp, but also as an educational tool in life skills.

Chapter Two discusses timing. Not only should a competent Impromptu student buy a stopwatch, but you should know how the judge or timekeeper is going to give you time signals.

Chapter Three discusses the topics that are customarily used in impromptu. Scutti does a good job advising the reader

on helpful sources of topics, as well as an important grammatical point.

In Chapter Four, speech preparation is discussed, starting with selecting the most difficult topic (although this may change, depending upon the judge), continuing with resources for introductions, and ending with outlining and humor. Once again, prep-time allocation is emphasized. Scutti does not leave the read in the dark about any of these areas. He profusely adds examples and commentary throughout.

Chapter Five deals with impromptu's verbal perspective. Scutti gives us a sample speech drawn from one of the sample topics he discussed earlier. He explains all the parts of the speech as well as the need for good vocabulary.

In Chapter Six, the non-verbal approach is discussed. What to move, how to move, gestures, and facial expressions are all important to the impromptu speaker, and Scutti explains these things with aplomb.

Chapter Seven discusses several approaches to practice: on the individual basis (including tape recording of a speech), at the tournament, and with the coach. This chapter also advises the student on some content requirements. Impromptu students may develop even further through analyzing their ballots.

Chapter Eight includes one of Scutti's own tournament-winning speeches. Scutti

does an excellent job of explaining the differences between this real impromptu and the one in Chapter 5. He also explains why it is good to know your judges preferences.

Chapter Nine gives the reader many good practice topics. Some follow the NFL format. Others are more difficult quotations specifically created for analytical skill development.

Chapter Ten is an impromptu checklist, which emphasizes all the important tools discussed in this book, and Chapter 11 is some additional reading from *The Rostrum*.

Scutti does an excellent job in this book. It is complete, easy to understand, and informative. Considering his record (national champion in extemp commentary and Pi Kappa Delta National extemp champion) this is not hard to understand. Scutti also references this book completely, not only in Chapters, but also at the end of the book with an index.

You know, if I had been in National impromptu these days, I probably wouldn't have done so well. However, with a book like this, and some practice, I think I could have gone to finals. Gee, maybe I could have even won.

(Reviewer Anthony Gonsalves competed for St. Michael's (NM) H.S.)

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TRY MOCK TRIAL PART VIII

JUST "DO IT": REDIRECT AND RECROSS

by M. Donna Ross

When you are in an actual trial, you will realize that there are a lot of questions that you should ask. Actually, redirect isn't all that difficult. First and foremost, you have to listen to every single question asked in cross examination of your witness. It is hard to object and think of questions at the same time, but actually a lot of your questions can come from things you would already be set to object to.

If the other side will not let your witness answer questions fully and insists upon "yes" or "no" answers, make sure that you bring out the entire answer in redirect.

If your witness adds something that you had not planned or had saved as a trap, be sure to ask about that. Mainly, listen carefully to every question and every answer with an eye toward improving your case and minimizing any damage done by your opponents.

Anticipate potential problem areas and prep your witness beforehand about the answers. Help your witnesses to understand every question and to listen to every

question. Be well-prepared with your witness so that you understand what your side needs you to do. Don't be shy about objecting on almost any grounds in order to get your witness more time to think if something brand new and revolutionary comes up.

In just about all rounds, it is wise to redirect. There is almost always something damaging that comes out in cross. However, if opposing counsel really didn't get anywhere at all and was a total dweeb, you may simply say, "I have no further questions." Before you do, though, make sure that everyone else thought opposing counsel did nothing, too. If you do this at the right times, you look superb.

Recross isn't always necessary either. Pick your times well. If the other team tries to salvage the witness on redirect or the witness seems to "remember" stuff he didn't "remember" the first time, make sure you hit those points hard and impeach the witness (show that the witness should not be believed.) Show how the witness's story just

suddenly morphed into something else.

If the story that you want to get out is even remotely connected to something in redirect, ask your line of questions. Don't be afraid to hammer something that was previously overruled or that you already asked about a lot. Go with what you think in recross. If the other team doesn't hurt your cross with their redirect, don't waste time. Otherwise, show the stupidity of the witness (impeach him.)

In redirect and recross, very often "Less is more." The greater efficient you show, the better off you will be. One good point is worth a dozen that are "Ho-Hum."

Note: Redirect is limited to what opposing counsel asked in cross.

Recross is limited to what opposing counsel asked in redirect. (The first cross, however, may be on any pertinent matters.)

(M. Donna Ross is Tournament Manager of the Gateway Nationals 1998. She coached 4 state champion Mock Trial Teams at Parkway (MO) Central H.S.)

Beginners and experienced veterans alike are invited to kick off their 1998-99 competition year at the



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FOR MORE INFORMATION CALL 920-748-8712

Ripon College Speech Department, Attn.: Jody Roy, P.O. Box 248, Ripon, WI 54971

Rules for Supplementary and Impromptu

Contestants eliminated from the primary events after Round 8 in speech or the runoff round in debate may participate in these events if pre-registered. As soon as eliminated, the students should report immediately to supplementary officials.

Each student eliminated in all events prior to Thursday morning or Congresspersons not elected to the Semi Final Congress may, if previously registered, enter Impromptu.

Panels of 5 will be judged by a single judge.

In these contests, all who are ranked in the lower half twice are eliminated except Impromptu which eliminates with one down. Pairing procedures will follow district tournament individual events pairing rules except 3rd in a section of 5 or 4 in a section of 7 is down. All ties will be broken.

Semi-Final System. When the number of contestants in a supplementary event and Impromptu reaches 18 or less a semi final round may be held. Each section will have 3 judges and the sections will be apportioned: 18 (6, 6, 6); 17 (6, 6, 5); 16 (6, 5, 5); 15 (5, 5, 5); 14 (7, 7); 13 (7, 6); 12 (6, 6); 11 (6, 5); 10 (5, 5); 9 (5, 4); 8 (4, 4).

[Passed, 8-1, Council Meeting of October 12, 1990.]

Winners will be chosen by adding the ranks of all prelim rounds to the judges' ranks in the semifinal and final rounds. Three judges shall judge semifinals and three or five may judge finals.

Prose and Poetry Rules

- Prose:** Prose expresses thought through language recorded in sentences and paragraphs. Prose includes fiction (short stories, novels) and non-fiction (articles, essays, journals, biographies).
- Poetry:** Poetry is writing which expresses ideas, experience, or emotion through the creative arrangement of words according to their sound, their rhythm, their meaning. Poetry relies on verse and stanza form.
- Selections:** Only published printed works may be used. No plays or other dramatic materials may be used. In Prose and Poetry a student may not use the same source s/he used in Duo, Dramatic or Humorous Interpretation at that national tournament.
- Time:** Presentations shall not last more than five minutes. Other than brief overtime may be penalized.
- Presentation:** Performances must be from a manuscript (which may be in a folder). Reading from a book or magazine is not permitted.

Expository Rules

- Purpose:** Expository speeches are original compositions of the contestant. The expository speech is a speech to inform, not a performance. It should describe, clarify, illustrate or define an object, idea, concept, or process. A fabricated topic/subject may not be used. In Expository a student may not use any portion of his/her original oration entered at that national tournament.
- Time:** The maximum time of presentation is five minutes. There is no minimum time.
- Aids:** No note cards, audio and/or visual aids are allowed. NO animals or other person(s) may be used as aids or aides. Items of dress put on and removed during the course of the presentation are considered visual aids and may not be part of the contestant's presentation.

Impromptu Rules

- Topics:** Impromptu topics will include proverbs, ordinary things, abstract words, events, quotations, and famous people.

- Drawing:** Five minutes before the round is to begin, the first speaker shall draw three topics, choose one, and return the other two. The other contestants shall draw in like manner, in the order of speaking, at intervals of six minutes. The same list of topics shall be used for the drawing by each section. A different subject area will be used for each round.

- Preparation:** As soon as a topic is chosen, the contestant shall withdraw and prepare a speech without consultation and without references to prepared notes. Students may consult published books, magazines, newspapers and journals or articles therefrom, provided:

- They are originals or xeroxed copies of originals.
- That original article or copy is intact and uncut.
- There is no written material on original or copy.
- Topical index without annotation is allowed.

No other material shall be allowed in the Impromptu prep room other than stated above. Speeches, handbooks, briefs, and outlines shall be barred from the prep room. Underlining or highlighting in materials will be allowed if done in one color on each article or copy. No electrical retrieval device may be used, but printed materials from "online" computer services may be used.

- Recuse:** A student may not leave the Impromptu prep room without permission of the proctor.
- Notes:** No notes shall be used during presentation.
- Time:** There is NO minimum qualifying time, but the contestant must cover the subject adequately. Maximum time is five minutes.

Extemporaneous Commentary Rules

- Topics:** The National Secretary shall obtain a list of topics phrased for contest use based on subjects announced in the May *Rostrum*. The contents of the list shall not be disclosed except as contestants draw topics therefrom.
- Drawing:** Twenty minutes before the round is to begin, the first speaker shall draw three topics, choose one, and return the other two. The other contestants shall draw in like manner, in the order of speaking, at intervals of six minutes. The same list of topics shall be used for the drawing by each section. A different topic area will be chosen each round.

