



# PROSE

## STARTER KIT



### A Poetry Resource that explores:

- Event Rules
- Choosing a Piece
- How to Cut a Piece
- Helpful Terminology
- Planning Your Delivery
- Practice Tips



# PROSE

## STARTER KIT

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## WHAT IS PROSE

Prose is a form of writing that focuses on the written or spoken language in an environment that more closely resembles the natural flow of speech and storytelling. Often using a stream of consciousness to tell a story, Prose is the closest thing we have to a look at a writer’s inner monologue and is often told the way one would tell a story in an everyday conversation. In competition, Prose involves the telling of a story from a single source through performance with the use of a manuscript.

Prose is often categorized as the “other Interp,” so to understand it, consider what it’s not. Prose is writing that is not poetry or stage direction. It is generally written in complete grammatical sentences. Prose may have a lot of imagery in it, but it is rarely told using the rhyming and line structure that poetry is. It may be easier to think of Prose as

books rather than scripts or plays. Prose is a unique event in the sense that you do most of your acting through narration and emotional acting. Unlike Humorous Interpretation (*HI*), Dramatic Interpretation (*DI*), or Storytelling where you actually act out every single action, Prose is much more conversational. If you read something that sounds like how people talk, it’s likely Prose.

Prose requires a natural ability to hold a conversation and manipulate your emotions and voice to create necessary inflections and tones while performing. This event is definitely for you if you enjoy:

- The use of the black book in poetry but want to tell a story instead of using thematic poetry.
- The long-standing human tradition of Storytelling but want to use more

conversational skills than are typically utilized in HI or Storytelling.

- Enjoy the narration skills typically used in DI but don't want to be locked into dramatic themes.





## RULES

1. Sources used in Prose must not be written by the competitor.
2. Sources used in Prose must be accessible to the general public through the duration of the tournament, and the competitor must be able to obtain an official transcript of the source and prove it upon request.
3. Any Prose material can be used as long as it is accessible to the general public without passcodes or access codes and an official transcript can be obtained of the material.
4. A single selection must be made, meaning even if the selections are in an anthology or by the same author they count as separate works and must be treated as such.

For complete rules and guidelines on material in Prose, please reference the [High School Unified Manual](#) and our [Interp FAQs](#).

## PERFORMANCE

Prose has a time limit of seven minutes and 30 seconds on the middle school level and five minutes and 30 seconds on the high school level. The presentation may not use physical objects or costuming. During the presentation, you must name the author and the work from which the cutting was made.

**Adaptations** to material may only be used for the purpose of transition. Any word changes (*to eliminate profane language*) and/or additions (*for transition*) must be indicated clearly in ink. Failure to clearly indicate the addition of words will be subject to disqualification. Changes to the script may only be used for the purpose of transition or to eliminate profane language. The voice of a script may not be changed. For example, changing “She moved to California when she was 13” to “I moved to California when I was 13” is not permitted. Combining

small fractions of sentences or singular words to create humorous or dramatic dialogue, scenes, moments, and/or plot lines not intended in the original literature is prohibited. For example, it is not permitted to take one word from page 13 (e.g., *home*), a phrase from page 211 (e.g., *ran away from*), and a name (e.g., *Tyler*) from page 59 to create dialogue between characters or events that do not exist in the script.

*Example: Adding “Tyler ran away from home.” when this did not occur and was not said in the script is not permitted. Transitions only may be used to clarify the logical sequence of ideas; they are not to be used for the purpose of embellishing the humorous or dramatic effect of the literature.*

**Artistic Plagiarism:** Videos of previous final round performances and/or other video media are intended to provide educational examples for coaches and students. They are not intended to serve as a model to directly imitate or duplicate in performance.





## HELPFUL TERMINOLOGY

**Story Arc:** The pathway a story takes across the course of a book or piece of writing. Typically made up of five parts: exposition, rising action, climax, falling action, and the resolution.

