Hastings College Bronco Forensic Team 2019-2020

Hastings College Forensic Team Mission

To produce accomplished speakers who use their voices to enrich their communities.
Coach Contact Information

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Tournament Schedule 2019-2020
Event/Coaches Traveling

**August**
Aug 4-9 Forensics Work Week (All students attend)
Aug 14 Block one begins
Aug 26-27 Intrasquad Tournament Noon-5pm, AM, KG, MH (All other coaches assist as they are able to skype)
Aug 28 Break from class
Aug 29 Block two begins

**September**
Sept 1-15 Push to get all events checked off as tournament ready
Sept 23 By 3pm All events checked off as tournament ready for the first tournament
Sept 20-26 First tournament grid
Sept 27 No Class (Faculty Development)
Sept 27-30 Concordia College Swing in Moorhead, MN (511 miles) KG, LC

**October**
Oct 5-6 Concordia Swing in Seward, NE (89 miles) MH, AC, JL
Oct 11-13 Hastings Homecoming
Oct 11-13 SDSU in Brookings, SD (323 miles) KG, MC
Oct 18-20 Sunflower Swing (253 miles) MH, AC
Oct 19-22 Fall Break (No Classes)
Oct 23 Block three begins
Oct 25-27 - Halloween Swing Omaha (160 miles) (showcase a few events each day) AM, DH, JL

**November**
Nov 1-4 LE Norton in Peoria, IL (556 miles) MH, LC
Nov 2-3 UNL Harvest Fest Lincoln, NE (90 miles) MC, DH
Nov 6 Hastings College Lecture Series Student Symposium
Nov 9-10 Revise events and get ready for our tournament in two weeks
Nov 13-17 NCA (National Communication Convention for communication no tournament this weekend)
Nov 23-24 Broncolope in Hastings, NE with UNK (0 miles) AM (All Coaches help/ all coaches in the area attend)
Nov 27-1 Eating Holiday

December
Dec 7-8 Final Stage Crete, NE (showcase Sat.) (77 miles) AM, MH, AC
Dec 14-Jan 6 Winter Break

January
Jan 7 Block four begins
Jan 11-12 Re-check off ALL events and prepare for second semester
Jan 18-19 13 Sleet & Snow in Seward, NE (89 miles) AM, MC, LC
Jan 24-26 NE in KS in Manhattan, KS (187 miles) MH, AC, JL
Jan 31 Last day to get an event up to be considered for state

February
Feb 1-2 Work on state drafts as a team possibly KWU tournament TBD
Feb 3-4 Winter Break
Feb 8-9 State prep workshop and start state grid
Feb 15 State at UNL in Omaha, NE (160 miles) KG, AM, AB
Feb 22-23 Bronco Bash, Hastings, NE (0 miles) KG (All coaches help; those in the area attend)
Feb 24 Last day to check off events as tournament-ready for the year
Feb 27-March 1 Block Break (No Class)
Feb 29- March 1 Battle for the Capital in Lincoln, NE (90 miles) AM, MH, DH

March
March 2 Block five begins
March 7-8 Feline Frolic in Crete, NE (77 miles) MH, AC, JL, DH
March 12-15 Districts tournament at Concordia Moorhead, MN (511 miles) KG, MC, LC
March 15-16 Alumni Workshop with AFA EVENTS (all attending AFA will are required to attend the workshop)
March 14-22 Spring Break
March 23 Block six begins
March 21 Start AFA Grid due Tues. March 31st
Tues. March 31st Forensics Showcase in HSU at 7pm

April

Wed. April 1 - Tues. April 7 AFA-NIET at the city of Santa Ana, California (1,424 miles) (All coaches who can attend will go if we qualify enough events)

April 10-13 Easter Break (No classes)

Wed April 29 Forensics Banquet 6-8pm place TBD

April 23-26 Interstate Oratory Oklahoma City, OK (412 )
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Preface

We owe our deepest thanks to several teams and individuals for helping us compile this handbook: West Texas A&M, University of Alabama, Minnesota State University-Mankato, and many others.
TEAM HISTORY:

Hastings College Success at AFA

As shown below, Hastings College Forensics Team has had much success at American Forensic Association national competitions, including multiple All-Americans.

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AFA Individual Sweepstakes Awards
Andrew Boge: 20th
Karma Chavez: 7th, 13th
Paige Erickson: 19th
Kittie Grace: 17th
Barbara Hanson: 7th
William Langford: 12th
Colene Lind: 16th
Jordan Palmer: 9th
Carly Spotts-Falzone: 13th, 13th
Amber Wormington: 9th, 12th, 12th

AFA National Finalists since 1990
Eunice Adounkpe: Prose Interpretation
Andrew Boge: Persuasion
Jared Buskirk: After Dinner Speaking
Karma Chavez: Communication Analysis, Extemporaneous Speaking, Impromptu Speaking
Paige Erickson: Prose Interpretation (national champion), Program Oral Interpretation
Kittie Grace: Informative Speaking
Barbara Hanson: Communication Analysis (two-time national champion)
Cadi Kadlecek: Prose Interpretation (national champion)
Nancy Koch: After Dinner Speaking
William Langford: After Dinner Speaking, Informative Speaking
Colene Lind: Communication Analysis, Persuasion
Caleb Merritt: Dramatic Interpretation (national champion)
Jordan Palmer: Dramatic Interpretation, Prose Interpretation
Corey Reutlinger: Program Oral Interpretation
Ben Slie: Prose Interpretation
Carly Spotts-Falzone: Program Oral Interpretation, Prose Interpretation
Nathaniel Wilson: Prose Interpretation
Amber Wormington: Poetry Interpretation, Drama Interpretation, Program Oral Interpretation
Jillian Wormington: Dramatic Interpretation, Prose Interpretation

AFA Semifinalists
Eunice Adounkpe, Andrew Boge, Jared Buskirk, Kelly Cacy, Curt Casper, Karma Chavez, Wendy DeBoer, Paige Erickson, Shayna Flatowicz, Kittie Grace, Barbara Hanson, Courtney Hanson, Cadi Kadlecek, Christy Kennedy, Alli Kennon, Nancy Koch, John Kuehn, William Langford, Colene Lind, Melissa Loney, Caleb Merritt, Alia Mohsen, Jordan Palmer, Charles Parrot, Corey Reutlinger, Kenzie Shofner, Ben Slie, Kelly Sonderup, Carly Spotts-Falzone, Tim Steffensmeier, Amber Wormington, Jillian Wormington

AFA Quarterfinalists
Eunice Adounkpe, Aaron Blackman, Andrew Boge, Becca Burnett, Jared Buskirk, Kelly Cacy, Curt Casper, Karma Chavez, Tim Clarke, Laurie Crow, Wendy DeBoer, Janet Dickey, Jeff Dircksen, Mike Dvorak, Darren Epping, Paige Erickson, Sarie Fischer, Shayna Flatowicz, Kittie Grace, Elizabeth Hansen, Barbara Hanson, Courtney Hanson, Charlotte Higgins, Jeff Hunt, Sara Jones, Cadi Kadlecek, Christy Kennedy, Alli Kennon, April Kinney, Miranda Klugesherz, John Kuehn, Jen Labrie, William Langford, Colene Lind, Caleb Merritt, Alia Mohsen, Jadah Morrison, Zach Oehm, Aaron Onken, Jordan Palmer, Charles Parrot, Jerad Reimers, Corey Reutlinger, Trischia Rueckert, Jessica Schroeder, Kate Schroeder, David Sharp, Maurianna Shelbourn, Kelly Sonderup, Tim Steffensmeier, Stacey Strong, Wendy Weinhold, Nathaniel Wilson, Jessica Wolff, Amber Wormington

AFA All-American
A senior honor for students with high scholastic achievement, community service and forensics service

2019: Carly Spotts-Falzone
2018: Andrew Boge & Kenzie Shofner
2017: Eunice Adounkpe
2015: Miranda Klugesherz & Sierra Walker
2014: Jared Buskirk
2013: Trevor Brass
2012: Corey Reutlinger
2009: Alia Mohsen & Sara Ninabuck
2008: Melanie Hiatt
2007: Sarah Jones
2006: Cadi Kadlecek
2003: Jessica Wolff
From the Outside Looking In: 
How Others Should See Hastings Forensics

1. When people see you perform, they should believe that it’s one of the most unique and personal performances they’ve seen.

2. When people see you in the audience as they perform, they should wish they were so attentive, receptive, and supportive.

3. When people see you outside of rounds, they should be impressed with your friendliness and sincerity.

4. When people see you at awards, they should admire the way you handle the results -- whatever they may be -- with grace and dignity.

5. Hastings College Forensics should be a team others want to be a part of and wish to emulate.

6. When people see you should think, “What a professional looking group of young people.”

7. When people see you in restaurants, hotels, or out with the team, they should comment on what a polite, lovely group of people you are.

The remainder of this handbook explains how we will make the above happen at each tournament we attend.
CODE OF CONDUCT
TEAM REQUIREMENTS

Failure to meet requirements will result in penalties including but not limited to: restrictions from traveling, financial charges, mandatory practice, study sessions, loss of scholarships, removal from the team, and any other sanctions deemed necessary by the Director.

NOTE: Team rules and handbook amendments may be made by the Director at any time.

COMMITMENT GUIDELINES

Each student must realize the commitment needed for team membership. Scheduling conflicts may occur during the year, and you will need to address each conflict with the Director of the program. Without a commitment from each of you, the program cannot function properly.

Commitment translates into the following:

1. You will be available for weekly coaching sessions.
2. You will attend weekly team meetings and peer coaching sessions. (The Director must be notified prior to absence.)
3. You will be available for work weekends during the year, including but not limited to:
   a. Intrasquad Tournament (first or second weekend of September, or the last two days of Block 1)
   b. Re-checkoff Weekend (first weekend of Block 4)
   c. Prep for State (weekend before State)
   d. Alumni Work Weekend (weekend before spring break)
4. You will have your events checked off to travel by the first tournament weekend. (First years will have 2 events and returners will have 3 events checked off by Monday at 3pm the first tournament weekend).
5. You will travel to at least three tournament weekends each fall and each spring.
6. You will travel no more than three consecutive calendar weekends unless authorized by the DOF.
7. You will put in individual work hours besides coaching sessions, workshops, and tournament travel.
8. You will assist during all tournaments hosted by the team.
9. You will assist with regular weekly tasks include but are not limited to cleaning the team room, updating/cleaning the whiteboard, and updating the AFA records.
10. You will meet deadlines during the year as they are assigned.

SPRING SEMESTER

1. Students must plan ahead, especially during the spring semester, from the beginning of March (districts) until mid-April; those going to AFA will invest a substantial amount of time dedicated to speech. We participate in national tournaments, host at least two college tournaments, and sometimes host high school workshops. NOTE: Classes are a priority. While the spring semester is busy, it is the responsibility of each student to meet academic requirements.
2. The Sunday and Monday of spring break will be dedicated to nationals preparation. This will consist of intense practices geared to refine events to as near perfection as possible. All students will be required to attend the entirety of all national preparation events. Your spring break will not start until Tuesday, March 17th. While you are encouraged to
enjoy this break, keep in mind that when you return to school, speech will kick into high gear. We’ll continuously participate in intensive nationals work. Students are responsible for maintaining academic requirements.

MEETINGS
1. Team Meetings - Fall Block 2 & 3 2019, Mondays 3:45pm-4:30pm** - All are required to attend for speech workshops and to receive tournament information.
2. Peer Coaching - Fall Block 2 & 3 2019, Wednesdays 4-6pm** - All are required to attend and will be run by the senior class.
3. Extemp Assignments- Fall 2019, TBD by Andrew Boge- All competing in extemp are required to send a recorded extemp speech to Andrew Boge by Tues. evening at 9pm. All extempers are required to file 30 articles a week due Thursday by 9pm. Students will be dropped from extemp if they miss more than 2 weekly assignments. **Meeting times are determined every fall and every spring. Students are prohibited from scheduling work or group projects at these times.
ACADEMICS

Classwork is first priority- **DO NOT MISS CLASSES**. Students will attend all classes when not on team trips. It is your responsibility to coordinate classwork, projects, lecture notes, and/or tests with professors before leaving for tournaments. In the event of an illness, students should immediately go to the health center or personal physician. Neither a professor nor one of the coaches will be put in the position of conferencing regarding a student’s classroom responsibility. If a student misses a class when not travelling or hosting for the team, the Director will exercise the authority to remove said student from competing in a tournament, and if the situation continues, the student will be placed on probation for the rest of the competitive semester.

**Team Members…**

1. … must be enrolled in at least 6 hours to be eligible to compete.
2. … are encouraged to enroll in COMM350 (fall) and COMM450 (spring) to receive 2 credits per class for being on the speech team.
3. … must maintain a 2.5 cumulative GPA to be considered for travel.
4. … if GPA falls below 2.5, will focus on classwork; arrange weekly standing appointments with the Learning Studio and Director to develop/implement an improvement plan.
5. … with a semester GPA of less than 2.25 will be placed on probation and will be ineligible to travel the next semester. Students on probation are still required to attend all team meetings and participate in team activities outside of travel. Probationary students will also turn in weekly attendance and grade checks from their professors. If a student is on probation during the spring semester, it is still possible to attend the AFA district tournament and the AFA national tournament if said student has met all team requirements and can verify that his/her current GPA is a 2.25 or above.
6. … with a semester GPA of less than 2.0 will be dismissed from the team.
7. … must make timely progress toward the completion of a degree.
8. … will be subject to grade/attendance checks during the year to confirm students’ traveling eligibility prior to attending the AFA District tournament.
9. … are encouraged to participate in activities to prepare them for future employment/grad school.
10. … when applicable, will develop an accommodation plan for educational and/or personal health purposes with the Learning Studio, along with any other on-campus mental health counselors, and/or appropriately certified medical officials. An accommodation plan is a way of protecting your health and your rights as a student and an opportunity to stabilize and to thrive as an HC student. The directors and coaching staff are not required to provide retroactive or in the moment accommodations. Students must provide the Director an accommodation plan from the Learning Studio before accommodations on the speech team can occur. We strongly recommend that students develop a comprehensive accommodation plan by the end of the second week of classes (for class, campus living, and travel).
11. … who, for any reason, are unable or unwilling to continue as a member of the Forensics Team, the student is still required to complete responsibilities for a passing grade in the forensics class. Those students MUST still attend and work/judge all local tournaments hosted by the HC Forensics Team. **NOTE: If you choose to no longer participate on the**
speech team, you must first talk to the Director.

**COACHING PROCEDURES**

Coaching is designed to help you gain the power of the spoken word and combine it with the power you possess as a person and the work ethic you choose to enact. Coaching can take place at any point in the process of creating your performance. Ideally, coaching should take place at every stage of event development. Coaching may include anything from discussing how an event works to finding materials for a performance to editing to rehearsing a performance. Above all, coaching is designed to help you grow as a person through your performances.

All suggestions you receive in coaching sessions -- with the notable expectation of topic/selection choice -- are just that: suggestions. You may receive conflicting suggestions from different coaches, peers, and judges. Your role is to decide which suggestions make the most sense to you and incorporate them successfully into your performance. Even though you will receive conflicting suggestions at times, not taking any suggestions will likely limit your chances of gaining rhetorical power.

1. **All new events** (performances) must be checked off before the directors’ meeting prior to the tournament for which they are to be entered (Monday by 3:00pm).

2. **TIME**: Performance is subjective, time is absolute.
   a. Prepared events will be 8:45-9:50. For limited preparation events, a student must speak within 6:40-6:59 min range. Events outside of these times at a tournament will be **ineligible for your next competition**.
   b. **To restore eligibility**, that student must fulfill the following conditions:
      i. **Time Ticket**: The time ticket requires two students to see each overtime event. Two separate performances are needed to complete the time ticket and events must be within the time guidelines. The time ticket is due each Thurs. 11:59pm before the student takes that event to the next tournament. The time ticket goes to the Director of Forensics. Failure to complete the time ticket results in the student being dropped from the tournament and that student must pay drop fees (approx. $20 per event per tournament).

3. **INTERP CUTTINGS**: Interp pieces AND cuttings must be approved (these can be e-mailed) before a performance is approved. Because of AFA rules, published scripts or sources must be **in hand**.

4. **SPEECH DRAFTS**: Before a speech is memorized, it must go through the draft process- at least 2 (shoot for 4) drafts that are revised and edited by yourself, teammates, and most importantly, coaches before being memorized and performed for clearance. Profanity is rarely used in public address events with the exception of ADS. If there is a question if something is appropriate, consult a coach.

5. **LIMITED PREP**: All students competing in either extemp or impromptu are required to attend the weekly LP meetings and to fulfill weekly assignments. Failure to complete these assignments will result in the student’s removal from competing in this event. Poor performance on exercises could result in not being allowed to compete in LP event(s).
information is covered by any legitimate news organization, extempers should know it. All students entering extemp are expected to research, pull, and file articles each week, even if not competing at the next tournament. Extemp (especially) is a team event because students rely on each other to research what is assigned. If a student fails to meet this requirement, that student will be marked as ineligible for tournament entry. They will be unable to compete in the event until it is re-checked off.

6. If for any reason a student signs up for an event for a tournament and is later found to be unable or unwilling to compete in that event for any reason, **they must inform the Director prior to the entry deadline (5pm Tuesday before the tournament)**. If a student fails to inform the Director of changes prior to the deadline, the student will be charged any fees accrued by their event(s) including but not limited to entry fees, judging fees, and drop fees.

7. **How to ask a coach for help** comes in three parts: the need, the proposal, & the confirmation:
   a. **Need** - express to coach what you need with an event. Coaches will likely ignore emails contain a draft/cutting with no indication of what is needed. “Can you look at this?” is also problematic--because it does not specify a particular concern.
   b. **Proposal** - propose *a set time* (at least 24 hours in advance) to meet or complete meet need. Coaches will likely ignore proposals that include ”can you look at this when you get a chance?” because they lack a specified time window.
   c. **Confirmation** - the coach must confirm the date and time for the goal/coaching session to exist. Coaches will generally not look at event after 9pm, especially the night before a deadline.
   d. Take advantage of using a professional manner when drafting emails, see example:

   "Dr. Grace,

   Could you look at this draft to see if I have enough source citations in main point two? I would like to get your approval for this draft soon so I can start memorizing my speech. I see your Tues.1:00pm slot is open this week. Could you take that hour to read my speech in Google Docs, and let me know what I need to fix to make it a solid ADS?

   Let me know if that works, and I appreciate your help.

   Gerald"

8. **Every student is required to schedule standing weekly practice sessions with event coaches every semester.** For ad hoc coaching appointments, students must sign up at least 24 hrs in advance. Peer coaching is not a substitute coaching. If you are unable to attend a coaching session, **CONTACT YOUR COACH IMMEDIATELY** (via text, email, & Facebook)! No-showing a coach is unacceptable. One-on-one practice sessions are a privilege, not a right. The Director will be notified of any cancellations or no shows.
   a. A **cancellation** is canceling at least an hour prior to appointment.
   b. A **no show** is
i. cancelling less than an hour prior to appointment.
ii. showing up later than 10 minutes after appointment time. If you are more than 10 minutes late, the coach is not obligated to wait on you.
iii. not appearing to a scheduled coaching session with no prior notice.

c. **No shows** are treated as follows:
   i. You will be *ineligible for your next competition*.
   ii. To restore *eligibility*, you may:
      1. Complete a time ticket (administered by the DOF).

d. **Additionally**…
   i. Three cancellations constitute as a no show.
   ii. Two no shows and the coach must terminate the standing appointment.

9. If a coach misses a coaching appointment, the student must contact the Director. If the Director misses the coaching appointment, the student must contact the Associate Director. The same rule applies if a student has a grievance with a coach.

10. Novice (first year) students must have 2 events ready by the first tournament (one of which must be PA or extemp). Returners must have 3 events ready by the first tournament (two of which are different genres). **Every student should plan their year with the goal of qualifying 4 events to AFA.**
    a. All novices must have a PA or extemp by their first tournament.
    b. Novices may not enter prose as one of their first two events.
    c. All team members must compete in two different genres (LP, PA, or interp) by their first tournament.
   d. **All 1st and 2nd year members must qualify an event before adding a third (for 1st years) or fourth event (for 2nd years).**
   e. Any student joining mid-year must meet with the DOF to develop an appropriate checkoff timeline.

11. Events are never finished! During the year, speech will be a constant updating process and before nationals all events will be reevaluated.

**CHECK OFF PROCESS**

1. Every event must be checked off by two coaches by 3:00pm Monday before it can be entered in a tournament.
   a. Every event will be assigned at least one **event coach**. They will authorize check-offs.
   b. Each event must be performed (within time) in front of two coaches—at least one of which must be an event coach. Events not checked off with at least two coaches will NOT be entered into the tournament.
   c. An event must be checked off prior to the registration deadline for the tournament weekend in which the event is to be entered (Monday by 3pm).