- Preparation:** As soon as a topic is chosen, the contestant shall withdraw and prepare a speech without consultation and without references to prepared notes. Students may consult published books, magazines, newspapers and journals or articles therefrom, provided:

- They are originals or xeroxed copies of originals.
- Original articles or copies must be intact & uncut.
- No written material is on originals or copies.
- Topical index without annotation is allowed.

No other material shall be allowed in the Commentary prep room other than stated above. Speeches, handbooks, briefs, and outlines shall be barred from the prep room. Underlining or highlighting will be allowed if done in only one color on each article or copy. No electrical retrieval device may be used, but printed materials from "online" computer services may be used. Source citations of such materials must meet MLA standards.

- Recuse:** A contestant may not leave the prep area without first checking out with the proctor.
- Notes:** No notes are allowed during presentation.
- Time:** Contestants shall speak not more than five minutes. No minimum time is mandated.
- Presentation:** The commentary must be delivered seated behind a table or desk.

Poetry Ballot

Poetry is writing which expresses idea, experience, or emotion through the creative arrangement of words according to their sound, their rhythm, and their meaning. The more traditional poetry generally has a somewhat regular rhythm, often with a definite, sometimes repeated rhyme scheme. Nontraditional poetry may do away with regular rhythm and rhyme, but rhythmic flow of the individual line remains an integral part of the structure. Unlike prose, which consists of sentences structured into paragraphs, poetry relies on verse and stanza form. Selections from plays (dramas) may not be read in this contest.

The purpose of this contest is to encourage the student to find, understand, experience, and share a poetic work through the art of oral reading.

The contestant will have prepared a presentation which will not last more than five minutes, including a required introduction which will state at least the title(s) and author(s). The presentation itself may be of an entire work, a cutting of a single longer work, or a collection of shorter works or short cuttings of longer works by one poet or several poets arranged in a program. Any poem used in the performance must have been printed and published.

The contestant will perform the reading (interpretation) using a manuscript (which may be in a folder). Reading from a book or magazine is not permitted. Since the contestant will be holding a manuscript, use of that manuscript should be an integral part of the performance. Responsive use of the body (i.e., spontaneous changes in posture and gesture) is permissible so long as this active use of the body is appropriate to the demands of the selections and a natural outgrowth from the literature being performed.

Along with appropriate, effective physical presentation, the contestant will also be evaluated in terms of technique (breathing, tone, pitch, enunciation, phrasing, pace, etc.) and artistry (presentation of mood and imagery, vocal characterization -- if required, creation of unifying effect, etc.).

The final test of good interpretation is the ability to use all these factors so successfully and unobtrusively that the audience forgets that this is a contest and in a created atmosphere is carried into the real or imagined world of the selection(s).

Impromptu Speaking Ballot

The Impromptu speech should be regarded as an original interpretation by the speaker of the designated topic as supported by varied materials and gives a contestant opportunity to be creative and imaginative. An impromptu speech should reveal the student's ability to organize his thoughts in a logical manner.

The contestant should be held accountable for strict adherence to the topic drawn and discounted severely for shifting to some other topic on which s/he might prefer to speak. The information presented should be well-chosen, pertinent, and sufficient to support the central thought of the topic.

The material should be organized according to some logical plan to produce a complete speech within the time allowed. Delivery should be free from marked defects in the mechanics of speech -- poise, quality and use of voice, enunciation, fluency, bodily expressiveness -- and should be effective in enlisting and holding the interest of the audience.

The best impromptu speech combines clear thinking, good speaking, and interesting presentation with respect to the subject chosen. Notes are not permitted.

There is NO minimum qualifying time. Do not penalize a contestant for brevity unless s/he fails to cover his subject adequately. Maximum time is five minutes. Impose no penalty for overtime unless it is excessive.

There will be a five-minute preparation time. Impromptu topics will be chosen from proverbs, ordinary things, abstract words, events, quotations, and famous people.

Prose Ballot

Prose is writing which corresponds to usual (ordinary, common) patterns of speech. Unlike poetry, which emphasizes emotions and/or ideas expressed through figurative language recorded in verse and stanza, prose expresses thought through language recorded in sentences and paragraphs. Prose includes fiction (short stories, novels) and nonfiction (articles, essays, journal entries, biographies). Cuttings from plays (dramas) may not be read in this contest.

The purpose of this contest is to encourage the student to find, understand, experience, and share a prose work through the art of oral reading.

The contestant will have prepared a presentation which will not last more than five minutes, including a required introduction which will state at least the title and the author. The selection itself may be an entire work or a cutting of a single longer work. The work must have been printed and published.

The contestant will perform this reading (interpretation) using a manuscript (which may be in a folder). Reading from a book or magazine is not permitted. Since the contestant will be holding a manuscript, use of that manuscript should be an integral part of the performance. Responsive use of the body (i.e., spontaneous changes in posture and gesture) is permissible so long as this active use of the body is appropriate to the demands of the selection and a natural outgrowth from the literature being performed.

Along with appropriate, effective physical presentation, the contestant will also be evaluated in terms of technique (breathing, tone, pitch, enunciation, phrasing, pace, etc.) and artistry (presentation of mood, vocal characterization, flow of narration, etc.).

The final test of good interpretation is the ability to use all these factors so successfully and unobtrusively that the audience forgets that this is a contest and in a created atmosphere is carried into the real or imagined world of the selection.

Expository Speaking Ballot

Expository speeches are original compositions of the contestant. The expository speech is a speech to inform, not a performance. It should describe, clarify, illustrate, or define an object, idea, concept, or process. A fabricated topic/subject may not be used.

The text of the speech should be well developed, explain concepts clearly, and be well organized.

The language of the speech should exemplify the highest standards of usage, style, and vocabulary.

Delivery should be judged for mastery of the usual mechanics of speech -- poise, quality and use of voice, gestures, audience contact, sincerity, and directness.

Exceeding the time limit should draw a penalty, but allow some reasonable leeway.

Students are disqualified and placed last for using visual aids, props, objects, or other external aids.

Extemp Commentary Ballot

Contestants should strive for a delivery similar to that suitable for public commentary before community groups and/or media audiences. The contestant should speak clearly, persuasively, and conversationally.

Word choice should be precise for accuracy and clarity. The contestant's content is to be judged on the general effectiveness of the delivery, the depth of the position developed, and the evidential, logical, and emotional support for the position taken.

Contestants are not required to take a specific stance, but could choose any one of several possible positions, e.g., advocacy, criticism, concern, balanced objectivity, commendation, etc.

Rule. The presentation will be delivered seated at a table or desk.

District Tournament Results

Northern Ohio

CX --
Gloria Purlon and Jim Alexee, Austintown-Fitch

DUO --
Dan Greene and Brian Prosser, Niles-McKinley
Jaime Jugenheimer and John Morse, Austintown-Fitch
Joshua Wolk and Colleen Hywa, Youngstown-Mooney

OO --
Maria Colaianni, Youngstown-Mooney
Alfreen Husain, Canfield

USX --
Henry Gomez, Youngstown-Boardman
Mike Barolsky, Liberty

FX --
Ashley Powers, Austintown-Fitch
John La Rose, Howland

DI --
Stefanie Popovec, Youngstown-Mooney
Elizabeth Aldrich, Warren-Kennedy
Jennifer Pace, Youngstown-Ursuline

HI --
Jason Genaro, Niles-McKinley
Nicholas Venna, Niles-McKinley
Aaron Petuch, Youngstown-Boardman

LD --
Cynthia Kenmuir, Lisbon
John Singleton, Youngstown-Mooney

Plaque -- Niles-McKinley
Trophy -- Youngstown-Boardman

Western Ohio

CX --
John Lakes and Jon Hawkins, Dayton-Oakwood
Ben Aller and Isaac Miller, Dayton-Oakwood

DUO --
Cabol Detrow and Ben Schuster, Kettlenig-Fairmont
Taylor Burn's and Brad Heikes, Dayton-Oakwood

OO --
David Gustafson, Kettering-Fairmont
Jessica Nelson, Wauseon

USX --
Sean Hayes, Dayton-Oakwood
Martha Tzou, Centerville

FX --
James McFarland, Dayton-Oakwood
Gwen Arnold, Notre Dame Academy

DI --
Jessica Weisenbach, Dayton-Oakwood
Michelle Bentle, Notre Dame Academy

HI --
Jennifer Mortand, Dayton-Oakwood
Katie Marie Zouhary, Notre Dame Academy

LD --
Brian H. Fiske, Findley
Quinn Curtis, Thomas Worthington

Plaque -- Dayton-Oakwood
Trophy -- Fairborn

Montana

CX --
Vanessa Browder and Jennifer Wilkinson, Missoula-Hellegale
Sean Micken and Brittany Olson, Bozeman
Aubrey Smartt and Katie Crawford, Great Falls

DUO --
Alissa Mittello and Laura Smith, Flathead
Marcia Herzog and Noah Robison-Cox, Bozeman