**Exposition:** Introduction to the story. This section provides critical background information.

**Rising Action:** This section is when the story starts to build in conflict. This section is started by the **inciting incident** and then typically has another one or two moments that build and contribute to the climax occurring.

**Inciting Incident:** The main event that causes the conflict of the story to occur.

**Climax:** This is the highest point of tension in the story and when all the events and characters come together to bring the story to a single moment of importance.

**Falling Action:** This is the event(s) that happen due to how the main character reacts to the

climax of the story. Loose ends are tied up and the tension starts to dissipate.

**Resolution:** This is how the story ends. It isn't always happy, but it shows how the characters have grown and the events have changed them.

**Plot Point:** An event that occurs that contributes to the movement of plot.

**Dramatic Plot:** Follows one single rising action to a single climax with a period of lull during the falling action until it's all wrapped up at the end. Most of the story is spent setting up the story and developing characters, settings, and events. The characters are all focused on a single moment of tension across the course of the whole story.

**Episodic Plot:** Episodic plots are mostly found in books. This plot follows a different event from chapter to chapter or section to section in the book. The events build upon each other and are typically related through characters, place, or

time. In an episodic plot book, the chapters can typically stand alone, but they are all working toward telling a bigger story. Each episode may have a story arc, but the book as a whole has a different story arc that encapsulates all the episodes.

**Parallel Plot:** Parallel plots run multiple plots at once, typically dramatic plots. This type of plot has several story arcs all happening simultaneously that typically converge at the climax.

**Flashback:** Flashbacks start in the climax and then go back to the beginning to explain how the characters got there.

**Stream of Consciousness:** A type of writing that captures the natural flow of thoughts as they enter and are processed through the mind. Events, thoughts, or actions may or may not happen in a straightforward and easy to understand fashion; rather, they happen organically the way one would think.

**Inner Monologue:** Writing that shows the thoughts, feelings, and associations that pass through the mind but may or may not be said out loud. This writing gives the audience an all-knowing view.

**Inflection:** The change in loudness or pitch to create a particular effect on a word, sentence, or even section of writing.

**Tone:** The mood of the piece. This is created through vocabulary, figurative language, and the way the author constructs the sentences (*syntax*). Think of tone as the lens through which the author views the theme.

**Voice:** The perspective of the person behind the piece. Tone and voice often overlap. Voice is the interpretation of the piece from the speaker, and when you're reading it that speaker is the author. When you're performing, that speaker is both you and the author. Voice expresses how you see the piece and why it matters. In Prose, this "matters" element can be a little more difficult, but it is still there. The author wrote the piece for a reason. Voice expresses how you see that reason

**Pace:** The speed at which a story takes place and is told. Pace should vary throughout the piece. For example, as the story progresses and gets closer to the climax, the rate at which the events occur and you speak will most likely speed up because the excitement level increases.

**Cadence:** The natural rise and fall of sound that contributes to the way you speak. In Prose, cadence is much more natural because the piece is typically very conversational.

**Demeanor:** The way you behave. It encapsulates the way you deliver lines but also the way you hold yourself and move your body, like your posture and facial expressions.

**Theme:** The lesson or message the author is trying to convey. This may be subtle or explicit.

**Blocking:** The way you move and bring the piece together, including the way you maneuver your black book.





## CHOOSING A PIECE

Cutting a Prose piece can be very daunting, but like all things, taken one step at a time, it becomes much more manageable.

Your purpose is to share someone's story, and the best way to do that is to find a story to which you relate. Books are a great place to start. Plays and dramas are not allowed in this event; instead try memoirs, short stories, or books written in first person (*where the narrator uses I/we to tell the story*). Read as much as possible from different perspectives. This is your chance to share your voice through a story you feel speaks to your experiences. As you read through material, ask yourself if this piece of work is meaningful to you. If the answer is no, then you need to keep searching until you find something to which you relate on a personal level. The best pieces come to life when the performer and author can bring the story to life through performance.