2. **Check Off Standards can be found here.**
3. Every event that has been checked off will be listed on a sheet or board for the Director to reference. Coaches must let the Director know each time an event is checked off.

4. The Jimenez Clause: The same version of the event will be performed in competition as when it was checked off.

5. **Purgatory Clause**: Events that do not break to finals after three weekends of competition (competing one day of the weekend still counts as a full weekend) will be placed in “purgatory.”
   a. Events in purgatory **will not be eligible for competition** and not count toward the minimum number of events required to travel.
      i. For example, if you are a returner with three events and one of your events is placed in purgatory, you only have two eligible events and would not meet the minimum amount of events to travel.
   b. To restore eligibility, the event must be performed and checked-off by two coaches, one of whom must be an event coach.

6. Rechecking off events:
   a. If an event has a new full piece of literature added to a program; if over one page of text is added to a straight script; if more than a subpoint is changed in a PA an event has to be re-checked off.
   b. An event does not have to be re-checked off if a program/script/PA is re-organized; has cuts made or blocking added. If the content remains the same or is cut a re-check off does not have to occur.
   c. Coaches will talk with the students when they believe an event needs to be re-checked off AND coaches must notify the entire coaching staff that an event needs to be re-checked off by posting it to our FB page and tagging the event coaches and the Director in the post.

7. The last day to check off any event for the season (and to be considered for the State entry) is the third Monday of January by the time of the directors meeting.
   a. Exceptions may be made for 4th, 5th, or 6th events at the discretion of the DOF.

8. See next pages for the critique sheets for checking off each event.
Limited Prep Event Check Off Critique Sheet

Extemporaneous Checklist

_________  Completed filing for the week
_________  Speech prepped and ready in 30 min.
_________  Speech has clear organization
_________  Speech uses at least 6 appropriately cited sources (from the last 12 months) to back up arguments made
_________  Speaker works to answer the question
_________  Speaker seems knowledgeable about the topic
_________  Speaker completes the speech between 6:40-6:59 minutes

Comments:

Impromptu Checklist

_________  Entries have been added to the impromptu example book
_________  Speech is prepped in an appropriate amount of time (1:00-1:45)
_________  Speech has clear organization
_________  Speech has clear, diverse, nonfiction examples
_________  Speaker exhibits understanding of the quotation through analysis
_________  Speaker finishes the speech between 6:40-6:59 minutes

Comments:
Interpretation and Public Address Event Check Off Critique Sheet

Interpretation Checklist

_____ Event is in the book
_____ Event has an introduction that presents a single, clear, and supported argument
_____ The cutting of the literature reflects the argument presented in the introduction
_____ Introduction is memorized
_____ Event must be verbatim to the original cut script (speaker must provide coach with a copy of the manuscript of the event)
_____ Speaker should have such familiarity with the script that the book is not needed.
_____ Event must be between 8:45-9:50 minutes
_____ Blocking must be clean, justified and used to enhance the message

Comments:

Public Address Checklist

_____ Speaker must have a full manuscript speech
_____ Speech should be rhetorically sound (no glaring holes, not offensive)
_____ Speech must be between 8:45-9:50 minutes
_____ Speech must be memorized (the speaker does not refer to the script at any point)
_____ Speech content must be learned verbatim

Comments:
TRAVEL & TOURNAMENT PROCEDURES

Each student represents Hastings College. Anything you do during a tournament weekend reflects upon the team/program. Each member must follow the following rules/guidelines:

TYPICAL WEEKEND SCHEDULE

**Friday** - meet at loading spot 15 min before depart, load bags, sing alma mater, depart for tournament
- dinner (you bring or we stop on the way)→hotel check-in→team meeting→sleep

**Saturday** - breakfast (in hotel unless specified otherwise)
- meet **BEFORE** LEAVE TIME in hotel lobby
- drive to tournament→warm-ups→check schematics*→prelims (lunch when appropriate)→postings→finals→awards
- dinner→coaches review ballots→team meeting (announce time issues)→pack/sleep

**Sunday** - Rinse and repeat.
- drive home

*Students should have a small notebook & two pens to write down room numbers/assignments.

TRAVEL GUIDELINES

1. Every team member must arrive early or on time. If you are late, we will leave you, and you will pay your entry fees and drop fees. If you have an emergency, call the traveling coaches as soon as possible.
2. Each tournament will have a **student leader** (decided by the coaches) who will:
   A) be the go-to person if new students have a question
   B) give the campfire speech
   C) make sure team members are equally distributed to watch finals
3. Team members may need to assist with driving. Everyone eligible (21 or over) is expected to drive at tournaments or be able to relieve a driver. **NO TEXTING** while driving; let the passenger do it for you. Do not use your phone while driving. Everyone is also expected to take turns as the passenger (staying awake at ALL times) and pumping gas. This is for everyone’s safety.
4. For leave-at-the-crack-of-dawn Nebraska area tournaments, we will use a phone tree. #1 calls #2, #2 calls #3, etc.
5. Coaches will decide when and where to make stops, including meals. Do not ask them.
   A) Dietary restrictions must be clearly indicated on medical forms. Please update as needed.
6. Team members may not sleep on the way to tournaments for which we leave at the crack of dawn.
7. On van rides, team members are encouraged to time events & reconnect with teammates. You may text if you are a passenger. Absolutely no phone calls on the van for any team member.
8. Wear suitable clothing that represents HC well. No shirt/no shoes/no pants = no van ride.
(Seriously, shoes must remain on.)

TOURNAMENT GUIDELINES

TOURNAMENT CONDUCT
1. All students must abide by the Hastings College Campus Policies, Sexual Harassment Policies, Policy on Possession and Use of Alcohol and Drugs, and Code of Conduct as outlined in the student handbook.
2. Absolutely no use, possession, or distribution of alcohol, narcotic or other controlled substances except as expressly permitted by law.
3. No alcohol or (non-prescribed) illegal drugs will be consumed at the tournament site by any member of this team. Violation of this rule will result in immediate removal from the team and all scholarship support that entire academic year will be withdrawn no matter what time during the year the violation takes place. This means – if you break this rule during the last tournament of the year your scholarship will be withdrawn for the following school year.
4. Team members will reflect a positive attitude toward all competitors. You will never verbally, or physically, attack another individual from this team, or an individual from another team for any reason.
5. You will never say anything negative unless you are in the van with the doors and windows closed. If you need to vent or discuss something during a tournament you can tell any coach or team member that you need to go to the van for a “writing utensil,” this code word will let us know we need to go out to the van and talk which is sometimes necessary.
6. Any conflicts that may arise during a tournament will be reported directly to the Director/Coach in Charge of the team at that particular tournament. Under no circumstances are individual team members to address tournament issues without the approval of the coach in charge of a tournament.
7. You will arrive to all rounds on time (do not stall for position). You will not leave the round until it is over (unless you are cross-entered). Do NOT lie about being cross-entered. If you are cross-entered, sign-in to your second event before you perform in your first one.
   AVAILABLE TEAMMATES ARE TO ASSIST WITH THE SIGN-IN PROCESS WITH NO COMPLAINTS.
   NOTE: Many rounds begin early. Do not enter the room while someone is performing.
8. Be cordial to judges but do not attempt to establish rapport within the context of a round.
9. Do not initiate conversation with a judge within the context of a round. If they initiate conversation with you, feel free to politely reciprocate.
10. You will be a great audience member for all performances. Even if it is the 100th time you have heard the same performance, there is no excuse for being a poor audience member. Judges will quickly inform your coach if you behave poorly. No writing or taking notes during rounds. Do not fall asleep, look at the ground, go over your piece, or look at your phone. You’ll look at every performer every second of the performance—and look like you enjoy it. (Most often you’ll actually enjoy what you watch.)
11. When you are not competing, you are watching teammate rounds. Team members will support teammates who advance to outrounds by attending those outrounds. Unless it is nationals, no one is allowed to request that a round not be watched by a fellow team member or coach. Off rounds are NOT breaks; This is not the time to do homework. This is the time to learn what it takes to make a final round. Teammates will distribute equal numbers to each final. Contact a coach if you do not know which round you should observe. Coaches may...
require students to watch particular rounds.

12. When outrounds are posted, no one should know from looking at you whether you broke or not. In either case, act professionally. Do not comment on breaks or results. When you congratulate someone please do it professionally—NO JUMPING, NO CLAPPING, and NO SCREAMING.

13. During awards ceremonies, you are gracious and humble regardless of the outcome. Do not applaud for yourself or for the team during sweepstakes. No loud or tacky cheering/yelling during postings or awards. If there is a standing ovation, you are required to stand. ***No talking to your neighbor in between announcements of results.

14. Take time to congratulate others for their accomplishments at the tournament.

15. Phones will remain in silent mode for the duration of the tournament. You may take photos with friends after finals and before the award ceremony. Absolutely no phones while waiting for awards to begin—this is prime opportunity to network and socialize!

16. Do not lay down in public… anywhere, the tournament or elsewhere! Don’t swing or throw objects. Do not draw attention to oneself.

17. **Be on your best professional behavior at ALL times during a tournament. You are representing your team and Hastings College. Judges are watching!**

**TOURNAMENT DRESS**

Tournament attire must be approved by a coach before it is worn at a tournament (ask about Pretty Pretty Day). The way we dress is a direct reflection of Hastings Forensics and our level of professionalism. If you need help getting some of these items, let team members/coaches know.

**NOTE:** Buy all items you will need BEFORE leaving for a tournament. Coaches will NOT take you shopping if you are unprepared.

1. Be well-groomed. This includes hair out of your face. This includes neat haircuts. For facial hair, maintain cleanly shaven faces or well-groomed beards.
2. Always look professional. All tournament clothing should be cleaned and pressed. Nylons (bring extra!) required under skirt suits.
3. You will remain in tournament attire from the time we leave the hotel for the tournament in the morning to when return to the hotel from competition that night. **NOTE:** The only time you may take off your jacket is during warmups.
4. Do not use backpacks to carry your belongings. Attaché, messenger bags, or briefcases are appropriate.
5. Always bring safety pins, extra pantyhose—anything to maintain your appearance.
6. If you are planning on coloring your hair, please confer with the Director before doing so.
SOCIAL MEDIA & MISCELLANEOUS

1. Team members will not use social media (Facebook, Twitter, etc.) as an outlet to reflect negatively or positively about speech tournaments, teammates, or events that may have happened. Keep ALL speech business for this team private and off Facebook or only post on the private team Facebook group. Facebook may be used to reach out to and congratulate other teams (networking is good), but you will not post about our team (good or bad). You may say that you attended a tournament and had a good time, but nothing about our team’s results. (You may send such results to the designated work study student to post, monitored by the Social Media Coach.)

2. Email & Facebook are used for most communication purposes. Team members will regularly check the “Hey, Speech Team!” group for updates. (Set notifications to “All Posts”.) Students are encouraged to interact.
   a. **Acceptable** posts include discussing speech-related matters, providing support for teammates, and connecting with the program.
   b. **Unacceptable** posts include personal-related matters, providing inappropriate critique of teammates, spamming/trolling, etc.
   c. ***If you locate an article/topic/piece/impromptu examples that someone may be interested in, please message that person directly or post to “Hey, Speech Topics!” Facebook group.***

3. Students may communicate with coaches through a variety of media (email, facebook, text, etc.). All communication from student to coach must be clear, contextual, and consensual.
   a. **Clear** - Messages are conveyed to reduce ambiguity and increase clarity.
   b. **Contextual** - Messages provide necessary background information (context) to better assist the coach in understanding any situation discussed.
   c. **Consensual** - Messages are conveyed with an appropriate degree of formality and respect that is congruent with this handbook and the HC Student Handbook.

4. **Keep the squad room clean.** This room is for everyone’s use on the team, and we will not work in an unorganized environment. Do not leave trash, paper, or your homework lying around. It may be thrown away without your knowledge. The squad room is not your locker. Take advantage of your designated team box to store items. Do NOT throw food away in the trash bins in the squad room. Do NOT sleep on the couch. Lights must remain on.

5. No coach will live with or date a student on the team. Teammates should preferably not live together. We are together enough.

6. If you are dating a teammate, no one should be able to tell. For practical purposes, you are not dating from the time the van leaves until the van returns to Hastings. Respect your roommates. We are on the trip for a purpose. Personal arguments or celebrations happen after you arrive back in Hastings—not in hotel rooms, vans, or any other place.

7. No PDA. No public displays of affection between any people on this team with anyone else while at a tournament. We are professionals.

8. Smokers will follow all posted smoking laws and policies where applicable (e.g.
non-smoking campus rules).

9. Get an outside life. Family and speech are great, but you need other people. Join other organizations. Connect with other friends to enhance your college experience.

10. To be a team, people must participate. This includes participation in mandatory fun days or hanging out in the squad room in between classes/during free time. **NOTE:** If you aren’t around when something is planned, don’t get your feelings hurt when you’re left out.

11. While on campus, students will watch their language. HC representatives frequently lead campus tours with prospective students. Remember: You are examples.
HASTINGS FORENSICS CONTRACT
ACKNOWLEDGEMENT OF HC SPEECH POLICIES

I, ______________, have read and understand all of the information outlined in this handbook.

I understand that HC Forensics is a community of individuals, and I will strive to work with my teammates and my coaches in a way that is beneficial to my team and my college.

I accept all of the requirements listed in the handbook, and promise to keep a level of communication with my peers and coaches if I have any questions about the aforementioned material.

I will strive to do my personal best in every aspect of this organization.

I am aware that I have the right to ask questions, offer suggestions, and be listened to, as long as I maintain a healthy and dedicated relationship to this organization.

_______________________
Signature

_______________________
Printed Name

_______________________
Date
Hastings College Forensics

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(Modified by Austin McDonald, Aug 2019)
RULES AND REGULATIONS
AMERICAN FORENSICS ASSOCIATION CODE OF STANDARDS
Participants will adhere to the AFA Code of Standards available at:
https://sites.google.com/site/afanietnew2/products-services/afa-code-of-standards

EVENT DESCRIPTIONS

**Flight A Events**

- **Dramatic Duo**: A cutting from one or more texts of literary merit, humorous or serious, involving the portrayal of two or more characters presented by two individuals. The material may be drawn from any genre of literature. This is not an acting event; thus, no costumes, props, lighting, etc, are to be used. Presentation is from the manuscript and the focus should be off-stage and not to each other. Maximum time limit is 10 minutes including introduction.

- **Extemporaneous Speaking**: Contestants will be given three topics in the general area of current event, choose one, and have 30 minutes to prepare a speech that is the original work of the student. Maximum time limit for the speech is 7 minutes. Limited notes are permitted. Student will speak in listed order. Postings of topics will be staggered.

- **Informative Speaking**: An original, factual speech by the student on a realist subject to fulfill the general aim to inform the audience. Audio-visual aids may or may not be used to supplement and reinforce the message. Multiple sources should be used and cited in the development of the speech. Minimal notes are permitted. Maximum time is 10 minutes.

**Flight B Events**

- **Impromptu Speaking**: An impromptu speech, substantive in nature, with topic selections varied by round and by section. Topics will be derived from quotations. Speakers will have a total of 7 minutes for both preparation and speaking. Timing commences with the acceptance of the topics sheet. Limited notes are permitted.

- **Persuasive Speaking**: An original speech by the student designed to inspire, reinforce, or change the beliefs, attitudes, values or actions of the audience. Audio-visual aids may or may not be used to supplement and reinforce the message. Multiple sources should be used and cited in the development of the speech. Minimal notes are permitted. Maximum time limit is 10 minutes.

- **Program Oral Interpretation**: A program of thematically-linked selections of literary merit, chosen from two or three recognized genres of competitive interpretation (prose/poetry/drama). A primary focus of this event should be on the development of the theme through the use of narrative/story, language, and/or characterization. A substantial portion of the total time must be devoted to each of the genres used in the program. Different genre means the material must appear in separate pieces of literature (e.g., A poem included in a short story that appears only in that short story does not constitute a poetry genre.) Only one selection may be original. Use of manuscript is required. Maximum time limit is 10 minutes including introduction.

- **Prose Interpretation**: An original or selections of prose material of literary merit, which may be drawn from more than one source. Focus of this event is on the development of the
narrative/story. Play cuttings and poetry are prohibited. Use of manuscript is required. Maximum time is 10 minutes including introduction.

**Flight C Events**

**After Dinner Speaking**: An original, humorous speech by the student, designed to exhibit sound speech composition, thematic, coherence, direct communicative public speaking skills, and good taste. The speech should not resemble a nightclub act, an impersonation, or comic dialogue. Audio-visual aids may or may not be used to supplement and reinforce the message. Minimal notes are permitted. Maximum time limit is 10 minutes.

**Communication Analysis**: An original speech by the student designed to offer an explanation and/or evaluation of a communication event such as a speech, speaker, movement, poem, poster, film, campaign, etc., through the use of rhetorical principles. Audio-visual aids may or may not be used to supplement and reinforce the message. Manuscripts are permitted. Maximum time limit is 10 minutes.

**Drama Interpretation**: A cutting that represents one or more characters from a play or plays of literary merit. The focus of this event is on the development of characterization. This material may be drawn from stage, screen, or radio. Use of manuscript is required. Maximum time limit is 10 minutes including introduction.

**Poetry Interpretation**: A selection or selections of poetry of literary merit, which may be drawn from more than one source. A primary focus of this event should be on the development of language. Play cuttings and prose works are prohibited. Use of manuscript is required. Maximum time limit is 10 minutes including introduction.

**AFA Qualifications**

An event must receive at least three tournament placements (which are referred to as legs), the cumulative total of which may not exceed eight (8), based on the following formula:

<table>
<thead>
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<th># of entries</th>
<th># of legs</th>
<th>ranks getting legs</th>
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<td>1</td>
<td>1st</td>
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<tr>
<td>5 to 8</td>
<td>2</td>
<td>1st, 2nd</td>
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<tr>
<td>9 to 12</td>
<td>3</td>
<td>1st, 2nd, 3rd</td>
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<td>13 to 16</td>
<td>4</td>
<td>1st, 2nd, 3rd, 4th</td>
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<tr>
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<td>5</td>
<td>1st, 2nd, 3rd, 4th, 5th</td>
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<td>6</td>
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ORAL INTERPRETATION
BASICS OF ORAL INTERPRETATION OF LITERATURE

Definition of Oral Interpretation:
Interpretation is the art of communicating [by performing literature] to an audience a work of literary art in its intellectual, emotional, and aesthetic entirety. (Charlotte I. Lee, Oral Interpretation)

"art of communicating" - point of views, subtext of literature -- art implies the systematic application of knowledge, and skill in achieving a desired result -- that is the sharing of an experience.

"performing literature" - brings personal experience and insight to bear on the printed symbols the author has given, and assumes the responsibility of re-creating this written text into a "new text" -- demands thorough analysis, rehearsal, and discipline of voice and body

- creative artist -- director, arranger, presenter, etc
- performer should work for simplicity -- the audience is aware of the results and not of the means used to obtain the result

"communicating to an audience" - requires the use of the voice and body -- must focus on embodying and SHARING the literature rather than on the act of remembering words

"a work of literary art in its intellectual, emotional and aesthetic entirety" - meaning that you have to understand the content, intellectual thought behind what is being shared and the emotional state of the person sharing it -- this gives us the full understanding of the material

Elements to achieve complete SHARING of literature:

1. **content** - Is what is being said -- has two aspects:
   - logical quality - what the words mean and the relationship between words
   - emotive quality - emotional elements to the words (psychological state)

2. **structure** - Is the way it is said. Adds insight in the logical and emotional elements of the text

3. **aesthetic entirety** - pertaining to the beautiful -- having a wholeness, and completeness -- a piece of material should have a beginning, middle, and an end

A Rationale for Performance -- You have all studied and looked for ways to dissect poems, etc, but too often we have ignored the excitement and fullness of a poem, prose, or play. In interpretation we move outside of ourselves and try to look at life from the perspective of the people in the story, and try to see the world through another's eyes.
Goals of Interpretation/Performance:
1. Your goal should be to achieve an "intertextuality" with the material -- that is the interaction between your past experience that can color your understanding to a piece of literature -- i.e. "a real Cinderella story"

2. To convey the content of the literature in a simplistic manner. You want to make it look natural -- simplicity is the key. You do not want to draw attention to the technique -- i.e. that you are having to work to achieve the outcome.

3. Control of body and voice to produce a specific effect

4. To create an empathic response -- feeling into a situation
   - three distinct step process
   - 1. From the literature to the interpreter
   - 2. From the interpreter to the audience
   - 3. From the audience back to the interpreter

5. The performance begins the moment you enter the room
LITERATURE AND CHARACTER ANALYSIS

Choosing the Selection: Three Criteria

1. Universality -- appeal in that the idea in the literature touches on a common experience -- love, hate, hope, fear, joy, death, etc.