OO --
Jenny Bocksnick, Flathead
Alyson Short, Flathead

USX --
Mike Palchak, Flathead
Eli Fisher, Skyview

FX --
Justin Dorr, Flathead
Alex Rosenleaf, Great Falls

DI --
Zachary Kreiter, Billings-West
Stacey Graham, Skyview

HI --
Shem Guilford, Billings-West
Samantha Dunn, Skyview

LD --
Melinda Campbell, Corvallis
Justin Ringsak, Butte
Zach Pincus, Bozeman

Plaque -- Bozeman
Trophy -- Bozeman

North Coast

CX --
Jedediah M. Ware and Matthew Perez-Stable, St. Edward
John McQuaid and Jason Habig, St. Ignatius
Tom Pavlovich and Bill Schrader, St. Ignatius

DUO --

Ned Lauver and Evan Fairchild, Rocky River
Christopher Nomis and Eric Pilko, Olmsted Falls
Nick Lowe and Jim Asmus, St. Ignatius

OO --
Courtney Clayton, Orange
Susan Baggs, Olmsted Falls

USX --
Joshua Melendez, Midpark
Scott Lauer, Rocky River

FX --
Adam Ziegfeld, Gilmour Academy
Michael Khoury, Gilmour Academy

DI --
Natalie Woods, Shaw
Daniel Benko, Westlake

HI --
Greg Kala, St. Ignatius
Jefferey Womack, Olmsted Falls

LD --
Jack Mellyn, Gilmour Academy
Kathryn Andrews, Gilmour Academy

Plaque -- St. Ignatius
Trophy -- St. Edward

Eastern Ohio

CX --
Bobby Modi and Kamal Patat, Jackson
Bina Venkaraman and Dan Gibson, Wooster

DUO --
Scott Tucker and Robert Maigien, Wooster
Thomas W. Coyne and Erin M. Kienzie, Canton-GlenOak
Brandon Crowder and Joy Lewis, Massillon-Washington

OO --
Brandon Strawder, Carrollton
Daniel Heck, Canton-McKinley
Helena T. Rayam, Canton-GlenOak

USX --
Lacy Papai, Carrollton
Doug Fries, Wadsworth

FX --
Bryan F. Bertram, Canton-GlenOak
Matt Ray, Wadsworth

DI --
Holly Humes, Stow-Munroe Falls
Andrae Sparkman, Massillon-Washington
Angela L. Moore, Louisville

HI --
Charia Smith, Massillon-Washington
Chip DeSimone, Carrollton
Gregory H. Kefalas, Canton-GlenOak

LD --
Taressa S. Begue, Louisville
James Shackelford, Lake
Adam Roberts, Firestone

Plaque -- Wooster
Trophy -- Perry

Georgia Northern Mountain

CX --
Vandana C. Reddy and Whitney Matson, Central Gwinnett
Jeffrey Rosenfeld and Ben Thorpe, Pace Academy

DUO --
Anna McDonald and Katie Cunningham, Gainesville

OO --
Anna McDonald, Gainesville
Anstey Sproull, Calhoun

USX --
Zach McEntyre, Calhoun
Shannon Brown, Brookwood

FX --
Ivan K. Sooudi, Milton

DI --
Katie Cunningham, Gainesville
Chelsea Cooper, Calhoun

HI --
Charles R. Georgi IV, McEachern
Hart Brooks, Calhoun

LD --
Joshua Deitz, Grady
Randy Powers, Brookwood

Plaque -- Milton
Trophy -- Central Gwinnett

Rushmore

CX --
Casey Timm and Matthew Urban, Sioux Falls-O'Gorman
Laura Swanson and Jessica Yarnall, Sioux Falls-Washington
Michelle Tomberg and Geoff Wetrosky, Beresford

DUO --

Jennifer Dempster and Anne Gridley, Sioux Falls-Lincoln
Benjamin Solomon and Amanda Garry, Sioux Falls-O'Gorman

OO --
Michelle Tomberg, Beresford
Geoff Wetrosky, Beresford

USX --
Lesley Kandaras, Rapid City-Stevens
Mike Barth, Sioux Falls-Lincoln

FX --
Nikki Griffin, Sioux Falls-Roosevelt
Mike Jackson, Rapid City-Stevens

DI --
Jacqueline Viel, Sioux Falls-Lincoln
Pat Pope, Sioux Falls-Lincoln

HI --
Matt VanBockem, Sioux Falls-Lincoln
Julie Hall, Sioux Falls-O'Gorman

LD --
Katie Monson, Beresford
Pooja Misra, Sioux Falls-Roosevelt

Plaque -- Beresford
Trophy -- Sioux Falls-Roosevelt

Georgia Southern Peach

CX --
Mal Dunn and Jeff Ranew, Lee County
Joel Wynn and Cory Mosser, Carrollton
Patricia Kelley and Camille Allan, Dublin

DUO --
Andreas Casey and James Rogers, Thomas County Central

OO --
William Lee Adams, Fayette County
Jade Kierbow, Carrollton

USX --
George A. Parker, Warner Robins
Bryan J. Bonwich, Warner Robins

FX --
Kristie Watson, Northside
Mat Dunn, Lee County

DI --
Regina C. Johnson, Northside

HI --
James Rogers, Thomas County Central

LD --
Jessie Clavin, Glynn Academy

Plaque -- Warner Robins
Trophy -- Warner Robins

East Iowa

CX --
Tara Voss and Megan McMillan, O'Jumwa
Jenny Wing and Patrick Lynch, Cedar Rapids-Washington

DUO --
Mara Mendoza and Mark Schnoor, Davenport-Central
Jaime E. Tokheim and Nick Stuva, Clarke Community

OO --
Carmie Mittelsledter, Burlington
Cyndy Woodhouse, Bettendorf

USX --
Adam Hahn, Burlington
Michelle Marie Petersen, Davenport-West

FX --
Gina L. Kramer, Wahlert

DI --
Jaime E. Tokheim, Clarke Community
Jennifer E. Kiever, East Buchanan Community

HI --
Janee Jackson-Flores, Davenport-Central
Lisa Konzen, Davenport-Central

LD --
Laura Nelson, Marshalltown
Cyndy Woodhouse, Bettendorf

Plaque -- Cedar Rapids-Washington
Trophy -- Davenport-North

West Iowa

CX --
Adam Bridell and Damien Lyster, West Des Moines-Valley
Angela Kuhlman and Sarah Jans, Okoboji
Comn. Schools

DUO --
Akshay Pradhan and Tommy Russell, West Des Moines-Valley
Nathan Schoenfeld and Timothy Schoenfeld, Atlantic

OO --
Slacey Marks, West Des Moines-Valley
Meredith Nepstad, Urbandale

USX --
Ariel Simon, West Des Moines-Valley
Amy Larsen, Ankeny

FX --

Brian Garfield, West Des Moines-Dowling
Jason R. Lawrence, West Des Moines-Dowling

DI --
Akshay Pradhan, West Des Moines-Valley
Ann Westphal, Fort Dodge

HI --
D.J. Marks, West Des Moines-Valley
Erin Cook, Cherokee-Washington

LD --
Thomas Zimpleman, West Des Moines-Valley
Ariel Simon, West Des Moines-Valley
Stephen Davis, Des Moines-Roosevelt
Plaque -- West Des Moines-Valley
Trophy -- West Des Moines-Valley

Northern Illinois

CX --
Adam Goldstein and Todd D. Fine, Glenbrook-South
Evan Kominsky and Russ Benuck, Glenbrook-North

DUO --
Joel Kaply and Scott Burman, Glenbrook-South
Babs Marcus and Arian Moayed, Glenbrook-South

OO --
Molly Deakne, Glenbrook-South
Molly Worthen, Glenbard-West

USX --
Laurel Fell, Glenbrook-South
Mithra Hantharan, Elk Grove

FX --
Brian Netler, Glenbrook-North
Elizabeth Shin, New Tner

DI --
Pilar Brown, Glenbrook-North
Arian Moayed, Glenbrook-South

HI --
Babs Marcus, Glenbrook-South
Marc Rosenmutter, Glenbrook-North

LD --
Jimmy Jay, Wheeling
Abbas Khan, Wheeling
Plaque -- Glenbrook-North
Trophy -- Glenbrook-South

Western Washington

CX --
Laura Carlsen and Jean Davison, Auburn
Jennifer Johnson and Zane Cooper, Vashon Island

DUO --
Paul Hirschi and Billie M. Puyear, Federal Way
Kenneth A. McNett and Kendal Sheppard, Federal Way

OO --
Jessica Jarstad, Federal Way
Nancy J. Lee, Federal Way

USX --
Breanna M. Forni, Puyallup
Christophe Bisoglia, Gig Harbor

FX --
David J. Roberts, Federal Way
Molly Stevens, Gig Harbor

DI --
Hae Min Lee, Federal Way
Rhonda M. Carter, Federal Way

HI --
Andrea Dickson, Federal Way
Katie Krieger, Gig Harbor

LD --
David J. Roberts, Federal Way
Michael Swanick, Gig Harbor

Plaque -- Federal Way
Trophy -- Gig Harbor

New York City

CX --
Carrie Reilly and Arnie Broder, Stuyvesant
Laura Ullman and Kacey Wolmer, Stuyvesant

DUO --
Alexis McGuinness and Lauren Spagnoletti, Loyola School
Michael Spillane and Christopher Pergolizzi, Regis