Find material that has an overarching story arc that can be separated from the rest of the work and can tell a full story in a matter of seven minutes (*middle school*) or five minutes (*high school*). It's important to read the work in its entirety—this will ensure you tell a complete story and represent the author's intent.

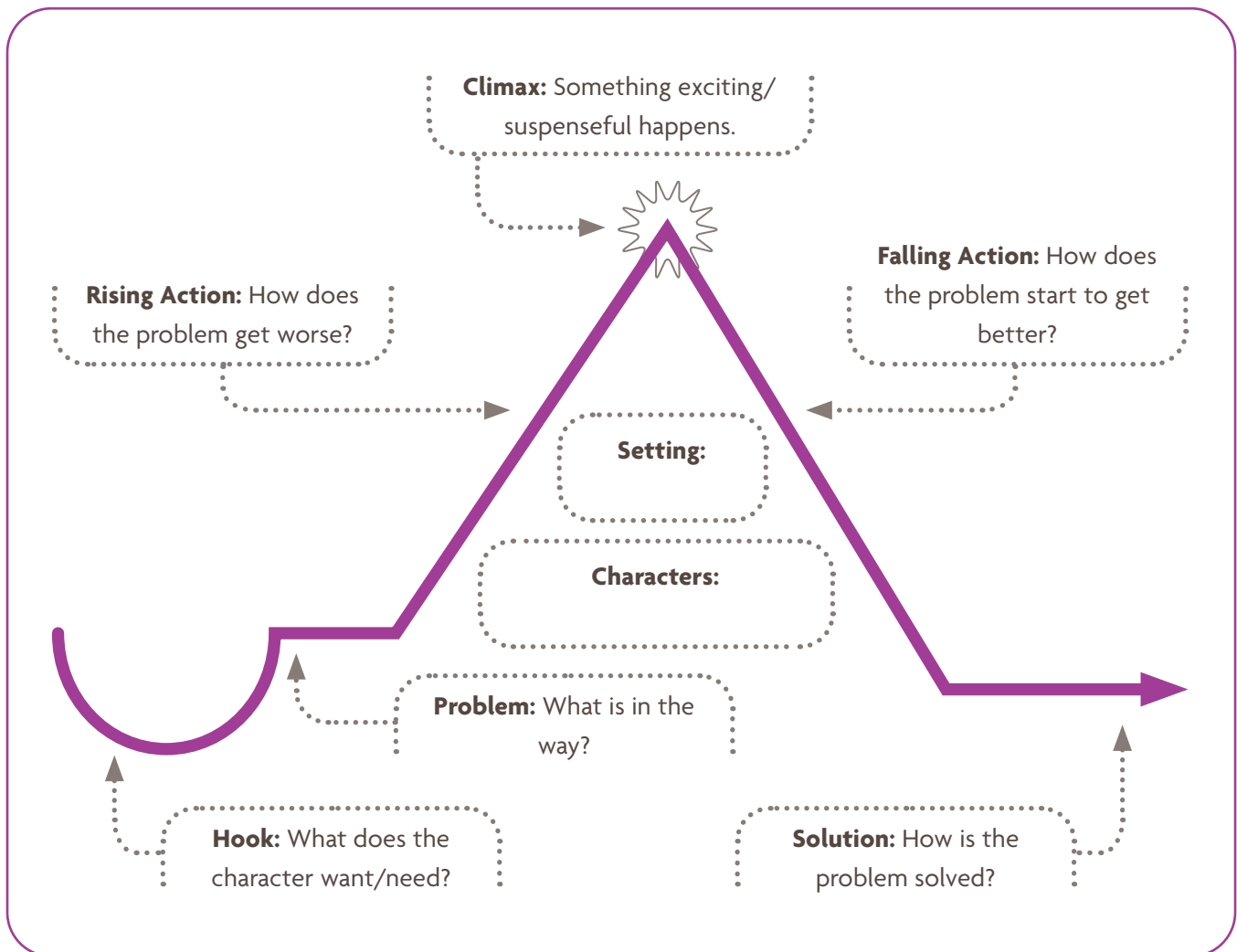
If you're not sure where to start, consider themes. If you know you're connected to certain themes or characteristics, let that guide your search. Talk to your coach or a librarian—or go online and search for material that incorporates what interests you. Be aware of pieces with varying or multiple themes. Consider whether you can clearly convey the story and maintain the author's intent in the limited time you have.