2. Individuality - the writer's own fresh approach to a universal subject -- i.e. death -- the loss of someone due to cancer vs. the loss due to suicide

3. Suggestion - what the author has chosen in reference and words that allow the reader to enrich the subject matter from their own background -- i.e. reading between the lines

Qualities of "GOOD" cuttings

1. meets the three general requirements of selection choice
2. has variety and contrast
3. provides balance and proportion (beginning, middle, and end)
4. has a rhythm to it -- i.e. level of intensity -- all good cuttings have different levels
   - different levels give a sense of shifts and changes within the piece -- i.e. humor and sadness
5. a clear sense of conflict
   - conflict within oneself
   - conflict with another character
   - conflict with their surroundings
6. we see a change in the persona speaking or gain an explanation of why he/she is in the state of mind they are in, in the cutting -- i.e. what has lead to their condition
7. to have a teaser or not have a teaser -- that is the question
   - should serve a clear purpose
     1. help to set up initial conflict
     2. introduce the listener to a character, or situation
     3. help to establish the focus/theme of the material to follow

Analysis of Material/Factors to consider:

1. plot/action/storyline -- what is the conflict? -- we should see a change in the character or the circumstance they are in -- a cutting should have a beginning, middle, and end -- i.e. a completeness and sense of closure

2. Character study on four levels:
   - Physical -- age, weight, etc
- Social -- relationship to family, religion, -- how they function in their environment

- Psychological -- the inner workings of the character's mind -- i.e attitudes, beliefs, likes, and dislikes

- Moral -- good or bad person -- i.e. should we be sympathetic or unsympathetic toward this person

3. Character Analysis

1) Given Circumstances
   a) Environmental Facts
      i) Geographic location—
      ii) Time/Date—
      iii) Economic Environment—as it pertains to the character
      iv) Political Environment—of the world the character lives
      v) Social Environment—as it pertains to the character
      vi) Religious Environment—of the world in which the character lives, mention if it affects the character

   b) Previous Action—what lead up to this particular moment?
      i) Pertaining to the play—
      ii) Pertaining to this scene—

   c) Polar Attitudes of the character at the beginning and end of the play/scene, attitudinal shifts
      i) Beginning—
      ii) End—

2) Dialogue
   a) Choice of Words
   b) Choice of Phrases
   c) Choice of Images
   d) Distinct characteristics/Mannerisms: dialect, impairments, etc.
   e) Sounds of Dialogue—does it have a lot of soft sounds and long vowels sounds? Is it hard with a lot of hard consonants? Does this person have a sing-song quality to the way he/she speaks? Does this person speak like a drill sergeant?
   f) Structure of Lines and Speeches—is it written is prose? Is it all one long paragraph indicating that the character may be jumbling several thoughts together? Is it written in several short paragraphs? Is it written in verse? What kind of verse?

3) Character’s Inner World
   a) What are the desires of this character? This more than the objective for the monologues, what kind of life does the person want?
   b) Will—How strong is this desire? Does he/she only sit and think and dream about what he/she wants? Does this person actively pursue his/her desires?
   c) Moral Stance—is this person an upstanding character or is he/she a bit shady? How much
“bending the rules” is okay? Consider “hot” topics.
d) Decorum—how does this person carry him/herself in public? Elegant and well spoken? Sloppy and undesirable?
e) Summary of Adjectives—always record these from a positive viewpoint*
f) Overall Character Intensity—is this person an intense, high energy person? Laid back and relaxed?

4) Initial and Final Mood Intensity expressed as:
   (1) Heartbeat—
   (2) Stomach—
   (3) Muscle tension—how tense and where?
   (4) Breathing—

5) Physical World
   a) Body at Rest—describe where your weight is centered, any leans, tilts, or any tension in the following areas
      (1) Standing
         (a) Head—
         (b) Chest—
         (c) Shoulders—
         (d) Pelvis—
         (e) Knees—
      (2) Sitting
         (a) Head—
         (b) Chest—
         (c) Shoulders—
         (d) Stomach—
         (e) Pelvis—
         (f) Knees—
   b) Body in Motion*
      (1) Weight—(strong or light action)
      (2) Space—(direct or indirect action)
      (3) Time—(fast or slow action)
   c) Gesture
      (a) Describe the most prominent parts of your body that help you character in getting what they want. Does he/she use the hands when they speak? Does he/she use hips, head? What body part is used either as an “-ism” or a tactical choice?
      (b) How does he/she use this body part? Does she slam her palms together? Does he flick his fingers and point while speaking? Does she punctuate certain thoughts by bobbing her head as she speaks? Does he transtate his hips forward and slow down the rate at which he walks when he is trying to persuade

d) Emotional/Physical
   (a) What is the age of your character emotionally? Not necessarily chronologically. Be specific with each beat/moment. Is the character 7 when she is being scolded and 48 when she is delivering a presentation at work?
(b) Record how each of these ages manifest themselves in your psychophysical reactions. When she is 7 she wrings her clothes and whether she deserves to be scolded or not she wants to run away and cry. When she is 48 her posture if hyper-erect, her words become clipped and she talks looking down her nose and over the top edge of her glasses alternatively.

Elements of an introduction:

1. should make an argument/justification for why we are hearing this particular piece of literature
2. should establish a clear thesis for the literature
3. should help set the tone for the literature and point of view
4. should include the title(s) and authors of the literature

Technical aspects of Performance:

1. use of script -- how to use it
   - do not draw attention to the script
   - should look natural
   - can be used to some degree as part of technique
   - should be referred to at appropriate times

2. use of body - stance, gestures, etc
   - the body should begin the process of communication before the voice is heard
   - the body provides the muscle tone -- i.e. the degree of tension and relaxation present in the entire body

3. use of face - facial expression, focal points, etc
   - this should be the major source of emotional states
   - face must be reflective of what is going on inside the person

4. use of voice - vocal quality, pitch, rate, use of pause, etc.
   - voice must be reflective of what is happening intellectually and emotionally
EXAMPLE CUTTING: PROSE

Performance of cutting [here](#).

You thought everybody in America had a car and the gun your uncles and aunts and cousins thought so too! Right after you won the American visa Lottery, they told you in the month you will have a big car. Soon, a big house. But don't buy a gun like those American. They trooped into the room in Lagos where you lived with your father and mother and three siblings, leaning against the unpainted walls because there weren't enough chairs to go around, to say goodbye in loud voices. And tell you with shy voices what they wanted you to send them. In comparison to the big car and house and possibly gun, the things they wanted are minor, Handbags, shoes, perfumes, and clothes you said okay, no problem.

Intro: 14 years ago this February, my family and entered the US through the American visa lottery program. Leaving behind, everything we knew, for the chance at the American dream. Together we maneuvered through language barriers, cultural and generational gaps and ultimately racial inequality in America. All while choking on the the guilt of having family back home who suffer from poverty and poor health care options. My story is not unique, in fact according to migration policy.org of April 14 2016, for the estimated 42.1 million immigrants living in the United states, guilt is a natural component of everyday life. For me, my parents sacrifice is the only reason I'm standing here today. But the guilt continually leaves me asking, is it time to go home.

The thing around your neck. By Chimamanda ngozi Adiche.
You ended up in Connecticut a little town, because it was the last stop of the Greyhound bus you got on. You cannot afford to go to school, because now you paid rent for the tiny room with the stain carpet. Besides, State University cost too much. Sometimes you sit on the Lumpy mattress think about home, but mostly of your parents who often held hands as they walk to church on Sunday mornings. Your father who brought back his boss's old newspapers from work and made your brothers read them, your mother whose salary was barely enough to pay for your brother's school fees.

So you begin to work.

At the restaurant customers who know you are from Africa tell you that they want to go on Safari, because they love elephants. So when he asked you what African country you are from, you said Nigeria and expect him to say that he had donated money to fight AIDS in Botswana. But he doesn't. You were surprised. He says Akunna was a pretty name because your name rhymes with Hakuna Matata and The Lion King was the only maudlin movie he'd ever liked. You didn't know what the Lion King was. You notice that his eyes were the color of extra virgin olive oil a greenish gold. extra virgin olive oil was the only thing you loved, truly loved in America. He brushed your hand when you set the glass of water down. You said NO to going out with him four times!! Because you were uncomfortable with the way he looked at your face, that made you say goodbye to him but also made you reluctant to walk away. You
wanted to feel disdain, to show it as you brought his order, because white people who liked Africa too much and those you like Africa to little were the same...condescending.

The next day you panic when he is not standing at the door after your shift, that night you pray for the first time in a long time and when he came up behind you and said hey, you said YES, even before he asked. you are scared he would not ask again. He tells you he goes to university, when he tells you how old he is, you ask why he had not graduated yet. He said he had taken a couple of years off to discover himself travel. You asked him where he ended up finding himself and he laughed. You did not laugh.

You knew you had become close when you told him that your father was really not a school teacher in Lagos that he was a junior driver for a construction company. When he started to buy you shoes and clothes and books you asked him not to, you didn't want any presents at all. He bought them anyway and you kept them for when you would one day be able to visit home.

You wrote home finally. A short letter to your parents, slipped between it the crisp dollar bills, and you included your address. You had not done this before. A month later, you received a letter by courier. Your mother wrote the letter herself; Your father is... slumped over the steering wheel of his company car. 5 months now, she wrote, they had used some of the
money you sent you to give him a good funeral. You try to remember what you had been doing when your father died, what you had been doing for all the months when he was already dead. Perhaps your father died on the day your whole body had been covered in Goosebumps. Perhaps your father died on one of the days you took a drive or watched a play or had dinner with him.

He holds you, then takes your hand and tells you he understands. You shake your hand free, suddenly annoyed because you realize he thought the world was, or ought to be, filled with people like him. You tell him there is nothing to understand, it is just the way it was. He asks will you come back? ……
EXAMPLE CUTTING: POETRY

Cuddling? we are white straight and midwestern - me and my father. he will never be a cuddler. this family will never be cuddlers. none of this family could even get entry-level positions as cuddler. but at six years old in church my head is nestled in my father’s baritone chest that never had abs and never will, but this is what i remember. not the song, not the sermon, just being taught how to throw a punch being taught how to throw a punch because in the 80s that was the anti-bullying movement. I remember the first time one of my classmates took a yo mama joke a little too far... I remembered my training so I turned his nose into a fountain. * my fist five pennies. * I closed my eyes. * I made a wish. * I came home with * * * bloody knuckles, and it was the first piece of artwork my family hung on the fridge. I remember staring at my hands (ow…) Perhaps that is when

Perhaps that is when I became afraid of needing anything beyond myself. Perhaps that is why, even now, I can want so desperately to show you all of my skin, but am more afraid of meeting you, exposed, in open water. / fight fists. fight! no fistbump! no handshake no // THIS BODY Dear hands,

Dear hands, I get it. You like writing poetry but honestly you can't bring a metaphor to a fistfight.

The lack of platonic touch between men is destroying...us. Psychologist Dr. Ofer Zur notes to the Zur Institute 2018, “American men are socialized for violent, aggressive, drunken, reckless or sexual touch”. We don't know how to give or receive it. Our demonization of platonic physical contact between men in an already touch-averse society perpetuates systemic issues like rape culture, toxic masculinity, and homophobia. In the midst of our country’s, and our president’s irresponsibility and abuse of touch… I cannot ask others to allow themselves to be touched. I can simply offer and invite a gentle hand.
Through the poetry:

**rifle and for the body** by rudy fransisco

**i love you, bro** by matthew foley

**Hold Me** by Eliot Tish

**There Is a Lake Here & Something You should Know** by Clint Smith

**Hands** by Sarah Kay

Dr. Tiffany Field, professor at University of Miami School of Medicine argues, “touch… [has] a more immediate impact than words.” /

/ handshake da/puh (slam with book) puh puh (yea!)

pedro reyes, an artist from Mexico City, convinced his government to donate illegal firearms so he could turn them into musical instruments. So somewhere there’s a tambourine, a drum set, and a guitar all made out of things that were used to take people’s lives, but now they create a sound that puts life back into people’s bodies—which is to say that a weapon will always be a weapon, but we choose how we fight the war. And from this I learned that even the most destructive instruments can still create a melody worth dancing to. And sometimes don't we also call that a battle. And from this I learned about holding hands. Coz we held hands everywhere.

about holding hands. Coz we held hands everywhere. And every time either he or I would whisper a great big number, pretending that we were keeping track of how many times we had held hands. That we were sure this one had to be eight million, two thousand, seven hundred and fifty-three.

at thirteen years old in church my father’s

at thirteen years old in church my father’s doughy arm rests across my shoulders.

my father whose father stopped hugging him once he started asking how all of this works anyways.

my father whose brother stopped wrestling with him once he started asking how the girl in his class works anyways.

i don’t want to be afraid to sit on the couch with my father, but i also i don’t want my father to be afraid to sit on the couch with me.

I was raised with love in my heart and a weapon in my body.
the two… the two can coexist for only so long in **THIS BODY** / no homo no hug no fists, you are not always the

fists, you are not always the solution to my problems but when all else fails I let you solve my problems. Dear voice, it is your job to make sure that to solve my problems i never have to use my fists or my hands or my fingers that interlock

fingers that interlock like a beautiful zipper of prayer. One time I grabbed his hand so that our fingers interlocked perfectly. **[eight million, two thou—]** But he changed position, and he said “No… he said no, you will never

you will never admit to liking cuddling. we will never be cuddlers. but as **grown men in church** please let my ear pressed against your wrinkled chest hear you whimper out “amazing grace” cuz not only are we breaking touch bounds but we got two straight white midwestern men singing, in church, in public, together can i get an amen? no of course not cuz we are two straight white midwestern men in church. and father, i’m so sorry that someone taught you your hands were only good for an object of lust—your arms only made to conquer, to destroy. I know there isn’t a clear navigation to deep connection. my tongue might not offer much. but my hand offers a solvency I can’t name but I know it’s good. this is what i remember. (**hand on shoulder**) this is what i want to remember. i remember **there is a lake here.**

**there is a lake here. a lake the size of outstretched arms - arms beckoning to be held. To wrap themselves around another and to never let go. / how long did**

how long did it take the first rifle// **THIS BODY** how long did it take **THIS BODY** to learn it could hold a note instead of a bullet. how long did it take **THIS BODY** to learn that a man is not defined by what he can destroy. **THIS BODY** is not defined by what it can destroy. **THIS BODY** is not a shotgun. **THIS BODY** is not a pistol.
how long did it take THIS BODY to learn that a person who only
knows how to fight can only communicate in violence.
no one should communicate in violence. to learn that violence
should not be anyone's first language. (paws)
Dear voice…

Dear voice…
Dear hands, I’m gonna let you take over. say something worth
remembering  Eight million, two thousand, seven hundred and
fifty-four.
EXAMPLE CUTTING: DRAMA (DI)
Performance of cutting here.

MACKENZIE: Okay, yep, thank you! Next!
M: Hi, sir, yeah no- I don’t do anything below the face.
M: Ugh, what time is it? two hours. I will sacrifice my body for some cheese curds right now.
M: Oh my god, no, that was a joke, sir. I’m sorry. I don’t do anything like that. Nope, I’m super busy vacuuming my dog tonight, I’m sorry. Let’s just peck it out.
M: Great! Awesome! Next!

It wasn’t terrible work, you know? You would think a girl would be doing bigger things than working in a kissing booth, but, you know! To make a long story short. I have adult acne. And I’m getting fatter every day from overpriced lattes and pastries. This was the most action I had gotten in years. It lit

Touch has become a overly sexualized commodity. There is a population Kory Floyd, a professor of communications at the University of Arizona, had in mind when he wrote about “affection deprivation”. Dr. Floyd studied the effects of what he calls “skin hunger,” or the need for physical touch. Although many people state their skin hunger through sex, skin hunger isn't exactly a sexual need. Satisfying your skin hunger requires you to have meaningful physical contact with another person, and failing to observe your need for human touch can have profound emotional, even physical, consequences. Dr. Floyd discovered that people who experience this phenomenon were often left lonely, depressed, and had an inability to interpret and express emotions. The intimacy of touch is different for everyone and physical boundaries must be honored to foster healthy relationships. The Kissing Booth By Stephanie Banks

-- Hi! Do you want a kiss? On the cheek, on the nose, on the lips? Alright, NeMy name is M, here. But, my real name is Mackenzie. You, you want to with me? Well, I mean, my break starts in 15 minutes. I usually don’t go out with guys from the job, but you don’t look like you’re gonna chop my body up and put it in a stir-fry. I’ll meet you by the tall clown over there. What was your name? Lee. Okay, yeah, hey Lee. Let’s go on a date. Why not?

-- [back at the cheese curd stand] So, I wait right? I expect there for a while. I’m reeeeeeally thinking this dude is not gonna show up. Like he’s 10 minutes late. So finally, after five minutes, this dude pulls up in his electric car. He starts asking me about mundane things like my job, my social life, who I am at my core, any repressed memories you know the works, and I learn he is a mattress salesman. He only does it on the side though, because he’s currently working and running a kombucha startup. But of course to Lee I was just like, Oh! Kombucha! And I dont know why I said it but I even tell him about my husband, and everything that happened, and how it was 10 years ago and how I’m finally feeling myself again! He even told me about his wife, and how she left him, and how nice it is to find someone that can understand your pain. So I think I like Kambucha man? And after he’s like, what do you want to do? Do you want me to drive you home? And I say no. I want to see this tea.

We finally get to his apartment, and he takes some of the kombuchas out, and I swear to god,
y’all, it was the most disgusting thing I have ever put in my mouth, and I’m like, “it sooooooo
good, Lee!” but inside I’m just laughing because I can’t believe white people buy this shit. and
he asks if he can kiss me, The possibilities of a kiss are next to none. The options of letting
someone lean into you are the most potent possibilities I’ve ever known. and I can’t believe he
wants to kiss me with fermented doo breath, it felt like I had never been touched before, or even
looked at. I can’t explain to you how good that feeling is. It felt like all of these years of
heaviness being lifted off my back and all of these years of never knowing what to do with this
hopeless body, and it all doesn’t look that hopeless you see?I start thinking; maybe I can sell
kombucha Perhaps I can drive an electric.

And so Lee’s hands start wandering, and I’m like yeah no. But, Lee, isn’t into it and he keeps
wandering.
But, you know, the possibilities of a kiss are next to none. And Lee, of course, assumes because I
am a kissing booth girl and I am also the sex girl, and the one-night stand girl, and the
submissive stomp all over girl, and I’m genuinely laughing at this point because of course!
So I told Lee his kombucha tasted like my dog’s tiny asshole, I grabbed my bag, and I walked out
of that apartment. And He didn’t come after me, even though a little part of me thought he
would. I thought someone would. But I walked home. And I told myself never again. There’s no
point in trying to find love in a world that’s just trying to fuck you, you know? And yeah, maybe
my line of work makes me look like a fucking piece but my god that doesn’t give any man the
right and I guess something about that thought kept me from ending it all right there. I’m just
really trying to fall in love with a world that isn’t even giving me a second chance.
EXAMPLE CUTTING: PROGRAM (POI)

Bitches, A POI
Poetry:
Women Are Hungry, by: Dominique Lowell
Prose:
Girl, by: Jamaica Kincaid,
Bitches: In praise of Difficult Women, by: Elizabeth Wurtzel
Drama:
Jake, by: Jonathan Eucich

It's not that you're a bad guy, Jake, or that I don't enjoy being with you. I do. I always have. It's just, I need something more. And when I say something more, I don't mean looks, or money, or laughs. You're great with all that. I need a bigger penis, Jake. What it boils down to is, well, your penis is just too tiny. It's cute, it's quaint, and on occasion it has done some nice things for me, but it's just not worth the time and effort anymore. It's like Mount Everest. Not in size. In challenge. Once I climb to the top, I'm too goddamn tired to enjoy anything.

Women are hungry. They're sittin on your porch waiting to drink your beer. Eat your food.
Women are hungry. They need your favorite shirt your leather jacket a house and a car they just neeeeed.
And they wanna tell you things. Pretty little things

This is how you smile to someone you don't like very much; this is how you smile to someone you don't like at all.
On Sundays try to walk like a lady and not the slut you are so bent on becoming.

It is wrong to see The Rules as a setback to feminism in any way, because the book is completely nonideological: feminism is beside the point in a list of what is probably fairly sound advice for learning to behave like a woman who is about to embark on some serious, goal-oriented dating. It tells women how to act so as to compensate for the fact that while feminism has changed the way many of us think and behave, it has failed to truly change the way we feel. The proof: Go to any bookstore and there are plenty of self-help books for women about how to deal with commitment-resistant, impossible men--Smart Women, Foolish Choices and the like--there is not one book addressed to men about how to work out their own damn problems with relationships. No book for men about how to learn to open one's heart, how to stop running from emotional involvement--I know, because I searched high and low for such a thing for my last boyfriend and it doesn't exist.

Do you know why?
Because it doesn't need to. They don't have to change the psychic messages inculcated into their brains from way back in their pre-Oedipal days. They don't have to because we women will learn to behave.

Well, I for one am sick of it.