OO --
Eric Chesin, Syosset
Kara Gilbnde, Syosset

USX --
Stephen Esposito, Regis
Allen McGrath, St. Joseph Hill Academy

FX --
Barry Simon, Syosset
Peter O'Connell, Regis

DI --
Rachel Rothblatt, Syosset
Alexis McGuinness, Loyola School

- HI --
Michael Littner, Bronx H.S. of Science
Nikkole Baksh, Loyola School
- LD --
Ashley Miller, Hunter College
Sandy Pae, Stuyvesant
- Plaque -- Stuyvesant
Trophy -- Regis
- Utah Wasatch**
- CX --
Jared Richards and Amanda Meszaros, Ogden
Daniel Heaton and Daniel Purcell, Dixie
- DUO --
Katie Ackerman and J. Brett Hodson, Logan
David L. Emstrom and Jamie L. Fini, Clearfield
- OO --
Bryan R. Nalder, Davis
Tamara Gamer, Woods Cross
- USX --
Charles Bernard, Woods Cross
Thomas R. Grover, Mountain Crest
- FX --
Clifford F. Blair, Northridge
Justin Miller, Davis
- DI --
Lydia S. Martinez, Davis
Katie Ackerman, Logan
- HI --
Jackie Marlin, Davis
Matthew Speer, Bear River
- LD --
Leah Benedict, Logan
Bradley G. Garber, Davis
- Plaque -- Skyview
Trophy -- Logan
- Sundance**
- CX --
Joshua R. Clark and Luke P. O'Connell, Jordan
Stephanie Budge and Jennifer Herbert, Jordan
John Morley and Seth M. Phillips, Jordan
- DUO --
Kevin Keele and Faralee Brown, Payson
- OO --
Vidya Nagashwaran, The Waterford School
Sadie Waters, Beaver
- USX --
Zack Jensen, Carbon
Mamie A. Cannon, Jordan
- FX --
John Morley, Jordan
Jeffrey McCombs, Alta
- DI --
KayLynne Townsend, Carbon
- LD --
Stephen Irie, Mountain View
Brandon Cropper, Delta
Benjamin R. Warner, Carbon
- Plaque -- Jordan
Trophy -- Mountain View
- South Oregon**
- CX --
Mal Marr and Seth Poulos, Ashland
Jesse Baber and Stephen Dooly, North Bend
- DI --
Daniela Jacobson-Fried and Misha Werschkul, Ashland
Jordan Rose-Merkle and Andy Howe, Ashland
- OO --
Katy Wilson, Grants Pass
Tara Anderson, Ashland
- USX --
Naomi Hynes, Brighton Academy
Kyra Mahoney, North Medford
- FX --
Mal Marr, Ashland
Russell Mantifel, Willamette
- DI --
Caitlin Donovan, Ashland
Tasia Savko, Ashland
- HI --
Tristan Linqvist, North Medford
Kalle C. Byers, Roseburg
- LD --
Heather Rice, Ashland
Kyra Mahoney, North Medford
- Plaque -- Ashland
Trophy -- Ashland
- Pennsylvania**
- CX --
Jeremy Holiday and James Naus, Kiski
David Kovalchik and William Rogel, Kiski
- DUO --
Benjamin Bower and Jessica Turak, Bellwood-Antis
Nathan Forshey and Josh Darnell, Bellwood-Antis
- OO --
Leena Ray, Franklin Regional
Cassandra Crable, Uniontown
- USX --
Michael Righi, Franklin Regional
James Salandro, Derry Area
- FX --
Bryan O'Keefe, Uniontown
Lynette Pirillia, Belle Vernon Area
- DI --
Courtney Cross, Bellwood-Antis
Rebecca Kaufman, Uniontown
- HI --
Nathan Forshey, Bellwood-Antis
Sam Hamilton, Derry Area
Natalasha Malinsky, Uniontown Area
- LD --
Ericka Skirpan, Belle Vernon Area
Bryan O'Keefe, Uniontown Area
- Plaque -- Kiski
Trophy -- Trinity
- Heart of America**
- CX --
Tommy Hershewe and Robert Norfeel, North Kansas City
Brian Shank and Nathaniel Dempsey, Liberty
Mathew Giglioli and Wesley A. Graves, North Kansas City
- DUO --
Emily Nelson and Anne Kroman, Park Hill
Steve Allee and Heather Carmack, Savannah
- OO --
Chris Streluf, Independence-Chrisman
Ricky Bridgman, Liberty
Carter Stewart, Jefferson City
- USX --
Chris Streluf, Independence-Chrisman
Joshua Hedrick, Carrollton
- FX --
Zach Boman, KC-Kansas City-Dak Park
Brian Thomas, Liberty
- DI --
Shanna Hill, Liberty
Marty Eiton, Park Hill
Brock Babcock, Platte County
- HI --
Dustin Hoye, Independence-Truman
Amanda Jordan, Park Hill
- LD --
Henri Harmon, Park Hill
Melissa McGaughey, North Kansas City
Plaque -- North Kansas City
Trophy -- Independence-Truman
- Tennessee**
- CX --
Nathan Sabel and Josh Hildreth, Montgomery Bell Academy
Gwen Kemper and Sarah Miller, University School of Nashville
- DUO --
Laura Anderson and Raymond Wolfe, Hamblen HS West
Brad Lund and David Hale, Farragut
- OO --
Jay Sullivan, Battle Ground Academy
Rajni Rao, Cookeville
- USX --
Janet Bunde, Maryville
Adam Johnson, Montgomery Bell Academy
- FX --
Theresa House, Collierville
Allon Verbist, Clarksville Northeast
- DI --
Dale Krupia, Brentwood
Molly Meacham, Brentwood Academy
Laura Anderson, Hamblen HS West
- HI --
Raymond Wolfe, Hamblen HS West
Ryan Shoulders, Clarksville Northeast
- LD --
Elife Salihu, Battle Ground Academy
Michael Ide, Battle Ground Academy
Plaque -- Brentwood Academy
Trophy -- Clarksville Northeast
- Show Me**
- CX --
John Ferguson and Kelly Winfrey, Raymore-Peculiar
Matthew Brooker and Sarah Simmons, Blue Springs
Jason Osborn and Jessica Bernard, Blue Springs-South
- OO --
Ryan Baber, Rockhurst
Jessica Bernard, Blue Springs-South
- USX --
Jason Osborn, Blue Springs-South
Chris Elders, Raytown-South
- FX --
Justin Kalwei, Raytown-South
Sean Akins, Lee's Summit
- DI --
Maggie Bower, Blue-Springs
Neil Halton, Blue Springs-South
- HI --
Matthew Thompson, Blue Springs-South
Cedric Hayman, Hickman Mills
- LD --
Tracey Armer, Raytown
Christopher Scoville, Blue Springs
Chris Elders, Raytown-South
- DUO --
Mary Mazza and Joel Kipper, Hickman Mills
Jayme Overstreet and Stephen Van Hooser, Raymore-Raymore Peculiar
- Plaque -- Blue Springs-South
Trophy -- Kansas City-Center
- Carolina West**
- CX --
Chris Hammond and Crystal Storm, North Mecklenburg
Kiku McMahan and Robert Schwenker, High Point-Andrews
- DUO --
Shelly Stover and Antoine Baillard, Providence
Timothy Hennie and Christopher Estes, Bishop McGuinness
- OO --
Brigida Mack, Myers Park
Jennifer Canada, Southeast Guilford
- USX --
Richard A. McCray, Jr, Southeast Guilford
Christopher A. Henry, Southeast Guilford
- FX --
Robert Schwenker, High Point-Andrews
Chris Duerdon, Providence
- DI --
Brigida C. Mack, Myers Park
Shannon Crawford, South Mecklenburg
- HI --
Christina Stephens, North Mecklenburg
Shelly Stover, Providence
- LD --
Mitchell T. Gayten, High Point-Andrews
Virginia Jordan, Asheville
- Plaque -- High Point-Andrews
Trophy -- Trinity
- Nebraska**
- CX --
Anthony Toderio and Malt Holt, Millard-West
Matt Mohr and Corey Brunken, Millard-West
- DUO --
Nick Bandemer and Kit I. Gough, Millard-North
Amy M. Pettinger and Kelly G. Martin, Millard-North
- OO --
Andria M. Jones, Millard-North
Jennifer Socha, Raymond-Central
- USX --
Beth Barry, Raymond-Central
Luke Noffke, Norfolk
- FX --
Ross Gronau, Norfolk
Bridget Barry, Raymond-Central
- DI --
Greg Ludvik, Raymond-Central
Kathy Trvdy, Raymond-Central
- HI --
Justin Wacker, Raymond-Central
Andria M. Jones, Millard-North
- LD --
Grant Mussman, Fremont
Eli Mardock, Fremont
- Plaque -- Millard-West
Trophy -- Raymond-Central
- Puget Sound**
- CX --
Courtney Gardner and Russ Hubbard, Eastlake
Charles Olney and Peter McCollum, Oak Harbor
- DUO --
Ross Mathews and Bevin Croft, Mt. Vernon
Braden Lemb and David Kurtze, Foster
- OO --
Samara Mohamed, Kamiak
Michelle Geri, Sehome
- USX --
Nicholas Thomas, Sunnyside
Megan Walker, Mt. Vernon
- FX --
Chris Losnegard, Foster
Marko Lias, Kamiak
- DI --
Marc Peterson, Mt. Rainier
Luke Garcia, Eastlake
- HI --
Orion Taraban, Lakeside
Prina Mossman, Bellevue-Newport
- LD --
Michelle Geri, Sehome
Craig Allen, Eastlake
- Plaque -- Sehome
Trophy -- Kamiak
- Northern Lights**
- CX --
Joe Andrasko and Keely Johnson, Grand Rapids
Tom Bennett and Nikolas Buescher, Grand Rapids
- DUO --
Brian Netzel and Jessica Lind, Duluth-Denfeld
David Fox and Christopher Baker, Walker
- OO --
David Simon, Moorhead
Margi Orton, Walker
- USX --
Jesse Matson, Moorhead
Allison Gilmore, Eastview
- FX --
Emily Bitner, Duluth-East
Corey Bakken, Grand Rapids
- DI --
Erin Carlson, Moorhead
Brian Oduguwa, Duluth-Denfeld
Nathan Jons, Moorhead
- HI --
Andrew Pezalle, Moorhead
Anna Collins, Bemidji
- LD --
David Siders, Duluth-East
Emily Bitner, Duluth-East
- Plaque -- Moorhead
Trophy -- Duluth-Central
- Eastern Washington**
- Bill Schroeder and Beth Wieman, Gonzaga Prep
Ali Jessler and Kristin Browne, Lake City
- DUO --
Robert Peterson and April Neufeld, Mead
- OO --
Suzanne H. Kim, Mead
Morgan Wylie, Coeur D'Alene
- USX --
Afon E. Burnham, Mead
Jeff Sackman, Mead
- FX --
Jeffery Hubbard, Mead
- DI --
Suzanne H. Kim, Mead
Andrew Riggsby, Ferris
- HI --
Andrew Johnson, Mead
- LD --
Jeff Sackman, Mead
Daniel J. Rinehart, Ferris
- Plaque -- Gonzaga Prep
Trophy -- Ferris
- Northern South Dakota**
- CX --
Tricia Halling and Kate Holmquest, Watertown
Shannon Patrick and Eric Short, Brookings
Chris Wilting and Megan Cahill, Watertown
- DUO --
Robert Libal and Lanette Weninger, Brookings
Mara Ruane and Katie Melby, Brookings
- OO --
Travis Stanton, Watertown
Kate Holmquest, Watertown
- USX --
Grant Geyerman, Watertown
Dan Frasier, Watertown
- FX --
Brian Shephard, Watertown
Trevor Mischke, Watertown
- DI --
Jessica Zakrzewski, Deuel
Kristin Wilde, Watertown
- HI --
Alex Gulck, Milbank
Adam Harmon, Huron
- LD --
Chris Dabney, Huron
Amit Kapur, Huron
- Plaque -- Watertown
Trophy -- Milbank
- Nebraska South**
- CX --
Joseph E. Elsasser and Jennifer Turco, Millard-South
Ryan English and Courtney Waters, Omaha-Westside
- DUO --
Jessica Hutchinson and Mark Wilett, Bellevue-West
Timothy E. Yates and Audrey Billings, Papillion-LaVista
- OO --
Laura Smith, Elmwood-Murdock
Julie Dunbar, Lincoln-East
- USX --
Danielle Ladwig, Pipikon-LaVista
Brady Beecham, Lincoln High
- FX --
Matt Johns, Ralston
Krishna Rao, Lincoln-East