When you think you've found something, consider what story you could tell from the whole source. If you're working with a full book, there may be a variety of perspectives or a plethora of action to choose from. Take the

style of the book into consideration. If a book is told from multiple perspectives, do you want to focus on just one or on multiple? The plot style is also very important. If the book has parallel plots (*several story arcs all happening simultaneously that typically converge at the climax*), you may not be able to tell the entire story because you need both plots and don't have enough time. Or you may tell a shorter version of the story and utilize the parallel plots to express the themes you're trying to convey. Use a story arc (*perhaps more than one!*) to plot out the possible arc of your piece.

As you read, fill in important parts of the story. What makes the plot progress? For instance, if you were cutting a piece from the book *To Kill A Mockingbird*, you may include "Atticus is appointed to represent Tom Robinson" as one of your plot points. You don't have to quote anything; you just need that plot point written down so that later you can go through the book and find any passages that talk about Atticus taking on that case. On a separate sheet, keep track of characters and their traits. Both of these will help you determine what material is necessary to perform.

STORY ARC





## CUTTING A PIECE

Once you have your story arc, start “cutting” the parts that will go into the piece to complete that arc. You will use the arc worksheet to determine what is absolutely necessary to tell the story. Your goal is to then pick pages, paragraphs, and lines that represent both the plots and who the characters are. For instance, if you come across a page that details the climax of your arc, then you need to make sure that page is included in the cutting. If you find a line that just really stands out and does something important for character development, then you need to make sure you incorporate it into your cutting. Your arc is a guide to help you get all the important pieces that build the story from the book into your cutting.

At this point in the cutting process, you’re including everything that even mentions one of your plot points; weeding out the unimportant stuff will come later. Through the entire cutting

process, you always want to ask yourself, what is the author’s intent and does this distort it at all? If the answer is yes, you need to abort the mission and go back to the drawing board. If the answer is no, continue on but always consider the intent as you move forward. Once you start cutting a book, you can find the finer details to build any case you want.

Returning to our *To Kill a Mockingbird* example, if you found all the places Atticus’s actions were wrong or questionable, you could certainly build a piece around those details and highlight how even heroes need to be held accountable. However, you could not just build a questionable character around Atticus Finch and leave him be without discussing what Harper Lee’s intentions were for the character, because they matter. We do not have to ignore the things we find, but we must honor the original work’s intent.

Intent also means honoring the original characters and the relationships they have built. For instance, if you were to cut a piece from the *Magic Treehouse* series, you could not cut a piece that intentionally leaves out one of the two main characters because you only wanted to tell the story from the perspective of one of them. Both characters are important to the story and to each other, so they both must be honored through the cutting. This could mean you pick a different piece after reading and starting the cutting process because you find you cannot reconcile leaving the characters as is while building a piece that you can relate to and respect. It's important when sharing a story that we remember *why* the author shared that story to begin with. However, it is never necessary for us to lose our own voices.

1. If you're cutting from a book, begin the process physically. Fold down the corners or mark with sticky tabs the pages that have content on them that you may want to include. This will help you keep track of your content in the physical copy of the book. After you've folded or marked all the pages, take a pencil and write brackets around the paragraphs you want to use on those folded pages. This is where your story arc page will come in handy, because it will give you guidance about what you're trying to incorporate. This initial cut is probably around 20-30 minutes long so there's no need to time it.
2. Once you have all the pages folded or marked and the material bracketed, photocopy those pages so you're only working with potential piece material, not the entire book.
3. Use that copy to start cutting out paragraphs or pages that you aren't going to use with an X.
4. Next, time the piece. It will still be very long, but at this point you need to know how much more to cut. You may need to cut whole pages depending on time, or you might be able to get away with just cutting paragraphs. Eliminate what you can.
5. Time again. You should be getting closer to seven minutes.
6. Once you're in the 7-12 minute range start cutting line by line things you don't need. Remember to keep everything that is essential to the story arc and eliminate things that are more of embellishment.
7. Time again.
8. Type the piece into a Word or Google Doc. Continue to time and cut until you reach seven minutes.
9. Finalize the order of the piece. You can keep it in the order you cut it from the book, or you can switch it up. Maybe the book tells the story out of order and you'd like to tell it chronologically. That's fine as long as the author's intent remains intact.