They're insatiable...
They just want and want and stretch they're yearning arms
At you
Must have must have must have it you now
Whoremothergoddesspreistessconvictjailer
Needyneedyneedyneedy
Need your sperm need your job need space.

Please don't let this hurt you. It's my loss. I should recognize your many good qualities and learn to cope with your small penis. God knows, I've tried. But I can't, Jake. I just can't. I need meat, you know. Something tangible, massive, something I can't withstand.

This is how to love a man, and if that doesn't work don't feel too bad about giving up. This is how you behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming.

I'm sick of it. All my life, one person or another has been telling me to behave, saying don't let a guy know you're a depressed maniac on the first date, don't just be yourself. And the truth is, this is probably good advice, men probably don't like overbearing, hotheaded women on the first date. In all likelihood the only man who will ever like me just as I am will probably need to believe I'm somebody else at first. I probably do need to learn to behave. But I don't like it. It seems like, all this, all these years of feminism, Mary Wollstonecraft, Charlotte Perkins Gilman, Virginia Woolf, Gloria Steinem, --all that smart writing all so we could learn to behave? Bra burning in Atlantic City--so we could learn to behave? Roe v. Wade--so we could learn to behave? Thelma & Louise--so we could learn to behave? Madonna, Anita Hill, Bette Davis, --all those strong souls so we could learn to behave? After all this agitation, along comes The Rules to tell us that we're not even allowed to accept a date for a Saturday night after Wednesday.

Of course the bitch persona appeals to us. It is the illusion of liberation. What if you want to be large in a world that would have you be small? You don't want to diet, you don't want to say no, thank you, and pretend somehow that what is there is enough when always, always, you want more. That has been your defining characteristic: You have appetites. You can't go along with the fiction that the world would have you believe and adhere to: That you ought to accept the crumbs that are supposed to pass for a life.

Well, feed me. Feed me beer and cigarettes and dead idols
Who make me feel like I might have a reason to die too.
Give me war and Coca-Cola and the promise of another
American chance. Give me another good song to dance to.
Tell me I'm not fat. Tell me my lips are jewels, my
Nipples gumdrops. Tell me we can pay the rent tomorrow.
Tell me we are just like John and Yoko, only I get to
Die first, o.k.? I get to be the one they light the candles
For in Central Park, o.k.?
Women are such evil bitches
Every one of them. They know what they
Are doing. Does that scare you? Are you scared?

Maybe if your penis was at least medium size, we could work something out. Maybe if it was
impotent. There are pills, therapy, Zen. But it's not impotent, it's tiny. So tiny. Like a tuna can,
except without the bulk. Please know that I still love you and always will. We were such great
friends before. I hope this doesn't change things.

Everything says to not talk to that guy first, we don't need another piece of chocolate cake, we
don't need another Gucci bag, another dime-store lipstick. Well, this is meant to be a story about
people who are so beyond need, who want and have figured out that it's never too soon to make
demands of this life, this world, this everything. It's about how nice it must be to just decide I
will not be nice, I am never sorry, I have no regrets.

But for a woman, to assume she has to be not nice, it puts her out of what is acceptable. She can
be a deeply depressive Sylvia Plath, a decadent Delilah, a homicidal Amy Fisher, she can be
anyone who decides that what she wants and needs and believes and must do is more important
than being nice. She may, in fact, be as nice as can be, but as soon as she says catch me if you
can I'm so free this is my life and the rest can kiss off -- it's amazing how quickly everyone finds
her difficult, crazy, a nightmare: a bitch.

I been called a
Whore so many times I guess I am one.
Women are hungry. Hungry for balance. And it's not you
Personally I want anything out of it's the world. The
World owes me big time. The world leaves me hungry.
EXAMPLE CUTTING: DUO
Performance of cutting here.

There is a prayer that goes
B: Ready to go?
M: You’re gonna hate me. One of the ad execs just got into town. I’m not gonna be that late though.
B: Won’t hold my breath.
M: Bon! sometimes you aren’t home until like 9 o’clock!
B: At least you know where I am. It’s not like I am out snorting cocaine off someone’s butt...I watch Mad Men
M: I love you.
B: I love you too.
M: Don’t drink too much!
B: I will!

Today, fellow citizens, our way of life, our very freedom came

Today, fellow citizens, our way of life, our very freedom was threatened in a series of deliberate and deadly attacks.

There is a prayer that goes

M: How’re drinks?...hey what’s up?

M: How’re drinks?...hey what’s up?
Federal officials define domestic terrorism.
what’s wrong, you ok?
By three characteristics: 1. it must take place in the United States,
what happened?
2. It must be dangerous to human life,
Talk to me!
3. It is intended to intimidate civilians.

Why don’t we call it terrorism?

these star spangled singing, flag waving citizens don’t care when terror is gendered

Describing the cultural system of power, intimidation, and distress imposed upon women and many marginalized men in the US, feminist scholar Dr. Carole J. Sheffield coined the term: “sexual // terrorism.” In her landmark article, Sheffield warned: at any age, any time, in any place, women are at risk of attack. Consequently, our fear will be cemented into the groundwork of society. She was right. Since Sheffield’s 1987 publication, the Bureau of Justice 2018 harrows, rates of reported forcible rape have declined 60% but assaults haven’t decreased; victims have just stopped coming forward; proving that even with movements like #MeToo,- the term “rape culture” is a dangerous understatement for this systemic issue.

Using the poetry:
As With Most Men by Mark Gonzales
Terrorism and In America by Carrie Rudzinski
Suite for Emily by Lynda Hull
Drama:
The Light of the Moon By: Jessica Thompson
Articles from the Washington Post, CounterPunch, CNN and the Atlantic
Survivor narratives from both sexual assault and terrorist attacks
Natalie Portman’s speech at the 2018 Women’s March
The September 11th, 2001 Presidential Address

To change the conversation we must call rape culture what it is, terrorism.

[here we are, just minutes after the scene of the attack.]

…..are you just gonna sit here and watch me eat? the shows not about to start, Matt.
M: no i just… they told me at the hospital that I’m supposed to reinforce a positive male influence
B: yea i don’t think you’re supposed to tell me that. want your man to cook? clean? pick up his dirty
laundry? well it’s easy! step one, get raped! (wow. tough room.)
isn’t this what i’m supposed to do? take care of you? (shrug off)
look would you rather i not try at all?
There is a prayer that goes
-I remember the day it happened.

I remember the day it happened. I was at the Boston marathon when a bomb went off. I remember
hearing chaos ___ the terrified whimper of my friend. ___ I never thought it could happen to me.

I remember the day it happened. I was assaulted on a date with this... guy. I remember hearing ___
his voice ______ but I said “no.” I never thought it would happen to me.
So why don’t we call it terrorism when
The message from our culture is clear. * *

The message from our culture is clear. * *
I felt the need to prove I was worthy of safety and respect.
“Turn around bitch/slut and let me see your face,”
but the responses
“no? Fine go kill yourself.
served to control my behavior through an environment of sexual terrorism”--
can shake the foundations of our biggest buildings, but it cannot

can shake the foundations of our biggest buildings, but it cannot touch the foundation of America. [my
sister] was targeted for attack because [she was watching a movie in a friends dorm room?] America joins
all those who want peace and security to win the war against—
B: Matt. C’mon.

B: Matt. C’mon.
M: You c’mon! don’t you think therapy would be helpful?
B: ok so because you can’t fix me with breakfast in bed I have to go see a therapist
M: no i can’t fix this but
B: im not asking you to
M: well you kind of are because if you’re not telling anybody else then you’re putting all on me
fine i’ll stop talking to you then... look... if i go to therapy it’s like he’s all the way in
M: maybe you could... just talk to your parents
B: my mom’s still mad that we moved in together. she'll probably say this is God’s punishment so just trust
me on it ok?
There is a prayer that goes Lord, there’s more to life than
There is a prayer that goes Lord, there’s more to life than violence. Parallel worlds, worlds within worlds. Sisters brothers, the same thing town after town. There is a prayer that goes Lord, we are responsible. Reduce us so we may be vessels for these stories. A prayer that asks Lord, where is mercy? Where is safety? Where is Home? There is a prayer that goes… I was terrified. If I was going to die, I wanted to choose _______

I was terrified. If I was going to die, I wanted to choose _______ my own grave. ___ I am a victim of a terrorist attack. I think the scariest part about it all, is that I didn’t know it was coming, so you never know when it could happen again. M: Bonnie, there was another assault in the same area. They’re

I was terrified-- ____ I would never choose victim of a sexual assault. ____ It was more than that.______ What I still think about to this day is that I had no idea he was going to do it, so you never know when it could happen again-- M: Bonnie, there was another assault in the same area. They’re

M: Bonnie, there was another assault in the same area. They’re hopeful for us it’s the same man so we could— B: Matt Please. Please stop with the “we” bullshit. M: This happened to us. (B:(Scoff) You really don’t get it. M: No, listen, I get that you are angry B: I’m not just angry Matt- I’m scared, ok?? I’m scared to walk out the door.. I’m scared to close my eyes, because every time I do-- he is there. He took away my worth, my privacy.-- in that moment I lost everything. M: It’s okay. I get it. I lost something too. B: I. don’t. know...what is so. damn. hard. to understand. The ONLY THING YOU LOST IS YOUR girlfriends purity- M: Stop it. Don’t do that. Don’t turn me into that guy. You don’t think-- I want to kill that guy if I could... B: Well maybe if you had been there you could have! M: Yeah well maybe if you could stop after three drinks... We need to stop looking towards the outside world for terrorism

We need to stop looking towards the outside world for terrorism and instead turns our sights to the 22 elected senators that oppose the violence against women act the 6 members of the football team that show photos of the girl they rape is an american past-time, a national sport, a domestic terror threat.

this is not an invisible outside attack. perpetrators / terrorists are family, friends, leaders of the highest status and they are everywhere. // I never thought this could happen to me //
competitors transfer schools because their title 9 coordinator didn’t take them seriously
So in the global war against terror maybe (We are responsible) maybe testosterone is the real terrorist.
We are taught to scream GUN, BOMB, FIRE if being assaulted because no one will help if we yell “RAPE”
We are eager to hear every story of terrorism-- because clearly those victims didn’t ask for it.
The greatest country in the world cannot fight terrorism when we elect terrorists.
my greatest fear in the greatest country in the world is no matter how empowering I may seem
I never stood a chance.
PUBLIC ADDRESS
GENERAL CRITERIA FOR ALL PUBLIC ADDRESSES

**INTRODUCTIONS**
Introducing all types of public address speeches involve four main purposes. These purposes can be achieved in a variety of creative ways; however they must always be present in some fashion or another. The purposes are:

- **To gain the audience’s attention and interest**
  Use an attention getting device such as a story, a reference to something in pop culture, or any other kind of interesting example that seems appropriate

- **To get the audience to respond favorably to you and your topic**
  Find a way to identify with the audience by drawing on some aspect of your topic that they may find interesting or important

- **To state your general purpose and then specific thesis of the speech**
  Include a source citation or statistic to reveal the importance of the topic, then offer the thesis

- **To preview the main points of your topic**

Keep in mind, judges often make their decisions in the opening moments of a presentation, so introductions are extremely important and should clearly set up the rest of the speech. In order to ensure that the introduction will be appropriate, *this part of the speech should be the last part written*. Speeches often take twists and turns other than those originally planned out, so it is a time saver to write the introduction last.

**BODY**
To form the body of the speech, it is important to consider the main ideas that have shown up in the research. These main ideas can likely serve as main points, or sub-points of the speech. To select main ideas, consider two questions:

1) **Is the idea essential to the speech?**
   Sometimes really interesting material may not be relevant to the thesis of the speech, so it should probably be left out

2) **Can a more general statement include several ideas?**
   If there are a lot of seemingly main ideas, perhaps some of the more detailed ones may be illustrations or support for more general ones

Additionally, main ideas that serve as main points should be:

- **Simple**
  Main points should be simple because they are the cues that serve as memory aids

- **Balanced**
  Main points should be balanced in order to prevent one issue receiving too much attention, and another side receiving not enough.

- **Coherent**
  Main points must have a clear relationship so the audience knows why they are in the same speech
Complete
Main points should together, create a complete view of the subject so the audience feels as it has learned all it can about the topic.

There are many organizational patterns for different types of speech. However, Zarefsky explains that two main criteria for choosing the organization of main points are 1) based on purpose, 2) based on audience. Whereas public speaking textbooks and classes stick to specific rules for organization, forensics is a specialized laboratory. Consequently, purpose and audience will always determine how a speech is organized.

Because the body is the bulk of the speech, it should be written first. Without understanding exactly what the speech accomplishes, the introduction and the conclusion will likely be inefficient.

CONCLUSIONS
Conclusions are obviously the last thing that the judge hears, so conclusions should not be taken lightly. Conclusions should include:

- A signal that the speech is about to end
- Summary of the main points
- A final reminder to the audience as to what they should do or think about because of the speech. This typically includes a tie back to the attention getting device from the introduction.

The conclusion should be clearly connected to the body of the speech so that it is a clear lead that leaves the audience feeling a sense of completion, rather than questioning its relevance. Similarly, the conclusion should also be fairly brief, as not to detract from the body. Also, the conclusion should be written after the body, and parallel with the introduction. Although many people find conclusions the hardest part of the speech to write, conclusions are important and should not be taken lightly.
DIFFERENT COMPONENTS OF ALL PUBLIC ADDRESSES

Before writing a speech, it is important to understand not only the basic components and the purpose of those components, but also the theory behind any good speech. For that reason, this section is divided into an understanding of Aristotle’s proofs and the basic components of a speech.

ARISTOTLE’S PROOFS
Aristotle was an Ancient Greek philosopher who studied rhetoric. Aristotle deduced that a speech must include ethos, pathos, logos, and mythos. This is not meant to confuse, but it should label the necessary, yet unstated parts of a speech.

Ethos: we are persuaded based on the credibility of sources.
- personal ethos is established in when speakers:
  1. display competence
  2. display integrity
  3. are likable
  4. are assertive

Pathos: appeals to emotions vs. reasons
- we listen to and are often persuaded by information that makes us feel sad, happy, mad, etc.

Logos: drawing information into a logical conclusion (should constantly use this)
- logical argumentation makes a claim or an assertion
- evidence is used to support the claim or assertion
- a conclusion ties together the claim and evidence

Mythos: appeals to values, faith and feelings that make up our social character
- patriotism, cultural pride, tradition, religion, morality are used within arguments
- allusion (a reference to something in history) is enough to invoke mythos

ARISTOTLE’S FIVE CANONS OF RHETORIC
These are the universal ideas Aristotle established that are required in every speech.
Invention: speakers draw on specialized knowledge and general knowledge to discover convincing arguments

Memory: speakers should be rehearsed and draw on many ideas they have in mind

Style: speakers should use metaphors, images

Arrangement: speakers should avoid complex organization

Delivery: speakers must be natural, audiences reject staged or planned delivery
TRANSITIONS/INTERNAL STRUCTURE

Also from Zarefsky

Transitions connect the different parts of the speech, such as the introduction to the body, main points to each other, and body to conclusion. Transitions are crucial because they create coherence within the speech, and they inform the audience of where the speech is heading. Transitions often include “signposts,” or words that let the audience know a movement is coming.

Closely connected with transitions are internal previews and reviews. Internal previews and reviews are the mini versions of the previews and reviews found in the introduction and conclusion. Internal structure is found within the body of the speech, and its purpose is to draw together the main ideas in the body, and/or link ideas.

For example, after the introduction, the speaker should remind the audience of the first main point, and if desired, the speaker may (and probably should) preview the sub-points. Once a main point is concluded, the speaker can review the sub-points, the topic of the main point, and preview the next main point. Including this internal structure throughout the speech provides an easy-to-follow map for the audience, and especially for the judge. Internal structure often seems tedious; however, when done with eloquent language, it is not laborious, but glorious.

The following chart (taken from an unknown source) lists the relationships intended for connecting ideas and the common transitions used for each purpose.

<table>
<thead>
<tr>
<th>Relationship intended</th>
<th>Transitional words and phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>To add ideas</td>
<td>beyond that, in addition, additionally, besides, likewise, moreover, also, furthermore, further, again, next, finally</td>
</tr>
<tr>
<td>To illustrate or demonstrate</td>
<td>for example, in other words, even though, for instance, to illustrate, specifically, as proof, a case in point</td>
</tr>
<tr>
<td>To show cause-effect, consequence, or conclusion</td>
<td>accordingly, as a result, because, consequently, for this reason, thus, therefore, hence, in conclusion</td>
</tr>
<tr>
<td>To yield a point</td>
<td>granted that, of course, since this is so, accepting the data, although true</td>
</tr>
<tr>
<td>To show contrast, change, opposition, negation, or limitation</td>
<td>conversely, despite, however, nevertheless, on the other hand, though, in contrast, even though, in spite of, although</td>
</tr>
<tr>
<td>To emphasize a point</td>
<td>above all, indeed, more important, to repeat, truly, in fact, surely, certainly, without a doubt</td>
</tr>
<tr>
<td>To compare or equate</td>
<td>at the same time, in like manner, likewise, similarly</td>
</tr>
<tr>
<td>To show order</td>
<td>finally, first, second, in brief, last, next</td>
</tr>
<tr>
<td>To repeat or restate</td>
<td>briefly, in fact, in other words, to summarize, in short</td>
</tr>
<tr>
<td>To summarize</td>
<td>for these reasons, in brief, to sum up, overall</td>
</tr>
<tr>
<td>To show relationships in space</td>
<td>at the right, in the background, nearby</td>
</tr>
<tr>
<td>To show relationships in time</td>
<td>afterward, before, formerly, later, meanwhile, presently, previously, subsequently, thereafter, ultimately</td>
</tr>
</tbody>
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INTRODUCING SOURCES
One of the most crucial stylistic issues in a speech is determining how to introduce sources. Sources are the heart of the speech, but they can pose a problem if speakers are not creative with the way sources are introduced. The infamous “according to” should really be limited to one or fewer times per speech. With all the introductory words available, there is no reason to repeat them. The following list is a group of words to help introduce sources.

**WORDS TO INTRODUCE** (also from an unknown source)

<table>
<thead>
<tr>
<th>added</th>
<th>commented</th>
<th>implored</th>
<th>recognized</th>
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</thead>
<tbody>
<tr>
<td>advised</td>
<td>concluded</td>
<td>indicated</td>
<td>remarked</td>
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<td>agreed</td>
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<td>affirmed</td>
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<td>argued</td>
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<td>maintained</td>
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<td>noted</td>
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<td>attested</td>
<td>elaborated</td>
<td>observed</td>
<td>testified</td>
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<tr>
<td>charged</td>
<td>exclaimed</td>
<td>pointed out</td>
<td>told</td>
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<tr>
<td>claimed</td>
<td>explained</td>
<td>proclaimed</td>
<td>urged</td>
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<tr>
<td></td>
<td>granted</td>
<td>proposed</td>
<td>warned</td>
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</tbody>
</table>

**OUTLINES**
Before writing a speech, it is often helpful to create an outline. Outlines help to organize ideas, find gaps, and eliminate superfluous ideas. The first step in outlining is research. When researching a topic, the “highlighter method” is an easy way to begin laying out the outline. The highlighter method includes using as many highlighters as there are main ideas (ie. pink: main point one, green: main point two). The speaker designates a particular highlighter color for each main idea, and then as she goes through the articles, she can mark information for each point with the designated color. Once the speaker has read all of the articles, organizing them into an outline is simple.

Zarefsky suggests that a good preparation outline is very detailed, and it would look something like this:

**Introduction**
I. Attention Getting Device:
II. Identification with the Audience:
III. Establishing importance/Purpose/Thesis:
IV. Preview of Main points:

**Body**
*Transition:*
Internal Preview of main point/ sub-points:
I. Main point:
Support (source):
   A. Sub-point:
   Support:
   Support:
   *Transition:*
   B. Sub-point:
   Support:
   Support:
   *Transition:*
   1. sub-sub point
   2. sub-sub point

*Transition:
Internal Review of main point/sub-points:
Internal Preview of main point 2:
II. Main point 2:
Internal preview of sub-points:
MAIN POINTS 2 & 3 WILL BE VERY SIMILAR TO MAIN POINT 1

**Conclusion**
I. Signal speech is about to end
II. Summary of main points
III. Tie back to attention getting device
PERFECTING PUBLIC ADDRESS
According to Marianne Palmisano and Karma Chavez

Persuasion Tips

1. Utilize Aristotle’s proofs of ethos, pathos, logos, mythos.
2. At least ten sources should be included as supporting material.
3. Create viable and practical solutions for your audience.
4. Whenever possible, include personal interviews as supporting material.
5. The main points of traditional persuasive structure are problem, cause, solution.

NOTES:

Communication Analysis Tips

1. Material should be easy to understand and follow.
2. Include approximately six sources for support and one main method for analysis.
3. Draw implications from the analysis that mean something to your audience-typically theoretical and social.
4. Visual aids are often useful to demonstrate your artifact.
5. The main points of traditional communication analysis structure are description of method, application of method to artifact, and implications.