- DI --
Tammy Emerson, Bellevue-West
Aaron Sorensen, Gross
- HI --
Jeffrey E. Peck, Papillon-LaVista
Nicky Kathol, Bellevue-East
- LD --
Lea Kalarnaja, Omaha-Mercy
Aaron Duncan, Lincoln-East
Susannah Bohke, Lincoln-Southeast
Plaque -- Omaha-Westside
Trophy -- Papillon-LaVista
- East Missouri**
CX --
Christopher Kadel and Meredith Stewart, Parkway-South
Chirag Parghi and Johnny Wang, Parkway-South
Stephen Sachs and Filip Kowaleski, Clayton
- DUO --
Andrew Carlson and Christopher Caskey, Pattonville
Joyce Badger and Andy Sloey, Parkway-South
- OO --
Samantha Zolman, Parkway-South
Mili Joseph, Pattonville
- USX --
Jason Mudd, Batwin-Lafayette
Ed Tulin, Marquette
- FX --
Katie Grzenczyk, Ladue Horton Watkins
Scott Clewis, Pattonville
- DI --
Aimie Costello, Webster Groves
Eric Emmenegger, Marquette
- HI --
Timothy Dieterichs, Parkway-South
Brianna Berger, Parkway-West
- LD --
D. D. Tam, Ladue Horton Watkins
Mili Joseph, Pattonville
Shawn Kumar, Parkway-West
Plaque -- Parkway-South
Trophy -- Francis Howell-North
- Heart of Texas**
CX --
Casey Shepard and Michael Kabal, Midway
Matthew Tiffee and Rene Ramirez, Hays
Gustavo Garza and Todd Baulch, Hays
- DUO --
Mandi Gerstenberger and James Aldredge, Westwood
Caroline Sweet and Tara Beaver, Georgetown
- OO --
Shannon Sneed, Westlake
Liz Parrott, Georgetown
- USX --
Paulina Woo, Round Rock
Chris Carreon, Austin
- FX --
Steven Wilbur, Hays
Helen Hong, Westwood
- DI --
Elaine Shore, McNeil
Andrea Gastelum, Westlake
- HI --
Elisabeth Steinhardt-Keely, Westlake
Allison Cheatham, McNeil
- LD --
Heather Fraley, Pflugerville
Skye Perryman, Midway
Plaque -- Hays
Trophy -- Midway
- New England**
CX --
Matthew J. Horowitz and Darren O. Becker, Manchester
Ranjan Roy and Ayon Roy, Lexington
- DUO --
David Felder and Lydon Friedrich, Milton Academy
Daniel P. McCready and Evan P. O'Brien, Catholic Memorial
- OO --
Joseph H. Lyons, Milton Academy
Victoria Tse, Milton Academy
- USX --
Jay Cox, Milton Academy
Kate Vogel, Lexington
- FX --
Danny Schiozman, Milton Academy
Edward J. Murphy, Milton Academy
- DI --
Ian White, Milton Academy
James Tracy, Milton Academy
- HI --
Jenny S. Slate, Milton Academy
Jason Riccio, Hull
- LD --
Joshua Stein, Needham
Kathlene Fisher, Lexington
Plaque -- Lexington
Trophy -- Milton Academy
- South Carolina**
CX --
John A'Hern and Patrick Wachter, Columbia-Dreher
Angela Nelson and Shaun Henez, Nonhside Christian
- DUO --
Adam Duell and Stephen Stampley, Bishop England
John Casey Chapman and Dustin Ousley, Hillcrest
- OO --
Jill Bryant, T. L. Hanna
Monica Bell, T. L. Hanna
- USX --
Andrew Barron, Mauldin
Michael B. McGough, Riverside
- FX --
Nicholas Turza, Mauldin
Rich McCraw, Mauldin
- DI --
Kate Fallon, Spring Valley
Allison Mims, Southside
- HI --
Marcus White, Southside
James H. Gilmore, Riverside
- LD --
Adam Mannell, T. L. Hanna
Chetan Patel, T. L. Hanna
Plaque -- T. L. Hanna
Trophy -- T. L. Hanna
- East Oklahoma**
CX --
Stephen Lamar and Ryan Wakefield, Broken Arrow
Rania Nasreddine and Taylor Burke, Tulsa-Washington
- DUO --
Victor Latimer and Melissa Enochs, Tulsa-Washington
Ben Reed and Rita Moschovidis, Tulsa-Washington
- OO --
Hollye Sears, Bartlesville
Milly Cooper, Sapulpa
Wendy Flora, Shawnee
- USX --
Damion Shade, Tulsa-Union
David McCrary, Tulsa-Washington
Akin Owoso, Jenks
- FX --
Rania Nasreddine, Tulsa-Washington
Graham Guhl, Jenks
Jo-Leo Carney, Jenks
- DI --
Victor Lalimer, Tulsa-Washington
Julian Thomas, Tulsa-Washington
Ben Weaver, Union
- HI --
Melissa Enochs, Tulsa-Washington
Max L. McKenzie, Pawhuska
Conor Nobles, Bixby
- LD --
Tina Tran, Broken Arrow
Benjamin J. Fu, Bartlesville
Zeke Murdock, Cascia Hall
Plaque -- Tulsa-Washington
Trophy -- Sapulpa
- Greater Illinois**
CX --
Aaron Winters and Kurt Hilgendorf, Pontiac Township
Alex Briesacher and Kris Gordon, Belleville-East
- DUO --
Andrew Kutemeier and Brian Smith, Heyworth
Kevin Girard and Jessica Zapala, Carl Schurz
- OO --
Slacy Kelley, Heyworth
Eric Long, Freeport
- USX --
Angela Williamson, Heyworth
Joe Lajos, Crystal Lake-South
- FX --
Brugh Lower, Heyworth
Brett Theodos, Crystal Lake-Central
- DI --
Jennifer Oedewaldt, Pekin
Jill DeLoist, Heyworth
- HI --
Peter Fiori, Crystal Lake-South
Brian Girdler, Heyworth
- LD --
Eric Long, Freeport
Tarra Fuller, Granite City
Plaque -- Belleville-East
Trophy -- Granite City
- New York State**
CX --
Anil Antony and Anoop Prabhu, Newburgh Free Academy
James Wilson and Radha Iyengar, Lakeland
- DUO --
C. Ryan Joyce and Liam Dall, Iona Prep School
Jason Summers and Sean Antonioni, Iona Prep School
- OO --
C. Ryan Joyce, Iona Prep School
Nicole Marcell, Ursuline School
- USX --
Jonathan Schoenfeld, Pleasantville
Matthew Brennan, Iona Prep School
- FX --
Nicolas Dumont, Scarsdale
John B. Horgan, Christian Brothers Academy
- DI --
Katie McDermott, Academy Holy Names
James Pergola, Iona Prep School
- HI --
William Rosa, Iona Prep
Ellison Martinez, Iona Prep
- LD --
Hasan Massey, Monticello
Matthew Rubin, Scarsdale
Plaque -- Scarsdale
Trophy -- Albany
- East Los Angeles**
CX --
Arthur Broadwater and Andrew Sohm, Damien
David Kallemeyn and Chris Lock, Damien
- DUO --
Daniel Torres-Rangol and Paola M. Marcovecchio, Gabriellino
Sharlene M. Moya and Soha Yassime, San Gabriel
- OO --
Felicia McCrossin, Schurr
Bianca Koester, Gabriellino
- USX --
Timothy Loose, Schurr
Donald Huang, San Marino
- FX --
Steven Wu, San Marino
Paul Chen, San Marino
- DI --
Noreen Santz, Schurr
Jason Torres-Rangel, Gabriellino
- HI --
Paola M. Marcovecchio, Gabriellino
Nicholas Lamb, Arcadia
- LD --
Angela Kim, Polytechnic
Victor Huang, Polytechnic
Plaque -- Gabriellino
Trophy -- Rowland
- Pittsburgh**
CX --
Michael Cerulo and Carl Sammartino, Cathedral Prep School
Dan Albert and Pat Waldinger, Cathedral Prep School
- DUO --
Karyl Shallow and Alicia Snider, Fox Chapel
Came Lopuh and Mike Melesky, Mercer
- OO --
Gretchen Lucius, Lakeview Christian Academy
Loren Filson, North Allegheny
- USX --
Charles Strauss, Bethel Park
Evan Mayo-Wilson, North Allegheny
- FX --
Mike Hall, Mount Lebanon
Emily Webb, Peters Township
- DI --
Hannah Priesler, Mercer
Christine Quinel, Bethel Park
- HI --
Michael Caldwell, Keystone Oaks
Kindra Beck, Mercer
- LD --
Lauren Cutuly, North Catholic
Rajat Ghaiy, Cathedral Prep School
Plaque -- Cathedral Prep School
Trophy -- Cathedral Prep School
- Ozark**
CX --
Drey Cooley and Chris Roberts, Kickapoo
John Nickle and Chris Johnson, Springfield-Central
Tyler Vickers and Andy Thomas, Springfield-Hillcrest
- DUO --
Cole Closser and Angie Dorrough, Springfield-Parkview
J.K. Hill-Elliott Kellner, Kickapoo
- OO --
Zachary Sherwin, Springfield-Parkview
Jordan Heinz, Springfield-Parkview
- USX --
Chris Johnson, Springfield-Central
Drey Cooley, Kickapoo
- FX --
John Hilton, Lebanon
John Nickle, Springfield-Central
- DI --
Raphael Warfield, Springfield-Hillcrest
Anne Twitty, Springfield-Glendale
- HI --
Derrick Blankenship, Reeds Spring
Mora Thompson, Kickapoo
- LD --
Sarah Bennett, Kickapoo
Zachary Sherwin, Springfield-Parkview
Nichole Kimmons, Springfield-Hillcrest
Plaque -- Springfield-Kickapoo
Trophy -- Springfield-Parkview
- Deep South**
CX --
Brian Axelroth and Walker Wells, Mountain Brook
James Radford and Guinevere Radick, Henderson
- DUO --
Trey Abbott and Sarah M. Stokes, Vestavia Hills
Seana McGaha and Will Rutland, Montgomery Academy
- OO --
Barkley Cordell, Hoover
Marta McLellan, St. James School
- USX --
Anna Manasco, St. James School
Oscar Price, Indian Springs
- FX --
Mallory Tosch, St. James School
Will Steineker, St. James School
- DI --
Jennifer Gillis, St. James School
Will Rutland, Montgomery Academy
- HI --
Tiffany Stewart, Sidney Lanier
William M. Stewart II, Decatur
- LD --
Anna Manasco, St. James School
Benjamin K. Davidson, Vestavia Hills
Allison M. Pickett, Vestavia Hills
Plaque -- St. James School
Trophy -- Vestavia Hills
- Mississippi**
CX --
Oaz Nir and Ryan King, St. Andrew's
- DUO --
Kelsey Matthews and John Croke, Hattiesburg
Megan West and Iris Bryant, R.H. Watkins
- OO --
Christopher Froehlich, Clinton
David Dykes, Brookhaven
- USX --
Christine Vamado, Hattiesburg
Jennifer Crocanti, Jackson Academy
- FX --
Clarence Webster III, Clinton
Simonee Patton, Clinton
- DI --
Alana K. Albritton, Pricayune Memorial
Elizabeth Mills, Oak Grove
- HI --
Joe VanZand, Hattiesburg
Paul Parkerson, Hattiesburg
- LD --
Clarence Webster III, Clinton
Smith Lilley, Clinton
Plaque -- Hattiesburg
Trophy -- Clinton
- Northern Oregon**
CX --
Rebecca Ozeroff and Ross Stewart, Gresham-Bartow
Brian Simmonds and Emily Cordo, Portland-Lincoln
- DUO --
Anna Campbell and Lauren Costley, Portland-Lincoln
Lauree E. Austin and Ali Stevens, Gresham-Bartow
- OO --
Chad Naso, Clackamas
Alice-Anne Lewis, Gresham
- USX --
Joe Shapiro, Beaverton
Todd M. Borden, Tualatin
- FX --
Owen Zahorcak, Tualatin
Sarah Bagley, Glencoe
- DI --
Anna Campbell, Portland-Lincoln
Brad Cole, Clackamas