## PAGE TURNS

Once your story is cut and in the order you'd like to tell it, it's time to determine where to establish page turns. Remember, Prose uses a manuscript, which is typically held in a black book/binder. The manuscript is featured in Prose to ground the performance between reading the story (*represented by the book*) and acting. Without the manuscript you're acting everything out, and it becomes more of a Storytelling than a Prose interpretation. You can think of the manuscript as a bridge between you and the author's work; it roots you in an interpretation of the author's words and requires you to use your voice to make the performance come to life.

When using a manuscript, you will have to refer back to it in your performance. Due to the pacing of the piece and just the general size of your black book, you cannot fit all of the piece on one page in your black book. For this reason, you will need to split the cutting up onto multiple pages that

represent the shift in the story as it progresses. Each page should only contain one section and should be on the front of the right page. You should not have anything on the back of the left page. This will ensure you stay on track and do not accidentally skip anything because your page turns were confusing.

Your page turns should come at natural thought shifts. You always want to complete a thought before moving to a new page. This is not to say the thoughts you have on one page won't overlap with the thoughts on another page, but if you're talking about the importance of apples to you symbolically on one page, finish that thought before you move on. However, on another page, you may discuss how apples come into the story to begin with. These are overlapping thoughts but could be independent pages depending on how you break up the thoughts. Across the course of the piece, the page turns should align with the events occurring.



## PLANNING YOUR DELIVERY

### PRACTICE PACING AND INTONATION

Pacing and tone are skills that have to be practiced over and over again to make them natural. You should say your piece out loud over and over again to make sure it sounds right. What emotions are you trying to convey? At what speed should you speak? Should you be soft and heartfelt or loud and furious? Should you be speeding through to express the franticness of the words, or should you be taking the words slowly and pausing in abundance? These things take time to master. The best way to decide this is to think about how you read the material you cut from. Did you read it really fast as if the speaker was speed talking or did you read it at a leisurely pace? You'll only know what feels right once you start reading out loud.

### BLOCKING

Consider how you will act out situations that happen in the piece. In Storytelling, someone may hop like a bunny after saying a line about a bunny hopping down the street. In Humorous Interp, someone may switch (*pop*) between characters really fast or use wild hand gestures to play up their characters. In Dramatic Interp, someone might move about the stage or room, miming fiddling with objects anxiously to demonstrate their character's nervousness.

In Prose, however, you rarely have the opportunity to actually act out the actions. Instead, you're typically narrating the actions, so you walk a fine line between telling instead of showing, as well as a risk of redundancy if you also act out every bit you narrate. Choosing your blocking is essential, because it really can enhance the piece, but it also can damage it if done poorly.

For an example, consider Nina Pluviose's Prose:

[www.speechanddebate.org/nationals-2020-prose-finals](http://www.speechanddebate.org/nationals-2020-prose-finals)



Right off the bat, Nina has a line about the character peeing the bed and then hugging her mom. You don't see Nina's character actually hug her mom, but you do see a character pop and the implications of the character hugging her mom. This implication is what helps bring

the piece to life visually. By giving us the visual of the hug from the daughter's perspective, we can see and feel the piece more accurately than when we just hear it, especially in Prose which is mostly storytelling and not the build up of emotional connections.

