

# NATIONAL CATHOLIC FORENSIC LEAGUE

## *Oral Interpretation of Literature Critique Sheet*

Code: \_\_\_\_\_ Name: \_\_\_\_\_ Round: \_\_\_\_\_ Room: \_\_\_\_\_ Rank: \_\_\_\_\_ out of \_\_\_\_\_

Title: \_\_\_\_\_ Author: \_\_\_\_\_

Judge's Code: \_\_\_\_\_ Name: \_\_\_\_\_ School/League: \_\_\_\_\_

### **Criteria For Judging:**

- The introduction should name the work and the author and give the audience all necessary background information as well as establish the mood of the work.
- In poetry there should be a unity to the program as a whole, made clear by the introduction and transitional material.
- The readers may use a persona and character voices, but they are not necessary.
- There should be a clear communication of the mood or idea of the work as a whole.
- The readers should demonstrate an awareness of the importance of imagery and sound devices by paying special attention to pause and change of pace.
- The readers should demonstrate an awareness of the selection's development and its build to a climax.
- Eye contact should be direct and comprehensive:
  - There should be eye contact during the introduction and transitions.
  - There should be sufficient familiarity with the script to provide opportunity for eye contact.
- Facial expression should be natural and appropriate and should aid communication.
- The readers should have vocal variety to facilitate and enhance communication by changing pitch, by changing pace or rate, by changing tone, and by pausing for dramatic effect or clarity.
- Fluency, articulation, enunciation, and vocal quality should enhance communication.
- The readers should select material appropriate to their abilities.

### **Rules of Procedure:**

1. A given round will feature either all poetry or all prose selections.
2. The selection should be from literature, either as a single piece, a cutting, or a series of short pieces united by theme or by author. Literature includes all forms of prose or poetry, fiction or non-fiction, except plays and oratorical compositions written to be delivered in real-life situations. The author's words as published in the literature may not be altered for this presentation with the exception that cutting is allowed. **The selection must be read from a manuscript. A reasonable balance of eye contact with the script and audience should be maintained. Speakers who fail to maintain the illusion of reading from the manuscript may not be ranked first.** No props of any kind are allowed. Any singing must be limited to a maximum of thirty (30) seconds total within the presentation.
3. The readers should allow the scene presented to be formed in the minds of the audience instead of trying to locate it on the platform or to put themselves in it. The readers should not exhibit themselves but the literature being read. They should present a unified scene or story to the hearer's imagination.
4. **Since this is to be a reading, the contestants must use a manuscript.** Platform movement should not occur. Movement of character(s) should not be represented. The action should be suggested rather than pantomimed. The readers should avoid overt activity. If used, gestures should be suitable to a reading, not to a stage performance.
5. Important consideration should be given to the quality of the selection.
6. Readers may not take lines belonging to one character in the script and apply them to a different character in the performance.
7. The reading should not exceed ten (10) minutes, including at most one minute of introduction and transitional material other than the author's words. Any overtime beyond the thirty-second grace period is excessive. Judges may not award first place to any reader speaking beyond the thirty-second grace period.

**USE THIS SIDE AND THE OTHER SIDE FOR SUBSTANTIVE COMMENTS.  
BE CERTAIN TO INCLUDE JUSTIFICATION FOR YOUR RANKING.**