NOTES:
Informative Tips

1. Present your information in an unbiased manner.
2. At least ten sources should be included as supporting material.
3. Visually aids are useful.
4. Informatives are generally light-hearted and often include subtle humor.
5. The main points of traditional informative structure are what it is, how it works, and future impacts (drawbacks/applications).

NOTES:

ADS Tips

1. Strive for on-topic humor.
2. Eight to ten sources should be included as supporting material.
3. Work to find a good balance between proving a point and being funny.
4. Include humor that will appeal to diverse audiences.
5. Persuasive, informative and communication analysis techniques are appropriate.

NOTES:
CONDUCTING RESEARCH

Where to begin? Search Perkins Library and WWW resources for information about your topic: online news sources; websites; databases; and books/e-books via our online catalog.

WEBSITE/SOURCE EVALUATION Googling, while it may lead to solid information, is not the best way to find information for a scholarly/research project.

Types of websites:
1. Personal webpages
2. Special interest webpages
3. Professional webpages
4. News/Journalism webpages
5. Commercial webpages

Evaluate the credibility and validity of any website using these criteria:
1. Domain: .org .com .gov .mil .net .edu, etc.
2. Authority: credentials/expertise/qualifications of author or agenda/reputation of individual or organization.
3. Coverage: balanced (both sides) information; primary (raw material of the research process—government docs, newspaper articles, books) or secondary sources (based on primary resources—books about books/topics, encyclopedic articles, scholarly journal articles about an event, a book, etc.); detailed or sketchy.
4. Accuracy: confirm info in other source, documentation provided.
5. Currency: recent or outdated.
6. Access: other sites link to it (search on link:[+ URL] in Google) and it links to other credible sites.
7. Agenda: why does the website/resource exist? To inform, persuade, sell? Bias does not necessarily discredit the source, but connections/agendas should be clear.

NEWS SOURCES ONLINE
Radio > National Public Radio http://www.npr.org, local stations
* Try http://news.[search engine name].com; it works with most.
Independent News Aggregators & Archives> Headline Spot http://www.headlinespot.com/,
...there are far too many news sources online to list them all; this is merely a sampling.

SPECIALIZED DATABASES & STATISTICS
· Census http://www.census.gov/
FedStats [http://fedstats/sites.usa.gov/] Links to topics; Statistical Reference Shelf; Press Releases and more.
· MEDLINEPlus (National Library of Medicine) [http://medlineplus.gov/]
· USA Gov Government Made Easy [www.usa.gov]

OPINION POLLS ONLINE Reveal trends in American public opinion.
· Gallup [www.gallup.com]
· Polling Report [www.pollingreport.com] Note “Issues” (energy, environment, gay marriage, etc.)
· World Public Opinion.org [http://www.worldpublicopinion.org/]

PERIODICALS (INDEXED IN OUR PROPRIETARY DATABASES)
Popular journals …cover news, current events, and general interest items; are written by free-lance writers or journalists in simple language, often without research or reference to other resources; for the general public. Ex. People Weekly, Sports Illustrated, Time.

Trade journals …cover industry, business, or specialized occupational information; are written by experts in the field in technical or field-appropriate language, often without research; for specialized audiences. Ex. Architectural Review, Designer/Builder.

Scholarly/peer reviewed/research journals …present original research that quantitatively or qualitatively uses the scientific method; are written by experts/scholars/academics in the discipline in field-appropriate language, with reference to other research; for an audience of scholars. Ex. American Economic Review, JAMA: Journal of the American Medical Association.

DATABASES Online access to 12,000+ full-text journal titles is available from our library homepage. Go to [http://www.hastings.edu/perkins-library/databases-alphabetical]. Each database functions differently, but you can apply similar search strategies:
· Always use the Advanced or Power Search option.
· Use Boolean Logic (OR, AND, NOT).
· Use bound phrases (quotation marks) to enclose terms that need to appear in exactly that same order and together (ex. “attention deficit hyperactivity disorder”)
· Limit your results by publication; by date; peer-reviewed, relevance, etc.
· Use subject suggestions (thesaurus) to learn the topic’s language and to narrow/broaden search.
· Follow references, cited works and sources to additional resources.
· Search in multiple databases.

EBSCOhost web - Recommended starting place for nearly any topic. Click on EBSCOhost, then check Academic Search Premier
* Click on hyperlinked title for abstract and to see other subject/topic terms.
* Each citation will tell you if/how you’ll have access to that article: we subscribe to this magazine, title not held locally, PDF or HTML Full Text.
OPPOSING VIEWPOINTS - Choose the “Browse Issues” tab to see a selection of possible topics. Provides references and points of view on each issue.

GLOBAL ISSUES IN CONTEXT – Can be browsed both by topic and geographically. Has a much more international focus but the same type of information as the “Opposing Viewpoints” database.

CQ RESEARCHER Government, Commerce, and Politics are main focus in a format similar to Opposing Viewpoints.

LEXIS-NEXIS ACADEMIC Legal, news and business sources; includes major newspapers and wire services. Here is how to access this library service:

1. Go to: www.hastings.edu/perkins-library
2. Click: Databases - Alphabetical
3. Click: Lexis Nexis Academic
4. You are ready to conduct a search.
5. Type in your Keywords
6. Click: Sources – generally “newspapers” will do
7. Click: Date – select “previous two years”
8. Click: Search
9. Articles will come up on the screen

ONLINE CATALOG We own 90,000+ physical books plus 150,000 eBooks, searchable via our Library Catalog link from library homepage; catalog will specify how we “own” the item (print book or eBook). Look for the “view now” button for eBook access from the catalog. Use reference books (located on the south side of the first floor) for fast facts, background information, and statistical information.

INTERLIBRARY LOAN For books or articles you find citations for but you cannot access the full text, we can borrow the item from another library. Forms are available on our library webpage and at the library. Call or email Cathy Bergin with questions: Alanna Armstrong o. 402.461.7701 | c. 402.744.0085 |aarmstrong@hastings.edu |

QUESTIONS? ASK YOUR FRIENDLY PERKINS LIBRARIANS (or coaches) which databases, print, and other resources would be best for your specific topic
PERSUASIVE – EXAMPLE SPEECH 1
Performance of this speech can be found here.

INTRODUCTION
Attention getting device: Once a month, Emma and Charles Davis make their “big” grocery-shopping trip in Atlanta, Georgia. It’s practically an all-day expedition for the elderly African-American couple: To travel the twelve miles from their apartment to the grocery store, it requires two bus transfers and a fifteen-minute trek between their front door and the bus stop. Atlanta Magazine March 13th, 2017 reveals Emma and Charles live in the third-worst food desert in the country, inhabited almost exclusively by people of color.

Introduction of topic/general purpose: A “food desert,” defined by the US Department of Agriculture 2017, is a populated area where a grocery store is not directly accessible. The term is an attempt to naturalize why some Americans lack access to healthy food. However, Hank Herrera President of the Center for Popular Research, Education & Policy in a September 5th, 2017 interview, puts it bluntly: “it is not natural or an accident to lack access to fresh food.”

Significance: The ACLU and the Food Trust Research Collective in 2017 report the truth is far bleaker: white communities are three times more likely to have access to a grocery store than black communities where food stores are virtually non-existent. Those that manage to keep their doors open stock few healthy foods, offer lower quality items, and price their items through the roof. An estimated 1 in 5 African-American households live in food deserts as compared to only 1 in 11 White households. Forget food desert; this is food apartheid - a deliberate system of segregations.

Specific purpose/thesis: We must recontextualize food deserts as a racialized problem. Lack of access to healthy food stunts the physical, mental and emotional potential of our nation’s most vulnerable communities. Make no mistake, continued apathy is racism in its most violent form.

Preview: Today we’ll explore the problems, causes, and solutions of food deserts as a racist affliction, since The Atlantic, December 27th, 2017 argues, “When Americans lack access to the most basic of human necessities, our system perpetuates historical inequality by [RESTRICTING] health and well-being to [only white] communities.”

Transition to Main Point 1: “[Produce] prices are higher here than at other grocery stores—just when everyone’s food stamps are getting cut.” said Charles.

Internal preview: His reality presents two problems: the food justice movement, and fast food companies target people of color.

MAIN POINT 1A (PROBLEM 1):
Our current conversations about food justice blatantly ignore the role of race. Research collective Civil Eats July 15th, 2017 argues, the growing food justice movement is successfully redefining democratic and community control of our food systems - for whites. In the 2018 book, Just Green Enough, San Diego State University professors found “Farmers’ markets are often insidious white spaces that perpetuate gentrification. What’s on your fork looks vastly different if you’re in a red-lined, over-policed community with struggling schools and low-wage jobs. Natasha Bowens, author of the 2015 book, The Color of Food articulates, “We have to remember that injustice does not live in silos. The food justice movement and movements like Black Lives Matter are fighting the same beast.” Dismantling racism isn’t extra work; It is the work.
MAIN POINT 1B (PROBLEM 2):
Second, fast food companies disproportionately target people of color. The *Washington Post* August 12th, 2014 explains, fast-food companies are 60 percent more likely to advertise to children in predominantly black neighborhoods than in white neighborhoods. And our tax money encourages it. The 2017 book *Supersize Urban America*, exposes the subsidization fast-food outlets in minority communities through Small Business Administration grants. The result? A November 2017 International Journal of Environmental Research and Public Health article describes food swamps, places that not only have few grocery stores, but are crammed with unhealthy food options instead, like corner stores and fast-food places. Food companies are intentionally exploiting the most vulnerable to turn a profit.

Transition to Main Point 2: The *Atlanta Black Star* October 27th, 2017 articulates, in Atlanta, thousands of people of color can’t get fresh food, and many are sick—even dying—as a result.

Internal Preview: There are two causes for this food based oppression: the privilege of health food, and modern segregation and gentrification.

MAIN POINT 2A (CAUSE 1):
Healthy food is for the white and the affluent. While people of color are left fighting for scraps. The *Washington Post* January 5th, 2017 highlights race and class are the two most significant predictors of ability to afford fresh produce. Understandably; healthy choices will always come second to the empty pang of hunger and, on a per-calorie basis, junk food is up to ten times cheaper. Meaning the minority diet is more likely to contain processed food loaded with fat, sugar and salt. *Johns Hopkins University* in a 2017 report found diet-related illnesses are among the top five killers for people of color in the United States. Racial oppression dissolves the spirit; food apartheid crumbles colored bodies from the inside.

MAIN POINT 2B (CAUSE 2):
Modern day segregation creates undesirable locations for supermarkets. Despite seemingly progressive laws, racial residential segregation is alive and well, according to *The Atlantic* August 3rd, 2017. Detroit, which is 83% African American and 6% Latino, has no major chain supermarkets. A September 2017 Feeding America report found, 92% of majority black-American counties fall into the top 10% of all counties with the highest rates of food deserts. *Washington Post* August 20th, 2017 furthers, grocery stores and retailers alike have fled to the suburbs to take advantage of the middle income and largely homogenous white market. People of color living, on average 10-15 miles further for fresh food, have fewer choices, and pay more for food than their white counterparts.

Transition to Main Point 3: Domenic Mares, a Colorado Springs resident, told local *KOAA 5* news November 1st, 2017, “[in the food desert just south of here I live in,] the low-income people of color struggle to survive day by day just because they don't have money to go to the grocery store 10 to 15 miles away.” Mares’ reality begs three deeply personal and accessible solutions.

SOLUTION 1:
Initially, local farmers markets must accept food stamps. In 2016, the USDA established SNAP-only point-of-sale systems to be used by local farmers markets. Through this program, food stamp benefits can be used to purchase locally grown food. Dr. Brian Elbel, professor at the NYU School of Medicine in a September 23, 2017 interview reveals, it has revolutionized access to fresh produce for people of color in poor neighborhoods. I have a resource packet with information to contact your local farmers market director, and grants to alleviate funding.

**SOLUTION 2:**
Second, lobby for corner stores to stock healthy foods. Virtually all food deserts have corner stores. After a 2017 survey revealed 94 percent of residents would purchase more fresh produce if it were available at convenience stores, the city of Minneapolis enacted the Corner Store initiative, requiring convenience stores to carry fresh fruit. Because of its incredible results, I have a script you can use to call your local city officials, bypassing federal bureaucracy to help your neighbors who are starving. Hurting. This resource packet contains a starter pack on lobbying and tips for volunteer recruitment.

**SOLUTION 3:**
Finally, we can build community awareness. Johns Hopkins Magazine August 2017 argues, often, minority individuals lack the knowledge on how to get food or how to prepare it. I have numerous resources on how to access healthy food, recipes included, you can disseminate in your local area. Place this information in public spaces like health clinics in your community. Additionally, I have seed packets you can bring to your community garden. Don’t have one? Here’s info on how to start one.

Pick up a packet after the round. With it, you are armed as an agent of inclusive food justice. Change begins by recognizing that lack of access to healthy food is a civil rights violation.

**CONCLUSION:**
*Review/tie back to AGD:* Food is life. Thousands across the country are in desperate need of what most take for granted. Today we recontextualized food deserts as racialized problem. We have an opportunity to fight another ugly face of structural racism, one fresh vegetable at a time.
PERSUASIVE - EXAMPLE SPEECH 2

INTRODUCTION

Attention Getting Device: Ryan never wanted to be famous. In fact, he just wanted to be a normal kid. But in 1983 the name Ryan White became synonymous with hope, courage and fear. After contracting HIV through a blood transfusion, Ryan became a symbol of a nation struggling to deal with a new and deadly epidemic.

Introduction of topic/general purpose: After losing his own battle, his life was memorialized with a federal funding program designed to distribute all federal AIDS money between the thousands of AIDS clinics which provide medical treatment, economic support, and counseling to the millions of men and women infected with HIV/AIDS. It is called the Ryan White Care program and it serves as our nations only program to distribute federal AIDS funds.

Specific purpose/thesis: Yet, despite all that this program could and should be, the Washington Monthly of April 2001 reveals that funds for the Ryan White Care program have been traced to a paper trail of dummy corporations, off-shore bank accounts, payments for luxury cars, jet skis, and even personal maids—all using 1.7 billion dollars of federal AIDS money. Considering that the Observer of June 03, 2001 states that AIDS has already claimed nearly half-a-million lives in the United States alone, this is obviously one bureaucratic dilemma we cannot afford to ignore.

Preview: In order to restore dignity to the Ryan White Care program, we must first, come to grips with the poor stewardship of the program, next, examine the causes that allow the failure to persist, so that finally we can regain sight of our nation’s objective and assure that Ryan did not die in vein.

BODY

Main point one: Problems

Transition: If the Ryan White Care program were just another AIDS charity, its failure wouldn’t be that significant.

Internal preview: But because it serves as our nation’s sole federal AIDS program to provide assistance to those in need, the inequitable distribution method and abuse of funds is devastating.

Internal preview: First, the Ryan White Care Program has been intrinsically flawed from its very conception because of the inequitable distribution method that is used to allocate federal AIDS funds.

Sub-point: When the Ryan White Care Program was conceived policy makers knew that somehow all of the federal aids money had to be divided up fairly between the thousands of federally supported AIDS clinics. Policy makers decided that the fairest way to divide up the money would be to use a method similar to the national census, which reflects the shift in demographics of our nation. However the Care Program doesn’t reflect the shifts in societal demographics. Thus this flawed method gives more money to cities that at one time had lots of AIDS patients and less money to cities that now actually have the most AIDS patients. The Houston Chronicle of March 01, 2001 explains because of this flawed method San Francisco will receive twice as much Ryan White money, than will Chicago even though Chicago now has more living AIDS patients than any other city. Basically, the U.S. taxpayer has been funding health care services for dead people.

Internal preview: Once federal funds actually reach the AIDS clinics the money is subject to further abuse before it ever reaches the public.
Sub-point: When Ryan White money is allocated to AIDS clinics these clinics administrators have the authority to decide how much of this money is actually applied to patient care. In San Francisco for example the previously cited Washington Monthly reveals that, AIDS Health Project decided against spending a portion of its $977,000 of Ryan White money desperately needed medications. Instead, they decide that flirting classes and bowling nights would be better ways of spend the money. Even worse, the Kansas City Star of October 05, 2001, explains that a county audit of the former Margaret k. Wright clinic in Dallas Texas revealed that shopping sprees to Neiman Marcus, home appliances, and psychic phone-line calls had all been billed to the Ryan white care program, causing patients like Terry Leone to suffer. The Bay Area Reporter of April 20, 2000 states that Terry, an AIDS patient suffering from chronic diarrhea, pleaded with AIDS clinics to give him a 98 cent diaper. The AIDS clinic, which is entirely funded by Ryan White money, denied Terry his diaper, because all appropriate paper work had not been filled out. Terry rode home on a bus soaked in his own excrement.

Main point two: Causes

Transition: Our nation has been shocked and horrified by the brutal reality of AIDS. Thus it seems unimaginable that our government would stand idly by while its only means of public support slowly deteriorates.

Internal preview: But because of lax oversight and bureaucratic fear—that is exactly what is happening.

Internal preview: According to the San Juan Star of October 05, 2001, the federal governments lax oversight has continued for years.

Sub-point: As Lawrence Poole, an HHS official responsible for monitoring federal funds distributed under the Ryan White care act, admitted under oath last year that his department continually paid millions of dollars to the San Juan AIDS Institute without ever receiving an accounting or financial report from them. In fact, since its inception the Ryan White Program has never had a formal system of monitoring allocated funds—allowing people like Joe O’Neil to continue the abuse. Joe O’Neil head of the HIV/AIDS Bureau at the health resources services administration, told a congressional sub committee last July that his department lacked the resources to adequately monitor and detect AIDS funding scandals. It is ironic that the Washington Post last year exposed an AIDS “conference” held in St. Thomas, Virgin Islands led by Joe O’neil, who, to make sure that no AIDS funding scandal was taking place, urged that all participants use their Ryan White funds to attend the Caribbean getaway. How thoughtful of Mr. O’Neil.

Internal preview: The second cause that has allowed these abuses to continue has been the bureaucratic fear that if these corrupt practices were brought to light that similar circumstance in other organizations would surface as well thus invoking congressional scrutiny much like what has happened with Enron.

Sub-point: In San Juan, AIDS activists tired of watching their friends and family members neglected by AIDS clinics, banded together and formed AIDS Patients for Sane Policies. These activist attempting to expose the abuse of Ryan White money in AIDS Clinics have been met with stony silence and even outright hostility, mostly from those who are supposed to be their strongest allies in the fight against AIDS. But when AIDS activists across our nation began citing the San Juan case as symptomatic of larger problems with federal AIDS funding, many Washington policy makers and other AIDS organizations simply dismissed it as an isolated
incident even worse Act up dot com in its April 2001 news letter quotes some policy makers as saying, is was just those “Corrupt Puerto Ricans”.

**Main point three: Solutions**

**Transition:** So what can we do? Realistically, we’re battling a federal problem that seems to be out of our reach. However, just as with any problem, there are solutions, we just have to convince ourselves that they are worth pursuing.

**Internal preview:** First federal representatives must fix the loopholes that have caused the Ryan White Care Act’s reputation to become tarnished.

**Sub-point:** Dr. Tom Coburn and Rep. Henry Waxman (have proposed legislation to reform the Ryan White care act. The reform incorporates accountability measure to prevent abuse, salary caps for AIDS foundation officials, and a random sampling of Ryan White care act programs to be audited annually. If passed in Congress, this legislation will remedy most of the problems but more legislation must demanded if we are to fix the faulty method of distribution. As members of the forensic community I don’t have to explain how to contact your representatives.

**Internal preview:** In the meantime, the best way we can put pressure on our representatives to reform all elements of the Ryan White Care program is through awareness.

**Sub-point:** Nearly every college campus has some form of an AIDS outreach program. Encourage them to inform their communities about the Ryan White Program, it’s failure, and its potential. I’ve taken the liberty of contacting the AIDS programs on my campus and here at Bradley University. To make your job easier, I’ve prepared this letter for you to send to the AIDS program on your campus. With an envelope and a stamp, you can raise awareness in your community and the art of persuasion can transform from words to actions.

**CONCLUSION**

**Signal the end:** Over the years, the Forensics community has uncovered many vital programs that are failing through negligence and corruption, but none can compare to the failure of the Ryan White care program which is supposed to be helping the millions of people who are dying from this epidemic we have come to know as AIDS.

**Review/tie-back to AGD:** After exposing the poor management of the Ryan White Care Program, and examining the causes that allow it to persist, we’ve learned how we can restore dignity and purpose. And that is something to care about.
COMMUNICATION ANALYSIS – EXAMPLE SPEECH

Performance of this speech can be found here.