### USE THE BOOK

Prose requires you to use a manuscript in your performance. As a community, we call these binders a black book, even though there are no requirements about the color or size of the binder. You can buy a black binder and sleeve inserts made specifically for Interp events from the [NSDA Store](#).

### *Blocking with the Binder*

The black book allows for a more dynamic piece because you can manipulate it like an object to add another level of dimension. Your book should be an extension of your body and can be used to emphasize the performance by highlighting key moments of movement that sometimes get lost in the words. This includes page turns and any book movement. Your book is a chance for you to get creative.



### ADVICE FROM THE FINAL ROUND STAGE

Every movement made with the book should have a clear purpose. When creating bookwork for your piece, it's important to ask yourself, 'How does this movement elevate my performance? Does this movement distract from my message?'

— Jayden Roccaforte, 2020 Prose Champion

When it comes to moving the book, or rather moving *with* the book, there is no limitation to what you can do in the rules. Many performers choose to use minimalist blocking to let the words hold more weight than anything else. But, anything you would normally act out with your body or a prop you can replicate with a book. For instance, if you're writing a letter, the book can become the letter. In one of the examples to come, the book acts as a picture frame. The only thing that can get in your way is your imagination. Your book is essentially anything you can turn it into to help enhance your performance. Consider not only movement but sound. Closing the book at a dramatic moment can emphasize your words. Keep in mind, you're not moving around and acting out the performance like you do in HI, DI, and Storytelling.

### *Holding the Binder*

The most important thing is to hold the binder however is possible and comfortable for you. Here we break down the most common ways to work with a binder, but by no means are these movements required. Consider these tips suggestions as you find what works best for you!

Most performers hold the binder with one hand except for the beginning of the performance and the end. (*Exceptions are made for dramatic effect or as part of the blocking.*) Before you begin, the binder is held at an angle in front of you with the opening face at an angle down (*Fig. 1*). One hand is placed on the corner of the top of the binder near the opening. Your index finger should be placed on the top of the opening while your thumb is in the back and the two to three middle fingers are on the front (*the third finger is optional and can be tucked or provide balance*). Your other hand should be

at the most diagonal corner on the bottom with the pinky at the bottom of the opening, with the thumb in the back and the three middle fingers splayed on the front of the angle of the binder.

When you're holding the binder and not using it as a prop, it should be an extension of your body and held naturally in your hand. Holding the binder completely open creates an obstruction to the audience. Instead, try using your pinky to hold the bottom of the binder, your thumb to hold one side, and have your middle three fingers surround the spine to support and hold it (*Fig. 2*).



(Fig. 1)



(Fig. 2)

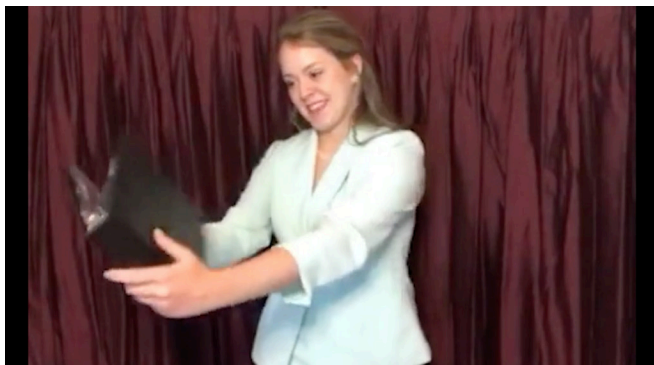


The black book is typically held in your left hand and pages are turned with your right hand. This convention allows for your body to remain open because you're only using one hand to hold the book leaving the rest of your body open and your other hand free to gesture. This also helps when you turn your pages because you aren't reaching all the way across your body to grab a page and turn.

### Opening the Binder

When opening the binder at the beginning of a performance, you'll first turn it straight up, then turn it flat. Your index finger slides down the middle to open the binder into holding position.