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Congress Honors

Roughrider

Senate
 *O Jeremy Schue, Fargo-Shanley
 *S Ted Clauson, Grand Forks-Central
 P Lindsay Littlefield, Fargo-Shanley

House 1
 * Ester Gubbrud, Fargo-North
 *O Nidhi Kaira, Fargo-South
 S William Viestenz, Fargo-Shanley
 P Andrew DeCock, Fargo-Shanley

Florida Sunshine

Senate 1
 *O Dan Gorda, Tampa Prep.
 *S Jason Fernandez, Tampa-Jesuit
 P Joel Feldman, Winter Park
Senate 2
 *O R. J. Jenkins, Sarasota-Riverview
 *S Chns Griffin, Tampa-Jesuit
 P R. J. Jenkins, Sarasota-Riverview

House 1
 O Michael Belitzky, Maclay
 S Jason D. Sechrest, Sarasota-Riverview
 P Jason D. Sechrest, Sarasota-Riverview
House 2
 O Daniel Fernandez, Pine View
 S Steve B. DeRose, Sarasota-Riverview
 P Virginia Basnight, Academy of the Holy Names

Colorado

Senate 1
 *O Michael Anderson, Cherry Creek
 S Chris Landauer, Cherry Creek
 P Jill Szysnkie, Overland
 John Rief, J.K. Mullen
Senate 2
 *O Justin Murff, Highlands Ranch
 S Stephanie Gerall, J.K. Mullen
 P Mat Trafton, Overland
 P Allison Vilkus, Cherry Creek

House 1
 *O Timothy Swanson, Cherry Creek
 S Paul Christopher, Overland
 P Richy Mead, J.K. Mullen
 P Danielle Brennells, Douglas County
House 2
 *O Alex Adamson, J.K. Mullen
 S Shaylyn Romney, Overland
 P Alex Adamson, J.K. Mullen
 P Harry Schneider, Ponderosa

Hole In the Wall

Senate 1
 *O Tim Adams, Newcastle
 *S Justin Huck, Spearfish
House 1
 *O Minda Blosser, Cheyenne East
 S Ben Stie, Scottsbluff
House 2
 *O Michael Whitford, Sturgis-Brown
 S Ryan Maddux, Sheridan

Montana

Senate 1
 *O Emerson Lenon, Bozeman
 *S Mary Morissette, Hardin
House 1
 *O Kelsey Walker, Bozeman
 *S Michael Greig, Flathead

Michigan

Senate 1
 *O Aulry Pruitt, Battle Creek Lakeview
 P Aulry Pruitt, Battle Creek Lakeview
House 1
 *O Karen Krajewski, Portage Northern
 P Karen Krajewski, Portage Northern