INTRO

**Attention getting device:** Offering free food, a face-painting booth and a “protest sign-making station” – the cookout was sure to be a success. *The Guardian July 11th, 2017* details, 31-year-old, Max Neely faced a full day of activism ahead: Donald Trump was in Harrisburg, Pennsylvania marking his 100th day in office. While the liberal opposition was preparing, Neely’s group was cooking barbecue and handing out leftist pamphlets. Adjacent, hung a black banner: “Redneck Revolt: anti-racist, anti-capitalist”.

**Introduction of topic/general purpose:** Redneck Revolt, founded June 2016, is a “pro-worker, anti-racist organization” of political activists from poor rural white backgrounds striving to reclaim “redneck” as a positive pro-white cultural term. Dr. Zac Henson, Redneck Revolt California chapter leader, in a Skype interview Friday January 12th, 2018, articulated “We have to find a way to convince the white working class fighting racism is in their self interests. De-problematizing ‘redneck’ is the way in.” They go to white spaces, like gun shows, have started counter-protests armed with anti-racist ideologies and established partnerships with movements, like Black Lives Matter. *Mother Jones August 16th, 2017* reports, the group has tripled in the last 6 months, 45 vetted branches in 25 states are thriving and connected through a national network and website.

**Analysis justification/research question:** Considering Redneck Revolt’s unique allyship against racism and pro-white platform - usually associated with racism - the organization exists in a paradox worthy of investigation. Which begs the question, how can an organization promote pro-white and anti-racist ideologies? To answer, we turn to Jeb Middlebrook’s article, “The Ballot Box and Beyond: The (Im) Possibilities of White Antiracist Organizing,” published in the June 2010 *American Quarterly*.

**Preview:** We’ll explore Middlebrook’s model, apply it to Redneck Revolt, before finally discussing crucial implications. Max Neely offers the aforementioned Guardian, “[being a redneck is fine]...racism is not.”

**Transition to Main Point 1 (MODEL):** Middlebrook argues, whites don’t have successful models to organize against racism. So, he analyzed the Alliance of White Anti-Racists Everywhere - Los Angeles, which organized on the eve of the 2008 presidential election, a multiracial day of dialogue on race. AWARE focused on successful consciousness raising amongst whites, similar to Redneck Revolts efforts to bring anti-racist ideologies into white spaces.

**Internal preview:** He outlines three criteria for a white antiracist group to benefit people of color: affiliate autonomous organizing, transformative alliance, and a race inclusive platform.

**Tenet 1:** Initially, a group must engage in affiliate autonomous organizing. The development of racially separate but allied organizations needs to dedicate itself to supporting self-determination in communities of color, and white responsibility for ending white supremacy. The segregation fosters comfort and safety for the emotional experience of fighting systemic racism.

**Tenet 2:** Second, the group must start a transformative alliance to create mutual accountability
between white people and people of color for the ways privilege and oppression play out across various racialized communities. White people should step up in shared leadership with people of color, fostering partnerships built on mutual individual and organizational trust across race.

Tenet 3: Finally, white anti-racist platforms cannot stagnate around race. Middlebrook argues, any approach to ending white supremacy must be multifaceted in order to counter the layered nature of white supremacy itself. Community grassroots organizing must account for the intersections associated with race such as class and gender.

Transition to Main Point 2 (APPLICATION): “It’s easy to be calm when you’re a white man,” Neely said to Alternet August 17th, 2017. “I and other members recognize, white people listen more to white people.” With an understanding of Middlebrook’s model we can now apply it to Redneck Revolt.

Application 1: First, Redneck Revolt racially separates itself as an autonomous allied organization. Jamil Smith, in Redneck Revolt’s monthly national podcast September 2017 states, “the group serves as a viable alternative for people who might otherwise join the [“Alt-Right.”] Newsweek, December 27th, 2017 points out, the organization visits gun shows, state fairs, and NASCAR races where white supremacist organizations are known to look for new members. Counter-recruiting in white spaces, where people of color typically aren’t safe or welcome, is an effective educational tool to combat the underbelly of racism: the poor white working class. As a form of affiliate autonomous organizing, our first tenet is fulfilled.

Application 2: Second, Redneck Revolt has established transformative alliances with Black Lives Matter. Remarkably, The Independent Dec 25th, 2017 reports, Redneck Revolt has hosted potlucks with POC groups, protested black prison conditions alongside minorities, and was asked by local activists, to provide security around Justice Park, in the recent Charlottesville “Unite the Right” rally. Katherine Lugaro, an organizer from Harrisburg’s local iteration of Black Lives Matter states, “They are our security”. The intentional relationship established with groups like BLM allows white Redneck Revolts members to use their privilege to empower the agency of the people of color they are in an alliance with, fulfilling our second tenet.

Application 3: Finally, Redneck Revolt’s platform centers around issues outside of race. The Root, January 12th, 2017 quotes one Redneck Revolt member, “Economics is at the heart of racism. In recruitment, we prove the neo-Confederate bullshit is [not only] a broken ideology but detrimental to white economic prosperity.” Redneck Revolt is combating the myth white supremacy helps all white people. Capitalism is white supremacy; keeping the white ruling class in power and subjugating the lower class, regardless of race. The platform tries to mobilize poor white working class people around economics to fight racism to escape their class oppression, fulfilling our final tenet.

Transition to RQ & Main Point 3 (IMPLICATIONS): Let’s return to our research question: How can a homogenous organization promote pro-white and anti-racist ideologies? Redneck Revolt fights the toxicity of whiteness by re-framing pro-whiteness to include anti-racism. Because whiteness is the problem the group centers around whiteness. This group does not speak
for people of color but advocates with them by counter-recruiting and forming alliances. Personally, I don’t feel safe going to a gun show trying to convince white people to fight racism. Redneck Revolt’s platform rhetorically constructs racism as a contagion carried and spread by white people. Their recalibration of white agency presents two implications.

Implication 1: Redneck Revolt challenges us to discuss white supremacy as a class issue. Michelle Alexander in her 2010 book, *The New Jim Crow* pieces together, in the 1850s, white elites convinced poor whites PoC are a threat to their livelihood, giving them slave patrol positions to prevent any alliance. Max Neely affirms in *ProPublica* August 13th, 2017, “poor whites have been living in slums for centuries, used by the rich to attack our neighbors of color.” Redneck Revolts message rallies poor whites to fight the white supremacist foundation of capitalism, breaking the learned behavior of demonizing PoC. The rich need racism; Redneck Revolt hopes to start a revolution, uprooting class divisions as the source of social control.

Implication 2: Finally, Redneck Revolt performs solidarity instead of white altruism. Typically, white anti-racism exclusively starts and ends with verbal/performative acts against racism: like checking in at DAPL on Facebook. Sociologist Crystal Fleming in an October 23rd, 2017 *interview* articulates, in this formulation, racism is not a structure but an inherent quality within an individual. You’re not racist if you say/post you aren’t. Redneck Revolt combats the performance of anti-racism, white altruism, by recruiting against white supremacy. Producing white educational podcasts, providing security upon request are acts of solidarity, which *The Nation* February 5th, 2018 *further*, poignantly mobilizes poor White people to take action because of common interests. Redneck Revolt’s authentically anti-racist platform does not treat racism as a personal flaw but a system of power to fight entrenched white dominance.

CONCLUSION
Review: Today, we applied Jeb Middlebrook’s article to Redneck Revolt, debunking the possibility of the white anti-racist.

Tie back to AGD/sense of closure: Neely in the *Richmond Times Dispatch* August 17th, 2017 stated, “being a redneck and against racism are not mutually exclusive.”
INFORMATIVE – EXAMPLE SPEECH

ATTENTION GETTING DEVICE: Science Fiction, created by our favorite badass, Mary Shelley, widened our horizons of what was possible for humanity. After the reign of Frankenstein, authors like Aldous Huxley brought us the 1932 classic, a “Brave New World,” providing a vision of babies created and birthed without a female’s womb.

LINK TO TOPIC: We may be in Huxley’s dystopian vision for real.

INTRODUCTION OF TOPIC: Researchers at the Children’s Hospital of Philadelphia, led by Dr. Alan Flake, created the first artificial womb. Detailed in *Nature Communications Journal* on April 25, 2017, researchers grew lambs from 23-weeks old to full term in what they call a “bio bag.”

SPECIFIC PURPOSE/THESIS: This biological breakthrough could change the maternal medical field drastically and according to *The Guardian* May 1, 2017, “once fully functional, could serve women, male same sex couples, and trans individuals.”

PREVIEW: To understand this medical marvel, we will first look at the birth of the artificial womb, second, how it could grow into our society, and finally consider some overdue implications. *The New Statesman* May 5, 2017 proclaims: “Farewell, sexual servitude. So long, reproductive exploitation. We’ve got machines that can do all that for you.”

TRANSITION 1: As *Popular Science* April 26, 2017 puts it simply, “this artificial womb is futuristic as hell.”

INTERNAL PREVIEW: To understand how science fiction became scientific reality, let’s first look at the history of the artificial womb and second, how it works.

MAIN POINT 1: (SUB A) EXPLANATION OF HISTORY

INTERNAL PREVIEW: First, before Huxley, author J.B.S. Haldane in his 1924 essay “Science and The Future,” coined the term “ectogenesis,” defined as a baby grown in an artificial uterus.

SUB-POINT: Fast forward to the 90s and scientists in Tokyo developed an artificial womb for goat fetuses. However, according to *the New York Times* on September 29, 1996, they ran into circulatory failure due to using outside pumps failing to push the blood around the system and the project was cut. It wasn’t until this past spring, when the previously cited *Nature Communications Journal* mentions they completed the job by using compact tubes that would require the lamb to use its own heart to push the blood through the system, creating the first ever working, usable artificial womb.

MAIN POINT 2: (SUB B) EXPLANATION OF SCIENCE
INTERNAL PREVIEW: Second, how it works. *The Economist* April 27, 2017, explains the artificial womb looks a lot like a high-tech jiffy popcorn bag that grows, giving a whole new meaning to the cliche she’s about to pop.

**SUB-POINT:** The aforementioned *Nature Communications Journal* explains that the fetus, after being removed from the mother at 23 weeks, is placed inside the bio-bag, filled with a fluid similar to the fluid in a real womb. The bag is sealed and features water-tight spots for the cannulas which carry blood away to be recharged. The cannulas connect to the umbilical cord, where the lamb then lives for 4 weeks before it is moved to ventilators. Since they were able to grow the lambs to full term using this system, Dr. Flake explains to the *Tampa Bay Times* May 11, 2017, they plan to start human trials in the next 3 to 5 years, replacing incubators and surrogacy with a popcorn sized bag.

**TRANSITION 2:** Huxley so eloquently waxes, “With a faint hum and rattle, the newly-unbottled babes uttered their first yell of horror and amazement.”

**INTERNAL PREVIEW:** As fictional mad science becomes reality, let’s take a look at what the artificial womb could grow into today, for current biotechnology and for the future of the medical field.

**MAIN POINT 2: (SUB A) APPLICATION TO BIOTECHNOLOGY**

**INTERNAL PREVIEW:** Initially, the artificial womb has accelerated biotechnology innovation.

**SUB-POINT:** For the first time this past summer, scientists, led by Janet Rossant, senior scientist at Toronto's Hospital for Sick Children, managed to grow an embryo to 14 days old inside a petri dish, according to *Nature Journal* May 4, 2017. Rossant was hopeful the embryo could grow older, but unfortunately, US research laws restrict vitro embryo research after 14 days, so the embryo was terminated. However, private companies and other nations are not held to the same laws essentially, allowing us to expediently advance further with genetic editing technology and more. As other biotechnology “miracles” are developed, the artificial womb clears the path for a new unfamiliar technological landscape.

**MAIN POINT 2: (SUB B) APPLICATION TO MATERNAL MEDICAL CARE**

**INTERNAL PREVIEW:** Next, as to the future of the medical field, Dr. Flake explains to the previously cited *Inquirer* that their goal is to create technology that would allow for a safe transition from the womb to the outside world for premature infants.

**SUB-POINT:** While the exact cost of the bio-bag is unclear, *The Atlantic* April 25, 2017 estimates the artificial womb would reduce the $43 billion premature infant deaths cost the U.S. each year. Reduced through transferring the child from a real womb, to the bio-bag. Once human infant testing is done, the artificial womb has the ability to move almost immediately into common practice. Dr. Matt Kemp, from the Western-Australia Artificial Womb project, explains
to Science Newsline August 17, 2017, “thanks to them, we now have a clear path from the laboratory into clinical use.”

TRANSITION 3: Huxley condemned the reality of artificial wombs as a sign of dystopia, INTERNAL PREVIEW: leading us to consider two critical implications: the abortion debate and detrimental technology.

MAIN POINT 3: (SUB A) ABORTION IMPLICATION
INTERNAL PREVIEW: Initially, with abortion alternatives increasingly available, we are called to reconceptualize abortion. The aforementioned Atlantic contends the artificial womb presents itself as an alternative to abortion, since women could transfer the child at 23 weeks.
SUB-POINT: The 2018 Guttmacher Institute, center for population research, explains just over 1% of abortion procedures happen after 21 weeks; this technology could remove the controversial arguments surrounding late term abortions all together and make them irrelevant. Bioethicist Dena Davis of Lehigh University told NPR April 25, 2017, “Up to now, we’ve been either born or not born. This would be halfway born...” where women contemplating their choice would decide to either have an early term abortion or transfer the child and calls legislation to question the possibility of ectogenesis, challenging the clear lines between born or not born. Essentially, the artificial womb complicates the binary of birth, leaving us to come up with an entirely new vocabulary.

MAIN POINT 3: (SUB B) TECHNOLOGICAL ETHICS IMPLICATION
INTERNAL PREVIEW: Next, the biobag has potentially life-saving intentions, but the lack of connection needed might have consequences for the children born using the technology.
SUB-POINT: The Atlantic September 25, 2017, explains, there’s a lot of complex elements that go into a child during gestation, especially with the female providing environmental interaction. Without this, Researchers at the University of Edinburgh Medical Centre in January of 2018 found births with technological intervention, have higher rates of asthma, obesity, and diabetes. We are moving into an era where most of gestation could happen outside of a parent. These lives are undoubtedly still valuable, however, the effects on the child of industrializing birth, from a lack of connection to the actual mother, are harrowing and immediate. Leaving us to question: is it ethical to expand humanity beyond the womb?

OVERVIEW: After looking into the history and science behind the artificial womb, what it would look like in our daily lives, and some implications, it’s clear the futuristic dystopia of babies grown in bags could very well be our tomorrow.
LINK TO INTRO: As the previously cited Guardian expounds, “a fully functional artificial womb will undoubtedly present new ethical dilemmas, including some we may not be ready to negotiate.”
Nonetheless, by understanding the artificial womb, the negotiations will turn us into a new, entirely brave world.
AFTER DINNER – EXAMPLE SPEECH
Performance of this speech can be found [here].

Attention Getting Device: 2016 was the year! We voted a cheeto into office. Netflix attempted to revive the Full House franchise and the year we continued to value a woman’s appearance over her accomplishments. Woo! In early September, Alicia Keys walked the red carpet with a bare (insert possible bear joke) face, advocating women should not be forced to wear makeup. Pretty simple huh? Wrong. Dozens of articles critical of Keys were written by women and mansplained by men, including a Guardian article of October 10, 2016, saying Keys is not makeup free because she uses a brow definer and a serum. Riveting, Guardian--so worth missing the mass genocide occurring in Syria.

General purpose/introduction of topic: Keys’ embodied performance reveals a conundrum: makeup is correlated with classism, racism and sexism. A 2016 national study by Dr. Wong and Dr. Penner, exposes how “makeup account[s] for nearly all of the salary differences for women.” Makeup is a tool of oppression--AND NOTHING SAYS ADS LIKE OPPRESSION.

Specific purpose/thesis: Seriously, this is not a speech advocating a makeup ban but rather an attempt at uncovering how this industry has facilitated a hidden market of racial and economic subjugation for women and men and how we can, as members of this market, create a more inclusive space.

Preview: So today, let’s swatch the causes of makeup’s monopoly of our culture, second, brush up on the harms of this oppressive industry before, finally lashing out some tangible solutions.

MAIN POINT 1 (CAUSES)
Transition to causes: As Alicia would say, “...I keep on fallin'...in and out...of love, with you,” makeup because you are highly problematic.

Internal preview: ...which brings us to the causes of why I have to wear a shit ton of concealer to this tournament or someone will think I have the plague lies within our history and physiology.

Cause 1: First, let’s buff up on the racist history of makeup.

Supporting material: The Personal Product Council copyright 2016, believes makeup can be traced to 4000 BCE in Egypt as wealthy women applied a mixture of copper minerals to their faces for color and definition. Then white people ruined everything. Drs. Jain and Chaudhri’s article, “History of Cosmetics,” explains that during the middle ages, lower and middle-class patrons worked all day in fields, making their skin darker; richer counterparts had the luxury of staying inside, leaving their skin fair. Whiteness became a symbol of affluence. Shocker. So, to fit in, lower class women would wear white face powder to mimic the look of wealth. Today, we just call it cocaine. (pull out baggie) We gotta get through AFA somehow. We were
whitewashing society long before Texas got ahold of textbooks. Since then makeup has been used as a means of segregation between the “have” and the “have-nots.”

**Cause 2:** Second, we paint ourselves in chemical goop because of our psychological response to symmetrical faces. Dr. Feng of Stanford University in his groundbreaking 2002 study found, “symmetric individuals have a higher mate-value; Thus, beauty is indicative of more robust genes (WHICH MAKES YOU LOOK GOOD, IN JEANS) or improves the likelihood that your offspring will survive.” Our brains subconsciously search for symmetrical faces in a crowd. Searching for a more credible source, *Bustle of April 6, 2016,* notes “makeup is a miracle when it comes to creating the illusion of symmetry.” Regardless, our eyebrows will always be sisters, never twins. In an attempt to create even skin tone, defined cheekbones, and perfect winged eyeliner, we end up looking like a raccoon on crack. Oddly, our primitive mental hardwiring likes that sorta thing–kinda like old white men like telling me what I can do with my pussy(pet cat)...Ya nasty. So, in case you are like 99% of the population and don’t have a symmetrical face, makeup’s got your back or your face or low self esteem.

**MAIN POINT 2 (HARMS)**

**Transition to harms:** Alicia crooned, “Sometimes I love ya, Sometimes you make me blue.” Like that time we all thought Wet n Wild blue eyeshadow was a goooood idea

**Internal preview:** which brings us to our harms: heteronormative rhetoric and racism.

**Harm 1:** Gendered and heteronormative slogans...

**Supporting material:** ...like “Maybe she’s born with it, maybe it’s Maybelline” or a 2014 *Glamour magazine* headline: “Grab a Face Wipe—Men Might Actually Hate Your Man-Magnet Makeup” PUSHES an agenda that women should or should not wear makeup to appease their man. Well, jokes on you, because my man’s imaginary. Also, what the hell does Man-Magnet Makeup even mean and where can I buy it? So I can burn it with my goddamn bras. Further, this rhetoric tells men that makeup isn’t for them which is a damn shame because have you seen Neil Patrick Harris rock that eye liner? YAS QUEEN. But Kenzie what about progressive companies like Covergirl who hired the first male makeup spokesmodel? *CNN of October 11, 2016,* reported that Covergirl brought 17-year-old James Charles on as their new brand ambassador. Yay! Point for...no one because just like the people that voted for Trump, CoverGirl is still racist, bringing us to our second harm:

**Harm 2:** Makeup brands promote racist ads and product lines.

**Supporting material:** Teaming up with the Star Wars franchise, Covergirl released a series that asked “Will you be enticed by the dark side, or embrace the light side?” And Colour Pop released a line of contour sticks where the three darkest shades were labeled “Yikes, Dume and Typo" according to a *November 30, 2016, Cosmopolitan* article. I know, Cosmo...ss... but 1)
This is ADS and 2) *Cosmopolitan*, *Seventeen* Magazine, and *US Weekly* were the only sources reporting on this issue. Sources that are traditionally *only* marketed towards white women. Makeup brands are racist. But the only sources reporting on the issue are trash magazines, delegitimizing the issue making it the perfect avenue for racism to thrive.

**MAIN POINT 3 (SOLUTIONS):**

*Transition to solutions:* Alicia lamented, “Lovin' you darlin'...makes me...so confused.”

Answers are not obvious. I understand that solutions are intended to solve for your causes...but makeup cannot change the size of my ferret eyes, and we cannot change our physiology or history. No amount of concealer can hide our past, but there are solutions to combat this problematic industry.

**Solution 1:** First, what we say, changes the way we act in the world.

**Supporting material:** And because this activity is educational and judges tally sources, *American linguist Benjamin Lee Whorf reaffirms* this sentiment, stating, “Language is not simply a reporting device for experience but a defining framework for it.” Asking a woman if she is sick because she is not wearing makeup subconsciously reinforces harmful cultural norms. Chastising a man for wearing makeup is equally culpable. We all know millennials love them stickers, so I made “makeup is genderless” and “Lego of your ego, I don’t wear makeup for you!” Ask me for one and slap it on any free space on your laptop as a conversation starter. As a progressive group that aims to be inclusive, the forensics community is a perfect place for individuals to openly express themselves, makeup or not.