### Watch Examples



- **Coal Miner's Daughter** performed by Neely Robertson  
[www.speechanddebate.org/nationals-2020-prose-finals](http://www.speechanddebate.org/nationals-2020-prose-finals)

In this performance, Neely has worked to bring their character to life by focusing on how they behave, based on their experiences and feelings. Neely throws themselves into the character with a lot of energy, and this is expressed through the intensity of the character rather than what we typically consider energy, such as bouncing around or moving frenetically. Neely also specifically focuses on the accent and way the character speaks—including pace, intonation, and volume—to highlight how the character is

built in a fundamental way, because so much of our culture is shown through the way we speak. This not only makes the character feel more real, but it allows the audience to connect with the character on a deeper level because we can see our own stories and experiences in the cultural and emotional pieces Neely has chosen to incorporate, which makes the story come to life in a way it otherwise wouldn't. Neely does use some blocking (*you can see one example of it when they use the book as a picture frame*), but it's largely very minimal.



- **Into White** performed by Randi Pink Brianna Graham  
[www.speechanddebate.org/middle-school-nationals-2019-prose-finals](http://www.speechanddebate.org/middle-school-nationals-2019-prose-finals)

Initially, Brianna has a ton of energy in the piece. Brianna also uses their whole body to perform, which makes the performance more inviting and open without going over the top with their movements. This creates a visual performance, but the words being spoken still hold more weight. Brianna has a variety of levels in their performance and utilizes both humor and drama throughout the piece.

### MEMORIZE

While you are required to use a manuscript, your performance can be enhanced tenfold if you deliver the material rather than just reading

it. Prose is about being conversational. If you're having to read your piece, your conversational ability decreases significantly. Rather than trying to memorize the whole piece in one attempt, break it down into smaller chunks. The more you practice and perform, the more you'll learn the piece.

### MAINTAIN EYE CONTACT

One of the most important things about performing your Prose is to maintain eye contact with the audience, whether they are in person or through a camera. When you break eye contact, you also break the connection. Hold eye contact for an entire thought, and then you can move on. You don't have to lock eyes with someone and stare at them; the goal is to be as natural as possible. Avoid scanning the room trying to make eye contact with everyone. Make meaningful eye contact by selecting a few people and holding those moments with them to really convey the thought you're trying to tell.

### PROJECT

When you're performing in general, words sometimes get drowned out in a room, especially large rooms. As a result, it is incredibly important to project your voice. This does not mean you have to be loud or yell. It means you speak from your diaphragm and make every word hold weight in your voice. When you speak from your diaphragm, you should feel your stomach expand, and your abdominal muscles should support every breath you take. Make sure you're standing up straight unless blocking dictates otherwise. Concentrate on breathing. Every breath should come from your stomach, and it should contract and expand as you breathe and speak.

### ENUNCIATE

Enunciating is extremely important. Just like in a conversation, if you skip over words, the message can get lost. Saying every word ensures that the story you're trying to tell gets told through the words the author has written and chosen to tell it.

### UTILIZE EXPRESSION AND GESTURES

Expressions are not just limited to voice. Your face and body should represent the tone and meaning behind your words. Facial expressions are especially important. The use of your eyes and eyebrows can tell an entire story without even uttering a word, so utilize those assets to enhance the emotions you're conveying.

Make your body as open as possible. Don't be afraid to be big and bold. Let your gestures emphasize your emotions. Don't over gesture; let movement flow naturally from your body. Gestures should complement the other aspects of your piece. As your body expresses emotion, your voice should, too—and, in turn, the emotion in your voice should match what your body is doing. If your tone is timid, your movements should be small and shy. If you're being loud and overtly expressive, your movements should be sweeping and firm.



**PRACTICE TIPS**

Type your piece yourself. This physical act can help immensely with memorization. Each time you do a cut, especially if you're using physical copies of a book, retype the whole piece.

Pick your character's voice. You typically have one narrator character who tells your story. Who are they? What do they sound like? How do they act? What behaviors do they have? You can pick and practice all of these things as you're learning the piece.