Northern Lights

Senate 1
 * Kelly Vandenberg, Dilworth-Glyndon Felton
 O Tom Bennett, Grand Rapids
 *S Jeff Haugen, Walker
 P Kelly Vandenberg, Dilworth-Glyndon Felton
House 1
 * Roger Larson, Duluth East
 *O Jeremy Hanriksen, Grand Rapids
 S David Simon, Moorhead
 P Luke Heiken, Grand Rapids

Northwest Indiana

Senate 1
 *O Adrian Jones, Valparaiso
 *S Gregory Zeck, Munster
 P Mark Hayes, Plymouth

House 1

O Jacob Brenner, Penn
 *S Mike Filson, Plymouth
 P Rod Morgan, Plymouth
House 2
 O Christopher Roughton, LaPorte
 *S Jonna Breidenbach, Plymouth
 P Collin Ruud, Plymouth

North East Indiana

Senate 1
 *O Michael Guo, Snider
 *S Luke Hancock, Fort Wayne-South Side
 P Christin Eatherton, Columbia City
House 1
 *O Samay Jain, Fort Wayne-Northrop
 *S Lindsay A. Clark, Snider
 P Mary Savage, Fort Wayne-Northrop
House 2
 O David Odefey, Chesterton
 S Tamilla Eldridge, Snider
 P Amber Zehner, Chesterton

Northern Illinois

Senate 1
 *O Patrick Gray, Prospect
 S Mike Dumwald, Jacobs
 P Elizabeth Shin, New Trier
Senate 2
 *O Joseph McFadden, Prospect
 S John Hanley, Barrington
 P Katie Nauman, Jacobs
House 1
 *O Karl Muth, Prospect
 S Mike Yanovsky, Deerfield
 P Chad Nason, Barrington
House 2
 *O Katherine Judson, Prospect
 S Christopher Kim, Glenbrook-South
 P Greg Jones, Barrington

Wind River

Senate 1
 *O Teresa Palmer, Hot Springs Co.
 *S Doug Reid, Worland
 P Teresa Palmer, Hot Springs Co.
House 1
 *O James Schmidt, Worland
 *S Michael Malla, Jackson Hole
 P James Schmidt, Worland

Hoosier Central

Senate 1
 *O Brooks Cannon, Ben Davis
 *S Matthew D. Ridings, Brebeuf Jesuit
 P Stan Chen, Brebeuf Jesuit
House 1
 *O Gabe Rosenberg, Brebeuf Jesuit
 *S Robert D. Spomer, Brebeuf Jesuit
 P Jeremy Wallace, Brebeuf Jesuit
House 2
 O Josh Thompson, Ben Davis
 S Samantha Schroeder, Ben Davis
 P Timothy G. Heck, Brebeuf Jesuit

Longhorn

Senate 1
 *O Jon Huey, Plano-East
 *S Chandra Claycamp, Colleyville-Heritage
 P Srinivas Yallapragada, Shepton
 P Dan Barr, Shepton
House 1
 *O Ramey Ko, Newman Smith
 S Rick Cofer, Shepton
 P Navlyn Wang, Jasper
 P Akash Kapoor, Newman Smith
House 2
 *O Chris Cantrell, Plano-East
 S Justin Herndon, Newman Smith
 S Chris Cantrell, Plano-East
 P Justin Herndon, Newman Smith

Deep South

Senate 1
 *O Anna Manasco, St. James
 *S Allyn B. Hudson, Mt. Brook
 P Anna Manasco, St. James
House 1
 *O Derrick Thomas, Sidney Lanier
 *S Jay Owens, Mt. Brook
 P Derrick Thomas, Sidney Lanier

East Texas

Senate 1
 *O Lucas Mikeska, Spring
 *S David Hampton, Alief Hastings
 P David Hampton, Alief Hastings
 P Lucas Mikeska, Spring

House 1

*O Chad Crowson, Kingwood
 S Jamie Craddock, Spring
 S Jamie Craddock, Spring
 P Chad Crowson, Kingwood
House 2
 *O Justina dePinto, Spring
 S Jocelin Koshy, Alief Hastings
 P Joe Williams
 P Justina dePinto

Sundance

Senate 1
 *O Karl Ha'O, Orem
 *S Eric Brasher, Hillcrest
 P Karl Ha'O, Orem
House 1
 *O Jesse Carlton, Jordan
 S Amy Tibblits, Mountain View
 P Jesse Carlton, Jordan
House 2
 *O Sean A. Boll, Jordan
 S Nick Barker, Carbon
 P Sean A. Boll, Jordan

Heart of America

Senate 1
 *O Kari Thomann, Liberty
 *S Joshua Hedrick, Carrollton
 P Kari Thomann, Liberty
House 1
 *O Robert Norfleet, North Kansas City
 S Neil Bouhan, Liberty
 P Robert Norfleet, North Kansas City
House 2
 *O Bryan D. Perkins, North Kansas City
 S Jennifer Carr, Kansas City-Oak Park
 P Bryan D. Perkins, North Kansas City

Utah Wasatch

Senate 1
 *O Mike Bybee, Northridge
 *S Spencer Mann, Mountain Crest
 P Andrea Smedley, Clearfield
House 1
 *O Brett Kraus, Skyview
 S Nicholette Smith, Bountiful
 P Dallen Hansen, Skyview
House 2
 *O Azure Midzinski, Skyview
 S Ryan M. Yonk, Mountain Crest
 P Michelle L. Brown, Woodscross

Georgia Southern Peach

Senate 1
 *O Luke Ekkizogloy, Lee County
 *S Tina J. Huang, Warner Robins
 P Tina Huang, Warner Robins
 P Mal Dunn, Lee County
House 1
 *O Nick Lawton, Lee County
 *S Mike Sloy, Lee County
 P Bryan J. Boswick, Warner Robins
 P Nick Lawton, Lee County

West Iowa

Senate 1
 *O Brad Bonner, Fort Dodge
 *S Ashwin Snnivas, Fort Dodge
 P David Johnson, Cherokee-Washington
House 1
 *O Brad Nieland, Kuemper
 S Joe Wooderd, Ankeny
 P Brad Nieland, Kuemper
House 2
 *O Keith West, Ankeny
 S Allison McCabe, West Des Moines-Dowling
 P Jeremy Schlake, Atlantic

East Missouri

Senate 1
 *O LeJuan Strickland, Pattonville
 *S Joe Hye, Ladue-Horton Walkins
 P LeJuan Strickland, Pattonville
House 1
 *O Bill Hansen, Pattonville
 *S Andria Rockwell, Ritenour
 P Bill Hansen, Pattonville
House 2
 *O David Banks, Pattonville
 S Gillian Allen, Pattonville
 P David Banks, Pattonville

East Iowa

Senate 1
 *O Ounlin Smith, Davenport-Central
 *S Scott Alvarado, Davenport-North
 P Scott Alvarado, Davenport-North

House 1

*O Adam Feeney, Beltandorf
 P Zachary C. Holden, Davenport-West
 P D. Brendan Welsh, Wahlert
House 2
 *O Steven Moeller, Davenport-North
 P Erin Schneider, Burlington
 P Jennie Gloar, Davenport-West

Western Washington

Senate 1
 *O Brian Phillips, Auburn
 *S Brian Downing, Decatur
 P Rhonda M. Carter, Federal Way
House 1
 O Marci Comeau, Decatur
 *S Arren Parker, Auburn
 P David J. Roberts, Federal Way
House 2
 O Dianna Tingg, Puyallup
 *S Jonathon Moore, Auburn
 P Sandra Wynne, Gov. John Rogers

South Carolina

Senate 1
 *O Katie Cochrane, Wade Hampton
 S Liz Woods, T. L. Hanna
 P Danny Cooper, Mauldin
Senate 2
 *O Braden Core, Richland Northeast
 S Chnsy Stauffer, Mauldin
 P Heather Williams, Southside
House 1
 *O Ellen N. Zander, Riverside
 S Sharon Panelo, Spring Valley
 P Ellen N. Zander, Riverside
House 2
 *O Scott R. Currie, Riverside
 S Shannon Johnson, Southside
 P Scott R. Currie, Riverside

Pennsylvania

Senate 1
 *O Jennifer Herbert, Norwin
 *S Leeann Rosnick, Belle Vernon Area
 P Sam Hamilton, Derry
House 1
 *O P.J. Bobak, Bellwood-Antis
 S Rachel A. Brougher, Rockwood
 P Julia Kindl, Derry
House 2
 *O Bethany Dulis, Trinity
 S Travis Mock, Bellwood-Antis
 P James Salandro, Derry

New York State

Senate 1
 *O Daniel Lawrence, Iona Prep School
 *S Jonathan Schoenfeld, Pleasantville
 P Daniel Lawrence, Iona Prep School
House 1
 *O Matthew Brennan, Iona Prep School
 *S Bestin Ennacheril, Iona Prep School
 P Matthew Brennan, Iona Prep School

Greater Illinois

Senate 1
 *O Brett Theodos, Crystal Lake Central
 *S Andy Cowell, Red Bud
 P Andy Cowell, Red Bud
House 1
 *O Stacy Kelley, Heyworth
 *S Nailhan Anderson, Pontiac Twp.
 P Stacy Kelley, Heyworth
House 2
 O Kurt Hilgendorf, Pontiac Twp.
 S Jeffrey Hemmer, Belleville East
 P Kurt Hilgendorf, Pontiac Twp.