**Solution 2:** Second, we need to support makeup brands that support more than white people.

**Supporting material:** I have compiled a list of makeup companies that are owned by people of color, like Black Opal and IMAN cosmetics, or companies that are known for being inclusive with their products, such as Milani, Nars or MAC. I know, another handout, but take a picture of it so that next time you are out buying chemical goop, you have the list of these amazing companies on hand. And for the white people in the audience dreading about giving up your favorite, perfect match of covergirl foundation. You. Are. Part. Of. The. Problem. It’s not that hard, it’s about making a conscious choice to fight racism.

**CONCLUSION**

**Review:** So today, we’ve swatched the causes of makeup’s monopoly, brushed up on the harms of this oppressive industry before we lashed out some tangible solutions.

**Tie back to AGD:** After Hillary lost the election, I-cried-into-a-bowl-of-ice-cream-for-three-days-while-petting-my-pussy...it’s ok Clit-on. (pet cat) and she gave her concession speech makeup free; like Alicia Keys, dozens of articles were written about her choice, rather than the words she said. Just because make up companies and
reporters have “Fallin’” doesn’t mean we have to. It took me a while to master the winged liner but I promise with a little practice, we can all draw these wings and fly away from the patriarchy’s bullshit.
LIMITED PREPARATION
PURPOSE OF EXTEMPORANEOUS

- To have a versatile knowledge of current events
- To fine-tune your argumentation-building, quick-thinking, structure-making, and time-managing skills
- To teach you to put out a quality presentation in a limited amount of time
- To increase your professionalism
- To teach you claim-building through use of sources
- To help you think on your feet in “real-life” situations

Example of National Finalist Extemp Speeches:
https://docs.google.com/document/d/1gxTtJsLBhGtTw_G3pSHJIvycCLIJetNN8OJHn8i1O9k/edit?usp=sharing
QUESTIONS – What to take and why
Taken from Gwen Walz, Mankato West High School, MN.

Knowing how to select a topic can give you a distinct competitive advantage. Often judges look for the student who has chosen the topic that provides the most room for analysis. In addition to that criteria, here are some guidelines for choosing a topic.

**CHOOSE BASED ON**

1. What do you like?
2. What do you know?
3. What is in your file?
4. About what kind of topic do you like to speak?
   - **Fact**: Information based: Use Topical or Criteria Evaluation (we will go into greater detail on these terms later)
     Ex) Is the U.S. heading for another round of inflation?
   - **Value**: Emotional baggage: Use Pro-Con
     Ex) Is modern entertainment immoral?
   - **Explanation**: Use Cause/Effect or Problem/Solution
     Ex) Will mandatory air bags save lives?
   - **Policy**: Determine public action: Problem/Solution
     Ex) Should the U.S. adopt a long term health care plan?

5. If you select three questions you like, or three you dislike, choose the one that provides the most room for analysis

**AVOID**

1. Ambiguous questions
2. Questions so narrow in scope that there isn’t enough information to fill your speech
3. Topics with unfamiliar words, ideas or acronyms
4. Questions that require interpretation of the wording or meaning on your part
5. Questions which require controversial, moral judgments
6. Questions that call for knowledge you do not have and cannot find or memorize in 10 minutes
7. Questions that may offend your audience
8. Questions that you are emotionally passionate about (do not confuse with having strong views)
INTRODUCTIONS

The introduction is obviously the most important part of your speech because it immediately establishes your credibility and confidence. Think about it, when you listen to someone giving a speech on television, do you keep listening if they don’t grab your attention? Of course not, and your judges are the same way. Introductions need to be Energetic, Enticing and Easy to follow. The way you prepare your introduction will determine your success in the round.

We have already covered the components of an introduction, now we need to learn how to change an average introduction into an outstanding one.

ATTENTION GETTER

Some of the best ways to start an introduction are as follows: television shows, movies, popular figures, funny occurrences, analogies, books, plays etc. In other words, popular culture provides a fresh and entertaining way to start a speech. It’s pretty cool if you can tie *Ace Ventura Pet Detective* to the Independent counsel and make it work. Make effective attention getters by thinking outside of the box! Creativity goes a long way.

NOTES:
HIGHLIGHTS ON ANALYSIS

Organization and analysis in the body of your speech are so important to successful extemporaneous speeches. While I did not include all of Ross’ article, I think that he makes a few good points that I would like to paraphrase for you. If you want the full article, please contact me.

David Ross claims that Dr. James Benson argues that “chronological patterns of organization are ill-suited and ineffective for many extemp topics… Based upon my experience of the event and scores of judging critiques, there is little doubt in my mind that these stilted organizational patterns owe their popularity to coaches and judges. Not only do coaches often encourage simple “three-point” patterns in interest of logical progression and clarity, but judges frequently reward this practice by crediting high marks to extempers who “possessed organization—as in the presence of order indicated penetrating analysis of the topic. Unfortunately, the purpose of the event—careful analysis which creatively answers the question – has become obscured.

“The principle task for any extemper is answering the question… Based on Dr. Benson’s models for effective extemporaneous speech, I will seek to restructure basic patterns [to answer the question] to enhance persuasion. As Simons asserts, “the body of the speech should be organized for maximum psychological impact, rather than in terms of aesthetic symmetry or other aesthetic niceties.” This impact is possible through the following techniques.

“There are two dimensions… These are what I will term directness and immediacy. The term directness refers to the manner in which the question is answered: not a conclusionary statement which follows 6 minutes of analysis and discussion, but a proposed solution or perception stated boldly and clearly in the introduction with major points in the speech body serving as parts of a unified whole which answers the question. The term immediacy concerns my emphasis upon placing the answer to be supported at the beginning of the speech.

“The principle goal of directness is to garner attention… By answering the question directly, the set of psychological frame of mind held by the judge has been carefully positioned… There are two additional considerations in using a direct approach. One, the judge is asked for voluntary attention… In effect, the longer the speaker waits to answer the extemp question, the less chance the judge’s attention will be focused upon the answer… Two, there are severe time constraints in extemp.

“The second criterion is immediacy… immediacy relies upon creation of a need first and then filling that need to persuade the listener to a particular way of thinking… If answers to the extemp question are introduced at the beginning of the speech, the need is created for the evidence that must follow it… creating the need places a heavy burden upon the speaker to convincingly prove his or her assertion… Use of immediacy then, is best suited to the superior speaker and least suited to the unprepared.”

In summary, answer the question directly and immediately, and be prepared to support it!
PHILOSOPHY BEHIND UNIFIED ANALYSIS

As Ross mentioned previously, even now, judges and coaches have developed silly criteria as to what makes a good extemporaneous speech. However, those criteria are not often based on solid argumentation. That’s why I suggest using unified analysis. Unified analysis is an argumentative structure designed to unify the claims in a speech. The major keys to unified analysis are:

1. unifying the analysis around one central thesis or argument
2. making the analysis progressive
3. using arguments or reasons for main points rather than areas or categories (the only time categories work is when using some of the types of U.A. that are explained later)
4. being clear in the organization and ensuring that the main points are separate but unified in the point that they are proving

There are no real criteria for how many points one should use. Two is standard, but three works as well.

Unified analysis helps a speaker to keep up with the regular tasks of clear structure, while maintaining infallible argumentation.
UNIFIED ANALYSIS – EXTEMPORANEOUS

INTRODUCTION
● Attention Getter should be fresh and entertaining and link to your question
● Question
● Answer the question, take a stance(very important)
● Justification and background
● Preview of two main points (Points should be direct reasons for your answer to the question, or steps to take to solve the problem. They should not be example areas that do not directly answer the question.)
● Transition into first main point

BODY
1. Reason why your answer to the question is true (think my answer is “yes or no, because”) but it also serves as a thesis for a separate argument. It should be able to stand on its own as an argument without the rest of the speech.
   Internal preview of your two sub-points
   A. Sub-point (Claim) one is a reason why your main point is true, that in turn supports your answer to the question.
      1. Source to back the argument made in the sub-point
      2. source
   B. Sub-point two is a separate reason why your main point is true, that in turn also supports your answer to the question.
      1. source
      2. source
   Internal review of your two sub-points and the main point and then a transition into your second main point
2. Reason why your answer to the question is true, but it also serves as a thesis for a separate argument. It should be able to stand on its own (without point one) as an argument without the rest of the speech. However, this main point should be progressing from the first main point. In other words, it should not need the claims from point one, but it may make them stronger.
   Internal preview of your two sub-points
   A. Sub-point one is a reason why your main point is true, that in turn supports your answer to the question.
      1. source to back the argument made in the sub-point
      2. source
   B. Sub-point two is a separate reason why your main point is true, that in turn also supports your answer to the question.
      1. source
      2. source
   Internal review of your two sub-points and the main point & a transition into your conclusion

CONCLUSION
● Restate the question
● Restate your answer to the question
● Review your two main points
● Tie back to your attention getter
TYPES OF UNIFIED ANALYSIS
Taken from Dr. George Grice and L.D. Naegelin’s article: “The Organization of an Extemporaneous Speech” March 1990.

The body of an extemp speech can be divided in numerous ways, and you must choose one based on which answers the question best.

**TOPOICAL DIVISION**
This organizational strategy is the most basic strategy. It creates sub-topics or categories that encompass the larger topic.

Example: The U.S. vs. Russia: who’s number one in nuclear strength?
   Answer: Russia, this will be proven by comparing the following:
   1. Nuclear warheads
   2. Delivery vehicles
   3. Throw weight
   4. Megatonnage

Example: Is Japan now the world’s most powerful nation?
   Answer: No, because they are not the most powerful in the following:
   1. Economic strength
   2. Political influence
   3. Military security

Example: How should Congress balance the federal budget?
   Answer: Yes, because a balanced budget would prevent the following:
   1. Tax increases
   2. Social security cuts
   3. Defense cuts

**CRITERIA-EVALUATION DIVISION**
This is a variation of topical pattern that first establishes criteria to evaluate the topic and then evaluates and comes to a conclusion based on the criteria.

Example: Is Western Europe capable of providing its own defense?
   Answer: Yes, and to determine this, we will first establish the criteria for providing one’s own defense and then evaluate those criteria.
   1. Criteria
      A. Manpower
      B. Weaponry
      C. Political cohesion
   2. Evaluation
      A. Does W.E. have sufficient manpower?
      B. Does W.E. have sufficient weaponry?
      C. Does W.E. have sufficient political cohesion?
Example: How serious is the problem of urban decay?

Answer: Extremely serious, and to prove it we will establish the criteria for urban decay and then evaluate the current situation.

1. Criteria
   A. Unemployment rate
   B. Homelessness
   C. Poverty level
   D. Crime Rate

2. Evaluation
   A. How serious is the unemployment rate?
   B. How serious is urban homelessness?
   C. How serious is the poverty level?
   D. How serious is the crime rate?

**PROBLEM-SOLUTION (PROBLEM-CAUSE-SOLUTION) DIVISION**

This division sets up a problem and then presents a clear solution. Within the problem, **causes** should be addressed in order to find adequate solutions, or you can add a cause point in between the problems and solutions. Your solutions should directly solve for your problems.

Example: How can the federal government best meet the needs of the unemployed?

Answer: The federal government can best meet the needs of the unemployed by assessing the problems and matching the problems with adequate solutions.

1. Problems of the unemployed
   A. Inadequate income because they have no job
   B. Inadequate job skills because there is not available training

2. Solutions
   A. Offer income assistance and a federal jobs program
   B. Provide job training

**CAUSE-EFFECT (CAUSE-EFFECT-SOLUTION) DIVISION**

Utilize this division when the problem is clear, but the impacts need to be assessed. Assessing the impacts requires defining the causes. Solutions can then solve for the causes.

Example: What impacts will racial profiling have on America’s police force?

Answer: Racial profiling will have a severe impact, and to discover why, we will:

1. Cause
   A. Racist police officers
   B. Assumptions by police officers of guilt

2. Effects
   A. Police departments will need to do racial training
   B. Americans will begin backlashing against the force
NEED-PLAN-BENEFIT DIVISION
This division works well when the question asks the best way to handle a situation or what can be done to solve a particular problem.
Example: How should the U.S. government plan for the Social Security crisis?
   Answer: The federal government should assess the needs for social security, devise a viable plan, and promote the benefits.
   1. Need
      A. Baby boomers will be retiring soon
      B. A long term plan is not in place
   2. Plan
      A. Use a portion of the budget surplus
      B. Raise taxes
   3. Benefit
      A. No concern for the future
      B. No significant burden for the middle class

PRO-CON DIVISION
This approach presents both sides of an issue and then assesses the information in the conclusion or in a separate third point. It is useful when the question has two strong sides or when the question is controversial. It is only a persuasive approach when you assess the both sides of the information.
Example: What are the major effects of agricultural subsidies?
   1. Benefits (pro)
   2. Drawbacks (con)
Example: Should tighter controls be placed on political campaign funds?
   Answer: Yes, to assess this controversial issue, we should explore and evaluate both sides:
   1. Arguments for tighter controls (pro)
   2. Arguments against tighter controls (con)
   3. Assessment and stance on one side of the argument

CHRONOLOGICAL DIVISION
This approach follows a time sequence.
Example: How did Clinton change the American Presidency?
   Answer: He did not change it, and to show this we will examine the following:
   1. The Presidency before Clinton
   2. The Clinton Presidency
   3. The Presidency after Clinton
GEOGRAPHICAL DIVISION
This organizational pattern follows a spatial development.
Example: Can Republicans become the dominant national party?
   Answer: Yes, and to show this we will examine the most influential regions:
   1. The East
   2. The Midwest
   3. The South
   4. The West
Example: What area of the Middle East is most necessary to U.S. security?
   Answer: While three areas are necessary, Iraq is the most necessary, and to determine
   why, we will examine the following areas:
   1. Iran
   2. Israel
   3. Iraq

STATUS-SIGNIFICANCE DIVISION
This works well when the question asks who someone is or what they should be remembered for.
Obviously, this division is rarely used.
Example: Who is Janet Reno?
   1. Status
      A. Background
      B. Position
   2. Importance
      A. Influence
      B. Accomplishments

Remember, these are only a few suggestions and they should be used when the question calls for
a specific type of division. They should be used as a challenge. The most basic form of Unified
Analysis (2 general arguments) will almost always work, so when in doubt, use what you know.
However, these more creative formats can give you a distinct advantage. Be sure to use these
examples as a guideline when selecting a format to answer your questions.
SOURCES

It’s always best to use a wide variety of sources in your speeches. Remember that if you are doing an international question, international sources are a good choice, but for domestic questions, usually use domestic sources. For example, the South China Morning Post may be a great source for a question on Taiwan’s economy, but it may not be the best source for a question on U.S. health care. Sources are your best friend, so use them wisely.

The following are a list of good sources available free on the Internet:

DAILY
New York Times – www.nytimes.com; go to national, international
Washington Post – www.washingtonpost.com; go to print edition
Christian Science Monitor – www.csmonitor.com; go to today’s issue
The Financial Times – www.ft.com
International Herald Tribune – www.iht.com; go to front page, international
Irish Times – www.ireland.com; go to Ireland, world
Jerusalem Post – www.jpost.com; go to news
South China Morning Post – www.scmp.com; (password needed) go to China, Hong Kong, Asia, world, markets
The Hindu – www.the-hindu.com; go to national, international

WEEKLY
Asia Week – www.asiaweek.com; go to this week’s issue
Far Eastern Economic Review – www.feer.com; go to front page
Time – www.time.com
Newsweek – www.newsweek.com
The Economist – www.economist.com; go to current issue

OTHER LINKS
www.newslink.org – site of major national and international magazines and newspapers
www.pathfinder.com – site that links major U.S. periodicals
www.newsoftheweird.com – good for intros
TIME MANAGEMENT

IN PREP
I write these guidelines based on half-hour prep so when you encounter more prep time, you will be extra-prepared, and extra-impressive! Always bring a stopwatch to the prep room to make best use of your time.

| 0-5 minutes | Selecting a topic and gathering your sources |
| 5-10 | Deciding on an answer and the appropriate structure (see previous pages) |
| 10-15 | Adding your sub-points, claims & sources |
| 15-18 | Finishing final details, mainly your attention getter |
| 18-30 | Memorizing – run it a million times! |

These, of course, are guidelines, and you may take more or less time on different parts. However, if you stick close to this schedule, you will be consistent and effective.

IN THE SPEECH
When using a unified analysis speech, you can gauge how well you are managing your time by keeping a close eye on the judge’s time signals. The following chart offers guidelines for managing your time in extemp.

| 0-1 or 1½ minutes | Introduction (this is tough, but it is important to keep it short) |
| 1½ - 4 | First main point |
| 4 - 6½ | Second main point |
| 6½ - 7 | Conclusion |

| 0-1 or 1½ minutes | Introduction (this is tough, but it is important to keep it short) |
| 1½ - 3 | First main point |
| 3 - 4½ | Second main point |
| 4½ - 6 | Third main point |
| 6 - 7 | Conclusion (you can start this at 6½ if you need more time for analysis) |

These of course are guidelines, but they are effective!
ANSWERING THE QUESTION… and other key fundamentals

By following a few fundamentals in extemporaneous speaking, you can guarantee at least some success. Here’s what I suggest, take it for what it’s worth:

- **Answer the question.** Just answer it. I’m serious. You’d be surprised how many people don’t answer the question. It is rule number one for successful extempers.

- **Be organized.** Provide a logical and simple map for your audience, and follow it. Always remind them of where you’ve been and where you’re going.

- **Have fun.** No one likes to judge extemp. So make it fun. Tell jokes, use a catchy introduction, and smile. A nice smile goes a long way.

- **Always tie back to the question.** Every time you make a claim, be sure that you remind the audience how that claim supports your answer to the question.

- **Vary your sources.** Don’t use just *Time* or *Newsweek*. With the Internet, you can get so many sources. So use them in your speeches.

- **Practice.** Practice. Practice. It takes 45 minutes out of your day to practice and there is no excuse not to. The person who practices will fine-tune analysis, organization, and delivery skills. If you want to be the best, just do it!
FILING

Filing is probably the most important part of your job. If you don’t have files, you obviously can’t compete in extemp. In any filing system, you can highlight or underline key words in articles to make prep time more efficient. Be sure not to highlight too much information because it may lead to confusion. Efficiency is the name of the game. Thus, we use Evernote.

- Using only Google Chrome or Firefox search for evernote.com.
- Once at the website in the top right hand corner is a download button. Click on that to download the program to your laptop. Follow the on screen instructions.
- After the program has been downloaded to your laptop sign in to the program using the team’s credentials.
  1.) Username: hcextemp
  2.) Password: HCxtemp
- Extemp name tags will be made for the newcomers to track weekly filing requirements.
- After evernote has been successfully downloaded you will need to download the web clipper function. (NOTE: This is what you will use to do your filing.)
  - Go back to google and search for “evernote web clipper”
  - Click on the first link
  - Download the web clipper and follow the instructions to download it for whichever browser you use and whichever laptop you have
  - The icon for the web clipper should appear in the upper right corner of your browser next to the URL box
  - You’ll need to sign in again with the teams credentials in order to use this feature
- After this has been completed we will walk through how to file an article.
  - Going to one of your assigned sources click on an article. (Example: go to google news and click on the first headline)
  - Open the article in a new window.
  - Click on the web clipper icon
  - Make sure there is a green dot next to ‘Article’ and also make sure that the topic is in the area (Example: if the story is about Greece it goes under Europe)
  - Make sure it is tagged under YOUR NAME ONLY (to keep track of weekly filing assignments)
• Click the green save button and the article will be uploaded to evernote.
PURPOSE OF IMPROMPTU

● To fine-tune your argumentation-building, quick-thinking, structure-making, and time-managing skills

● To teach you to put out a quality presentation in an extremely limited amount of time

● To increase your “off-the-cuff” humor

● To teach you claim-building through use of examples from your own mind

● To help you think on your feet in “real-life” situations

Example of National Finalist Impromptu Speeches: https://www.youtube.com/playlist?list=PLcctJF2VOeZBHSG9358_X-EWEEBCCQZdK
INTERPRETING THE QUOTATION

- Read it twice so you get the right meaning
- Agree/Disagree or both
- Agree/Disagree: use unified analysis or syllogism
- Both: Use a criticism so you can draw implications
- Break the quotation into a simple meaning or theme
- Phrase the meaning as an argument or claim
- Don’t leave out part of the quotation
- Define the terms: why the language in the quotation = your interpretation
Philosopher Stephen Toulmin claims certain elements can be found in any wholly explicit argument.

Claim: the conclusion we seek to establish by our argument.

Grounds: the good reasons that establish the foundation of our claim.

Warrant: the justification of the move from the grounds to the claim (the glue that holds the claim to the grounds)

Backing: the additional evidence and reasoning to support the warrant

Modal qualifications: the degree of probability used to qualify the claim (ie. certainly, probably, etc.)