Determine the pace of the story. It will have ups and downs, but overall, what does the piece feel like speed-wise? Once you've determined that, practice at that pace every time.

Pick your bookwork and blocking in advance. Yes, you want it to be natural, but knowing what you're going to be doing before you start practicing and learning the piece will make it much easier to incorporate the blocking as you

go, rather than after you've already learned the material.

Practice in front of a mirror. Yes, it feels awkward, but it's the best way to see the blocking you're doing and whether it looks natural on your body. If it looks natural to you, then it should look natural to an audience.

Use warm-ups with yourself or your team to practice your performance skills.

Use drills to increase your delivery skills such as enunciation, projection, and maintaining eye contact. For enunciation, you can run pen drills with your piece so that you know you can enunciate each word. For projection, stand in a large room with a camera that can record. Put yourself on one end of the room and the recording device on the opposite end of the room. Practice your piece to find out if you can hear yourself clearly projecting on

camera. This will also give you an opportunity to hear yourself and correct anything that might sound off. For eye contact, practicing in front of a mirror is your best option. If you can maintain eye contact with yourself, despite how uncomfortable and awkward it is, you can maintain eye contact with anyone.

The most important thing you can do to practice is say your piece, in competition position, with your book and page turns, over and over and over again, as often as possible, whether you have an audience or not. That's how you master timing, emotional level building, fluency, etc. You can't get better at performing if you never perform.



ADVICE FROM THE FINAL ROUND STAGE

When you practice, record yourself. Nobody likes hearing their voice, but we're our own worst critics, and it helps us improve timing and expressions. Go through your piece and try to say each line in different ways—scream it, whisper it, show no emotion—then over perform it, see what works. Maybe the first way you think of performing a line isn't the best. Perform outside of your comfort zone, and maybe it'll be better than you think. One of the best tips I received was 'It's not about how you use the loudness, but how you use the silence.' Remember that saying something really quietly can be better than screaming it.

— Nicholas Olwell, 2021 Prose Finalist



ADVICE FROM THE FINAL ROUND STAGE

I personally think it's so valuable to take the time to mark what emotion your character is experiencing for certain/all lines. The most important aspect of a performance is having variation in emotion. Having that variation keeps the audience's attention, which is half the battle. Knowing how you want your character to feel will help you understand your tone, pacing, volume, etc. All of this can be used to elevate your performance to the next level. I do this for all of my pieces. This is something I find helpful a little later in the season; for the first few tournaments, I like trusting my gut!

— Jayden Roccaforte, 2020 Prose Champion

**ROUND/TOURNAMENT**

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When you go to a tournament, you'll be provided with a code of some kind, either your name or a number. This code will help you determine where you go to speak and what order you speak. Students will report to their rooms a little before round time and provide their speaker code to check in (*you may also be asked to provide the title and authors of your program*). In Prose, all students in the round are allowed to watch because your program is unique to you.

In a Prose round, students will enter the room when the judge arrives and allows competitors in. Students will be called up one at a time to perform their programs for the judge and any students or observers in the room (*although some tournaments have rules against observing if you aren't in the room to compete, so*

*be careful with this*). Once you've finished performing, you should return to your seat and respectfully watch the other competitors. If you are at a tournament that allows you to be entered in multiple events, you should let the judge know at the beginning of the round that you are entered in multiple events. Once you have finished performing, ask to be excused to your next event. If you are in multiple events and you arrive late to a round, let the judge know you were entered in multiple events and that's why you were late. Your judge will be understanding, so there is no need to stress about anything extra on top of your events. Be calm and focused on your performances. Being a little late to a round is expected when you're entered in multiple events. Just be sure to be as respectful of everyone's time as you can, and don't dawdle between events.



*This guide includes content from Intro to Coaching Program Oral Interp.*

## **ABOUT THE NATIONAL SPEECH & DEBATE ASSOCIATION:**

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

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

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

## **MISSION:**

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

## **VISION:**

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

Learn more at [www.speechanddebate.org](http://www.speechanddebate.org)