Mississippi

Senate 1
 *O Clarence Webster III, Clinton
 *S Andrew H. Chatham, St. Andrews Episcopal
 P Clarence Webster III, Clinton
House 1
 *O Larry LeBlanc, Hattiesburg
 *S Ricky James, Hattiesburg
 P Matt Treadway, Clinton

Central Minnesota

Senate 1
 *O Andrew MacNally, Coon Rapids
 *S Joe Griffith, Mounds Park Academy
 P Andrew MacNally, Coon Rapids
 P Beena Koshy, Apple Valley
House 1
 *O Chris Rodriguez, Coon Rapids
 *S Melanie Lacombe, Apple Valley
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U. S. Extemp:	1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993
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Buena
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Dobson
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Chaparral
Scott Kirschenbaum
River Valley
Kim McCune

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Bakersfield
David C. Bornstein
Alhambra
Eric E. Wang
Sabrina Skolnik
San Fran-Lowell
J. J. Miranda
Bellarmine College Prep
A. J. Agcaoli
Ben Epperson
Brad Sirmmons
East Bakersfield
Alissa Price
Robert Baggs
Colton
Linnette W. Lee
Redlands
Thalia Isen
Sanger
Jessica Mosby
Lynbrook
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Modesto-Beyer
Christina Stetson
Danny Martyn
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Danville-Monte Vista
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Asheesh Kumar
Rajiv Batra
Clovis-West
Curtis Pehl
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Kushal Dave
Galt
David Ferguson
Los Alamitos
Steven Benken
James Logan
Audrey Seeltho
Polytechnic School
Angeia Kim
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Golden
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Allison McCabe

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Serena Turley
South Fremont
Kristopher F. Grows

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Michael Faber
Glenbrook-North
Andrew Silverman
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Brooks Cannon
Josh Thompson
Northfield
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Candace Carrothers
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Leslee E. Marks
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Spring
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Cooper
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Hays
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Andrew Rothschild
Kingwood
Chad Crowson
Hereford
Justin Belzen
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NFL'S TOP 50 DISTRICTS

(March 31, 1998)

Rank	Change	District	Ave. No. Degrees	Pi Kappa Delta/Bruno E. Jacob Trophy Contender	Rounds
1.	-	Northern South Dakota	192.77	Brookings	608
2.	-	Rushmore	184.77	Sioux Falls-Washington	689
3.	-	Northern Ohio	182.54	Austintown-Fitch	403
4.	+1	San Fran Bay	157.00	College Prep	425
5.	+2	Kansas Flint-Hills	155.88	Topeka	804
6.	-	Northwest Indiana	154.75	Munster	499
7.	-3	Heart of America	149.61	Kansas City-Oak Park	546
8.	-	East Kansas	145.50	Shawnee Mission-West	528
9.	-	Show Me	141.64	Kansas City-Center	373
10.	+4	Hole in the Wall	138.93	Cheyenne-Central	408
11.	-1	West Kansas	134.22	Hutchinson	644
12.	+1	Florida Sunshine	127.90	Sarasota-Riverview	185
13.	-1	Western Washington	122.72	Federal Way	319
14.	-3	Northern Illinois	122.71	New Trier	492
15.	+10	Florida Manatee	121.78	Nova	522
16.	+6	Sierra	119.41	Bakersfield	466
17.	+7	East Los Angeles	119.18	Damien	444
18.	+2	South Kansas	119.05	Wichita-Southeast	304
19.	-	California Coast	117.75	Bellarmine Prep	653
20.	-3	New York City	115.11	Regis	596
21.	-3	Nebraska	114.84	Creighton Prep	561
22.	-7	Central Minnesota	114.30	Apple Valley	785
23.	-7	Montana	113.90	Bozeman	480
24.	+4	Hoosier South	109.07	Evansville-Reitz	709
25.	-4	Eastern Ohio	107.79	Wooster	535
26.	-3	Rocky Mountain-South	104.35	Lakewood	440
27.	-1	Carver-Truman	103.50	Nevada	410
28.	+3	New England	99.66	Lexington	338
29.	+2	Illini	97.13	Downers Grove South	704
30.	+3	Ozark	96.10	Springfield-Parkview	717
31.	+29	Idaho	94.14	Blackfoot	375
32.	-5	Hoosier Central	94.10	Logansport	382
33.	+37	Southern Nevada	91.33	Bonanza	413
34.	-5	Nebraska South	91.06	Lincoln-East	582
35.	-	Eastern Missouri	90.75	Parkway-West	332
36.	+4	Colorado	90.62	Mullen	465
37.	-7	Southern Minnesota	87.87	Eagan	359
38.	+17	Great Salt Lake	87.16	Salt Lake City-Skyline	323
39.	-5	North Coast	87.07	St. Ignatius	305
40.	-4	Big Valley	86.50	Modesto-Beyer	508
41.	+20	New York State	86.38	Lakeland	391
42.	+30	New Mexico	86.13	Los Alamos	262
43.	+2	Northern Lights	85.42	Grand Rapids	637
44.	+3	Southern Wisconsin	85.21	Marquette University	786
45.	-1	South Oregon	84.92	Ashland	372
46.	-9	East Texas	84.72	The Kinkaid School	645
47.	-5	North East Indiana	84.44	Columbia City	256
48.	+29	South Florida	84.25	Miami-Palmetto	787
49.	+4	Wind River	83.57	Casper-Natrona County	401
50.	+13	Northern Wisconsin	83.19	Appleton-East	573

NFL DISTRICT STANDINGS

Rank	Change	District	Ave. No. Degrees	Phi Kappa Delta/Bruno E. Jacob Trophy Contender	Rounds
51.	-10	Tall Cotton	82.69	Midland-Lee	240
52.	+15	Southern California	82.50	Redlands	320
53.	-14	Sundance	82.06	Bingham	282
54.	-16	Deep South	81.30	Vestavia Hills	374
55.	-3	South Carolina	81.00	T. L. Hanna	268
56.	+22	North Oregon	80.52	Gresham-Barlow	291
57.	-8	Pittsburgh	80.10	Central Catholic	309
58.	-2	Southern Colorado	80.04	Doherty & Pueblo-Centennial	231
59.	+3	Rocky Mountain-North	78.47	Niwot	299
60.	-9	Valley Forge	78.35	Holy Ghost Prep	638
61.	-15	West Iowa	76.90	Des Moines Roosevelt	211
62.	+2	Lone Star	76.63	Plano	530
63.	-20	Heart of Texas	76.17	Westlake	136
64.	-14	Tennessee	76.03	Montgomery Bell Academy	580
65.	-6	Eastern Washington	75.88	Mead	560
66.	+8	Greater Illinois	75.38	Pekin	623
67.	+12	Louisiana	75.25	St. Thomas More	443
68.	-20	East Oklahoma	74.70	Jenks	455
69.	-15	South Texas	73.77	Houston-Bellaire	559
70.	+16	Big Orange	71.81	Cypress & LaHabra	193
71.	-13	Utah-Wasatch	71.07	Bountiful	324
72.	+9	West Oklahoma	70.92	Putnam City	524
73.	-2	North Dakota Roughrider	70.10	Fargo-Shanley	410
74.	-17	Michigan	69.87	Portage-Northern	253
75.	+10	Arizona	68.51	Dobson	351
76.	-1	Mid-Atlantic	66.33	Blacksburg, VA	245
77.	-11	North Texas Longhorns	66.13	Newman Smith	788
78.	+4	Maine	66.11	Cape Elizabeth	262
79.	-3	Central Texas	65.05	San Antonio-Churchill	604
80.	-11	Western Ohio	63.78	Centerville	765
81.	-16	Georgia Northern Mountain	63.53	Westminster	562
82.	+6	West Los Angeles	63.17	Harvard-Westlake	660
83.	-10	Pennsylvania	62.07	McKeesport Area	270
84.	-16	Sagebrush	61.77	Reno	319
85.	+2	Carolina West	61.00	High Point-Central	354
86.	+9	Tarheel East	60.16	Enloe	273
87.	+10	New Jersey	60.14	Montville	393
88.	+4	Kentucky	58.66	Murray	391
89.	+4	Capitol Valley	58.50	Sacramento-Kennedy	116
90.	+1	Puget Sound	56.88	Mercer Island	164
91.	-2	West Texas	56.86	Eastwood	257
92.	-12	West Virginia	56.66	Duval	255
93.	-10	Georgia Southern Peach	56.22	Carrollton	130
94.	-10	East Iowa	54.57	Iowa City-West	422
95.	-5	Iroquois	54.10	Webster	176
96.	+2	Gulf Coast	47.45	Gregory-Portland	399
97.	-3	Mississippi	46.93	Hattiesburg	407
98.	-	Patrick Henry	38.42	First Colonial	116
99.	-	Hawaii	25.77	Punahou	250
100.	-	Alaska	16.00	West-Anchorage	96
101.	-	Guam	11.25	Academy of our Lady of Guam	104

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