

ORIGINAL MATERIAL

The use of original material in individual events provoked a variety of responses from the group. The first part of the discussion was spent determining the extent to which original material is used in competition across the country. As was expected, there were differing perceptions regarding this issue. Several participants expressed surprise that AFA and NFA both had policies sanctioning the use of original material.

A second area of discussion focused on the motivation behind using original material. The reasons were varied. Among the reasons suggested were: A perceived competitive advantage to using original material; the desire to have original creative work evaluated in relationship to other literature; the opportunity to share live experiences; and the opportunity to explore the dynamics of the creative writing process.

The judge/competition role and relationship was explored, especially with regard to the judge as literary critic and the competitor's use of a pseudonym.

Overall, the group seemed to feel that a separate category for original material was unwarranted at the national level but that some guidance as to the use of original material in present events was needed.

RECOMMENDATIONS

1. The national forensic organizations should make a greater effort to publicize their policies regarding the use of original material.
2. The forensic organizations need to provide more specific guidelines regarding the use of original material to aid both coaches and judges. Two specific issues which should be addressed are the use of pseudonyms and the stability of the literature.
3. It was the feeling of the committee that the use of original material, as well as the process of creating it, should be pedagogically sound, rather than pragmatically expedient. That is, original material should seek to reach the educational goals inherent in oral interpretation, and not just created for the sake of winning.

CREATIVE EVENTS

This half of the workgroup's topics also generated a great deal of discussion. One of the primary areas was an attempt to draw a distinction between creative events (i.e. sales, mixed interp) and creative formats for traditional events (i.e. impromptu).

There seemed to be a general agreement with the idea that creative events, per se, were desirable. Creative events may serve as conduits through which a greater number and diversity of students may be brought in to the program. But there was some discussion that a proliferation of new events, simply for the sake of proliferation, was undesirable.

Given this, some suggestions were offered regarding the criterion by which events were adopted. The rationale for new events should be carefully

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developed and should be based on a sound pedagogy. It was also mentioned that new events could incorporate skills which are sought outside of the realm of forensics.

It also seemed that the group thought there were barriers to adopting creative events. Some of these barriers were related to the logistics of a tournament (structure, facilities, judges, etc.), as well as a certain conservatism on the part of the forensic community.

Finally, several specific recommendations for "creative events" were offered. These included Lincoln-Douglas debate at individual events tournaments and a revamping of extemporaneous speaking.

RECOMMENDATIONS

1. The decision of a tournament director to include creative events at a tournament should be based on careful consideration of the pedagogical implications of the event.
2. If a creative event is to be offered at a tournament, the tournament director should provide a detailed description, criterion for evaluation, and a rationale for this event's inclusion.
3. The creative events which are adapted should be conceptually distinct from events currently offered.
4. Creative events should be encouraged at the grass-roots level, were they can be tried out prior to adoption at a regional or national level.
5. For both issues of creative events and the use of original material, student input should be sought.

- Submitted by Michael Smith