Rebuttal: the overcoming of opposing arguments or evidence (this is not extremely important in impromptu, but if the argument is controversial, simple rebuttals may be necessary)
THREE-POINT EXAMPLE

Three point example speeches are the most basic. However, once a person has a good understanding of basic argumentation, three-point example is a great place for the young speaker to begin.

INTRODUCTION

- Attention Getter should be fresh and entertaining and link to your quotation
- Quotation
- Agree or disagree with the quotation
- Interpret the quotation, state your thesis (very important)
- Preview of three examples
- Transition into first example

BODY

1. Example that shows why your thesis is true

2. Separate and very different example that shows why your thesis is true

3. Separate and also unique example that shows why your thesis is true

CONCLUSION

- Restate the quotation
- Restate your thesis
- Review your three examples
- Tie back to your attention getter

The drawbacks to using three-point example are as follows:

1. The speaker has the burden of proving one argument all the way through, instead of bringing in other arguments. In other words, if a judge disagrees with the speaker’s thesis, there are no other arguments to convince the audience.

2. It is very simplistic and will not usually fly at the big tournaments.

3. It is hard to be convincing through examples, arguments are always stronger.
UNIFIED ANALYSIS - IMPROMPTU

INTRODUCTION

● Attention Getter should be fresh and entertaining and link to your quotation
● Quotation
● Agree or disagree with the quotation
● Interpret the quotation, state your thesis (very important)
● Preview of two main points (Points should be direct reasons for why your thesis is true. They should not be example areas that do not argue for your interpretation.)
● Transition into first main point

BODY

1. Reason why your thesis is true (think “yes or no, because”) but it also serves as a thesis for a separate argument. It should be able to stand on its own as an argument without the rest of the speech.

   Internal preview of your two sub-points
   A. Sub-point one is an example to show why your main point is true (this can be a concrete example, but more advanced speakers often use a theory or philosophy in this sub-point and then apply it to the concrete example in sub-point B.)
   B. Sub-point two is a separate example to show why your main point is true.
   Internal review of your two sub-points and the main point and then a transition into your second main point

2. Reason why your thesis is true, but it also serves as a thesis for a separate argument. It should be able to stand on its own (without point one) as an argument without the rest of the speech. However, this main point should be progressing from the first main point. In other words, it should not need the claims from point one, but it may make them stronger.

   Internal preview of your two sub-points
   A. Sub-point one is an example to show why your main point is true.
   B. Sub-point two is a separate example to show why your main point is true.
   Internal review of your two sub-points and the main point and a transition into your conclusion

CONCLUSION

● Restate the quotation
● Restate your thesis
● Review your two main points
● Tie back to your attention getter
CRITICISM

Criticism is one of the most advanced formats for impromptu speaking. Only the highly trained speaker will be able to effectively execute this structure. Many theories exist on what goes into a criticism, but the following style should prevent speakers from repeating themselves or contradicting earlier statements. Criticism is best used when you agree with a quotation, but there may be a downside or a drawback to what it says.

INTRODUCTION

- Attention Getter should be fresh and entertaining and link to your quotation
- Quotation
- Agree or disagree with the quotation
- Interpret the quotation, state your thesis (very important)
- Preview of three main points (Points should be direct reasons for why your thesis is true. They should not be example areas that do not argue for your interpretation.)
- Transition into first main point

BODY

1. The first main point is a very broad reason for why the thesis is true, or a more detailed explanation for the thesis. This reason is exemplified through a theory, philosophy or idea, which can be applied to many situations. The theory should be something you know from class or experience.

2. The second main point is a narrow, more pragmatic argument that shows how the theory holds true by applying the theory to a concrete example. In other words, if the theory is talking about how lying is always bad, the second main point could claim that lying is bad because it gets you into trouble, and the example could be the movie “Liar, Liar.”

3. The third main point is the implications of what has been proven through the first two points, i.e. the moral or warning posed in the quotation. Ideally, use two examples to show what can happen if the message in the quotation is not approached cautiously.

CONCLUSION

- Restate the quotation
- Restate your thesis
- Review your two main points
- Tie back to your attention getter

So, what you have in a criticism is a thesis, the first main point explains this idea theoretically, then in the second point, the quotation is shown pragmatically, and the third point is the “but.” The third point is the part of the speech that teaches the audience a lesson. This format can be confusing, but it can be effective. The biggest mistake people make when using criticism is they end up doing a three-point example speech. However, the good ones, will win a national title.
SYLLOGISM
Taken from Austin J. Freeley’s *Argumentation and Debate, Critical Thinking for Reasoned Decision Making*, 7th ed. 1990.

Syllogisms, like criticisms are designed only for the highly trained speaker. Syllogisms are used typically when a quotation can easily be divided into two separate parts. For example, in the quotation, “birds of a feather flock together,” “birds of a feather” is the first part, and “flock together” is the second part. The object is to fill in the middle term, or the “why.” Why do birds of a feather flock together. One could set up the syllogism like this, birds of a feather have similar beliefs, and because they have similar beliefs, they flock together. The middle term is “similar beliefs.” This is most likely confusing, so the following should help to simplify the different types of syllogisms.

SYLLOGISM:
A systematic arrangement of arguments including:
1. A major premise, which is a proposition stating a generalization (A=B)
2. A minor premise, which is a proposition station a specific instance related to the generalization (C=A)
3. A conclusion (Therefore, C=B)

The Categorical Syllogism: the major premise uses unqualified words like *all, every, each* or *any*, directly or implied.

Tests:
- Must have three terms (A is middle term *(the term you create)*, B is major term, C is minor term)
- Every term must be used twice
- A term must be used only once in any premise
- The middle term must be used in at least one premise in an unqualified or universal sense *(all, every etc.)*
- A term may be distributed in the conclusion *only if* it has been distributed in the major or minor premise
- At least one of the premises must be affirmative
- If one premise is negative, the conclusion must be negative
- EX) Quotation: “People in stone houses should not throw glass.”
  Major premise: People who have their needs met (A) should not cause trouble (B)
  Minor premise: People in stone houses (castles) (C) should have their needs met (A)
  Conclusion: Therefore, people in stone houses (C) should not cause trouble (B)

The Disjunctive Syllogism: the major premise contains mutually exclusive alternatives like *either, or, neither, but, and although*, directly or implied.

Tests:
● The major premise must include all of the possible alternatives
● The alternatives must be mutually exclusive
● The minor premise must affirm or contradict one of the alternatives given in the major premise
● EX) Quotation: “When in doubt, go with your gut, or always wonder what might’ve been.”
   Major premise: When in doubt follow your instincts or be left wondering.
   Minor premise: Wondering doesn’t allow you to grow as a person.
   Conclusion: Therefore, you must follow your instincts.

The Conditional Syllogism: the major premise deals with hypothetical events, and contains an antecedent statement and a consequent statement like if, then.

Tests:
● The minor premise must affirm the antecedent or deny the consequent
● If the minor premise denies the antecedent or affirms the consequent, no valid conclusion can be drawn
● EX) Quotation: “If at first you don’t succeed, try, try again.”
   Major premise: If you don’t succeed at first, try again.
   Minor premise: You probably won’t succeed at first.
Conclusion: Therefore, you will need to try again.

I think by now you have mastered the introduction and conclusion, but you may still be wondering how to put the syllogism into speech format. It is based on personal preferences. First of all, the thesis of your speech is basically the quotation. You can redefine some of the terms, you may need to, but you want to take the quotation as literally as possible. Links are vital to keep your logic clear for the audience.

As for the body, it can be placed into two or three main points. If you put it into two main points the major premise and the minor premise are your two main points, and the conclusion is discussed in the conclusion of your speech because you are just reviewing how you proved the quotation true. However, some speakers may want to divide the speech into three main points, making the conclusion a separate point. This may work, but you may not have enough time to go into enough examples are detail, and your third point may end up being extremely repetitive because it should just be a clarification of the first and second points. I recommend two main points, and if you divide the speech that way, it will look like this:

1. Major premise, worded as a claim
   A. An example to show how the major premise is true.
   B. A separate example to show how the major premise is true.

2. Minor premise, worded as a claim
   A. An example to show how the minor premise is true.
   B. A separate example to show how the minor premise is true.

Conclusion: I know I said I won’t go over conclusions any more, but in the conclusion of the syllogism, you must begin by stating the “therefore.” You must remind the audience how you just proved the quotation true through the major and minor premises. After you spend time on this, you go into the conclusion as usual. Again, as you may have suspected, it is wise to leave a little extra time for the conclusion in the syllogism, so the ideas can be clear and unrushed.

As you may have noticed, the syllogism format ends up looking like unified analysis. It really is the same thing, in the end, it just is a much more advanced way of getting there. It’s impressive. Syllogisms aren’t always appropriate, but they are a good tool to have.
MENTAL LIBRARIES

Mental libraries help competitors to remember the examples that they collect over time. Mental libraries are not tools to “can” speeches, in fact, they often help prevent “canning” because they provide competitors with a place to keep so many examples. Not all speakers use them, but for people who have trouble remembering examples, mental libraries are an ideal aid. Mental libraries can be kept in any type of notebook. Here are some suggestions of categories to divide the library.

- Philosophy
- Communication theory
- Sociology/Psychology theory
- Historical – U.S.
- Historical – (Your expertise)
- Politics
- Literature
- Music
- Movies
- TV episodes
- Economics
- Sports figures
- Actors and actresses
- Unique occurrences

Be creative, but divide your mental library in a way that will best suit your needs.
WHERE TO FIND UNIQUE EXAMPLES

People find examples darn near anywhere. That’s what makes impromptu such a fun event. The following are places that competitors can look for cool examples:

- Books of facts, or how-tos
- News bites in the New York Times, etc., the back page of the Christian Science Monitor
- www.newsoftheweird.com
- Communication theory books
- www.biography.com
- Dictionary of Philosophy
- A&E Biographies
- Ripley’s Believe it or not
- Class (if you listen)
- Fables, myths, etc.
- Inventions (including accidental ones)
- Reader’s Digest
EFFECTIVE TIME MANAGEMENT

When using any format for a speech, you can gauge how well you are managing your time by keeping a close eye on the judge’s time signals. The following chart offers guidelines for managing your time in impromptu.

<table>
<thead>
<tr>
<th>Time (minutes)</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 - ½</td>
<td>Reading the quotation, thinking of a thesis</td>
</tr>
<tr>
<td>½ - 1 or 1 ½</td>
<td>Filling in your arguments, examples, and intro, and thinking through the logic</td>
</tr>
<tr>
<td>1 ½ - 2 or 2 ½</td>
<td>Introduction</td>
</tr>
<tr>
<td>2 ½ - 4 ½</td>
<td>First main point</td>
</tr>
<tr>
<td>4 ½ - 6 ½</td>
<td>Second main point</td>
</tr>
<tr>
<td>6 ½ - 7</td>
<td>Conclusion</td>
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</tr>
<tr>
<td>1 ½ - 2</td>
<td>Introduction</td>
</tr>
<tr>
<td>2 – 3 ½</td>
<td>First main point</td>
</tr>
<tr>
<td>3 ½ - 5</td>
<td>Second main point</td>
</tr>
<tr>
<td>5 – 6 ½</td>
<td>Third main point</td>
</tr>
<tr>
<td>6 ½ - 7</td>
<td>Conclusion</td>
</tr>
</tbody>
</table>

These of course are guidelines, but they are effective!
KEYS TO SUCCESSFUL IMPROMPTUS

● Humor

● Solid arguments

● Catchy introductions

● Link from language in the quotation to your interpretation

● Unique examples

● Balanced time management
Hastings College

Alma Mater

Dear friends again we sing,
In voice loud and strong.
To Hastings College echoing,
once more our glorious song.
To our white and crimson banner
To her spirit Proud and free.
To alma mater now we sing
in loving loyalty.
Hastings to thee!
(Go go, you Broncos!)
Warm Ups

Team Leader begins warmups by shouting: ARE YOU READY?
Team joins in with: I SAID ARE YOU READY?? LET'S GET READY TO RUMBLE

**ABCs** - *Excluding aiou going through and speaking the sound of each letter 7 times* (bah-bah bah bah-bah bah-bah, cah-cah cah cah-cah-cah-cah, etc)

**Shake Out**

ANNNDDD

1, 2, 3, 4, 5, 6, 7, 8 (right arm)
1, 2, 3, 4, 5, 6, 7, 8 (left arm)
1, 2, 3, 4, 5, 6, 7, 8 (right leg)
1, 2, 3, 4, 5, 6, 7, 8 (left leg)

1, 2, 3, 4 (right arm)
1, 2, 3, 4 (left arm)
1, 2, 3, 4 (right leg)
1, 2, 3, 4 (left leg)

1, 2 (right arm)
1, 2 (left arm)
1, 2 (right leg)
1, 2 (left leg)

1, (right arm)
1, (left arm)
1, (right leg)
1, (left leg)

1x Double Speed

**Tongue twisters** * (all x3 unless otherwise noted)

Unique New York
Red Leather, Yellow Leather
Good Blood, Bad Blood
Aluminum Linoleum
Iranian Uranium *(only x2)*
The Arsonist has oddly shaped feet
AT-TIC-CA

**Solemn Silence**

To sit in solemn silence in a dull, dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!
To sit in solemn silence in a dull, dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!
A dull, dark dock, a life-long lock,
A short, sharp shock, a big black block!
To sit in solemn silence in a pestilential prison,
And awaiting the sensation
From a cheap and chippy chopper on a big black block!

**Vowels** - A E I O U. It’s all about U… so know your Y! (x2)

**Big face** - *Respond by making corresponding facial expressions*
- Big Face, Little Face
- Big Face, Little Face
- Lion Face (Rawr)
- Lemon Face (Oooh)
- Lion Face (Rawr)
- Lemon Face (Oooh)
- Big Face, Bigger Face
- BIGGEST FACE.
- Face when….

**Flea fly**
*Leader (Team)*
- Flea (Flea)
- Flea fly (Flea Fly)
- Flea fly flo (Flea fly flo)
- Flea Fly flo flum (flea fly flo flum)
- Coom-a lata coom a lata coom-a lata vista (Coom-a lata coom a lata coom-a lata vista)
- Oh no no not the vista (Oh no, no not the vista)
- Eenie meenie oakameenie oowala wala meenie (Eenie meenie oakameenie oowala wala meenie)
- Shee bop bop she bop ba do bop (Shee bop bop she bop ba do bop)
- And… shake it out. Right arm up … Left arm up ... and…
- Flea (Flea)
- Flea fly (Flea Fly)
- Flea fly flo (Flea fly flo)
- Flea fly flo flum (flea fly flow flum)
- AHHHH Piaah (Ahhh Piaah!)
- oh no no not the piah (Oh no, no not the piah)
- Eenie meenie oakameenie oowala wala meenie (Eenie meenie oakameenie oowala wala meenie)
- Shebop bop she bop ba do bop (She bop bop she bop ba do bop)
- And shake it out. Left leg up… Right leg up and Harder, harder harder harder.
- Feel the tingle that will guide you through your round. These aren’t spirit fingers. THESE ARE SPIRIT FINGERS. And these are golden. And so are these.

**Shay Koola** - Repeat after leader
Shay Shay koo-la  
Shay Covista  
Sha-kilala  
Allah Calalah

Shay Shay koo-la  
Shay Covista  
Sha-kilala  
Allah Calalah  
Allah Calalah (Verse x2)

**Ride That Bronco**

Here we go, ride that bronco  
Ride around that big fat bronco  
Here we go, ride that bronco  
This is how we do it

Front to front to front, my baby  
Back to back to back, my baby  
Side to side to side, my baby  
This is how we do it.

Repeat 3x.

**Boom Chicka Boom**

I said a boom chick a boom (REPEAT)  
I said a boom chick a boom (REPEAT)  
I said a boom chick a rocka, chick a rocka, chick a boom (REPEAT)  
Uh huh (REPEAT)  
Oh yeah (REPEAT)  
One more time ______ style (repeat)

**Energy pace**

When I say Energy, you say pace.  
Energy (Pace), Energy (Pace)  
Next Person: When I say ____, you say ____

**Who's House is this? (call and repeat)**

Call: Who’s house is this?  
Response: Bronco’s house

(repeat as many times as wanted)

**Do it**
Do it, Do it, Do it, Do it,
Go Go
Do it, Do it, Do it, Do it,
Go Go
STOP
Now let the ________ Do it. (5x)

Do it, Do it, Do it, Do it,
Go Go
Do it, Do it, Do it, Do it,
Go Go
STOP
NOBODY ELSE CAN DO IT

**Campfire (gets progressively faster as you sing it)**
Let’s gather round the campfire and sing our campfire song, our C-A-M-P-F-I-R-E-S-O-N-G song and if you don’t think that we can sing it faster then your wrong but it’ll help if you just sing along…bum…bum bum…

**Hot in here**
- I said it’s hot in here
- There must be some forensics in the atmosphere
- It goes -- *(complex clapping)*

**Kittie’s and other Coaches send away**

**Sendoff - all together**
- Gooooo Bayside… That means they’re done
Key Terms & Ideas

Weekly Meetings

<table>
<thead>
<tr>
<th>Meeting</th>
<th>When</th>
<th>Where</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directors’ Meeting</td>
<td>Mondays 11:45am</td>
<td>Dr. Grace’s office</td>
</tr>
<tr>
<td>Team Meeting</td>
<td>Mondays 3:45pm</td>
<td>K213</td>
</tr>
<tr>
<td>Impromptu Meeting</td>
<td>TBD</td>
<td>TBD</td>
</tr>
<tr>
<td>Extemp Meeting</td>
<td>TBD</td>
<td>online</td>
</tr>
</tbody>
</table>

Roster & Entry Timeline

<table>
<thead>
<tr>
<th>When</th>
<th>What</th>
<th>Where/How</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mondays @ 3pm</td>
<td>Roster for the next weekend decided</td>
<td>Dr. Grace’s Office</td>
</tr>
<tr>
<td>Mondays @ 3:45pm</td>
<td>Weekend Entry Will Be Read</td>
<td>K213</td>
</tr>
<tr>
<td>Mondays @ 3:45pm</td>
<td>Trip Sheet (weekend info)</td>
<td>FB</td>
</tr>
</tbody>
</table>

Tournament Lingo

- **Break** – To advance to an elimination round (e.g. semi-finals, finals).
- **Qual** – Qualify. NOTE: Qualified events will not travel.
- **Leg** – A tournament placement that counts toward an AFA qualification.
- **The Hastings Strut** – No matter where the van is parked, we walk to the tournament site as a team. All HC students wait for everyone to exit the van(s) before walking, as a team, to the tournament site to locate a warm up room. Senior members will text coaches the warm up room location.
- **Team Tournament** – A fall tournament (usually Omaha/Halloween) in which we bring the entire team and our collection of events.
- **Pepsi Player** – An elected outstanding team member of the previous weekend.
- **Work Weekend** – Usually a Saturday morning & afternoon workshop to develop events.

Revisions to Events

- **Tweak** – A small textual/performance modification—usually a phrase or gesture.
- **Rewrite** – New wording for a particular passage/paragraph.
- **Revamp** – To completely replace a substantial amount of material (text/performance).
- **Leg Board** – A chart located in the PKD that displays all the accumulated legs to date.

Speech (Team) Disorders

- **Multiple Event Paralysis** – A condition usually stemming from working on too many events at once—and not really getting much accomplished.
- **Mom Coach Dad Coach** – A condition usually stemming from providing coaches with inconsistent information regarding events.
- **Peer Projection** – A condition usually stemming from one overly attempting to “fix” the work of others—instead of working on one’s own events.

**Team Traditions** - are mandatory or highly-recommended gatherings to celebrate distinct moments of the semester. Only the Director or may announce these traditions.

- **Spaghetti/Taco Night** – A team tradition. Usually after the first retreat for newcomers to
mingle with returners.

**Pumpkin Patch** – A team tradition. In October and located north of Grand Island.

**End of the Year Banquet** – A team tradition. Usually held at a nicer restaurant before/during honors week.

**Holiday/Christmas Party** – A team tradition. Usually held at the Director’s house during dead week. Bring a $10 or less item for White Elephant (a.k.a. Dirty Santa).

**Informal Social Events** may occur with team members throughout the year. These are not mandatory, nor directly related to the team. Students may announce invitation on the Facebook group but not constitute it as a team wide event.

*Acceptable:* “Some of us are thinking about seeing a movie on Friday night around 7pm. PM/text me if you’re interested.”

*Unacceptable:* “We are going to a movie on Friday. See you there!”

***Don’t Kill the Event!*** If you are unable to attend a team meeting or tradition, please contact the Director privately. If you are unable to attend an informal social or gathering, contact the coordinator privately. Do NOT respond regarding your absence in a comment.

**3 Deep (a.k.a 3 Strong)** – At least three qualification in each of the 11 events. Prelim points for nationals include the top three speakers for each event. Thus, 33 events across 11 events would maximize opportunities for prelim points.