

Judges Handbook

Irmo High School Speech & Debate

THANK YOU FOR COMING TO JUDGE FOR US. WE HOPE YOU HAVE AN ENJOYABLE AND INTERESTING DAY.

WHAT ARE THE VARIOUS EVENTS?

There are usually 12 events, although some of these events are subdivided. The 12 events can be logically broken into 3 separate categories: Interpretation, Public Speaking, and Debate. Events in each of the 3 categories have similar criteria for judging. The categories and events are:

INTERPRETATION EVENTS

Dramatic Interpretation	DI
Humorous Interpretation	HI
Duo Interpretation	DUO
Oral Interpretation (Prose Interp and Poetry Interp)	OI (PRO, POE)
Duet Acting	DUET

PUBLIC SPEAKING EVENTS

Original Oratory	OO
Extemporaneous Speaking (Foreign and Domestic divisions sometimes)	EXT
Impromptu Speaking	IMP

DEBATE EVENTS

Lincoln Douglas Debate (Novice and Varsity)	LD
Policy Debate (Novice and Varsity. Also called Cross X Debate)	CX
Public Forum Debate (or Ted Turner)	PF
Student Congress	CON

IMPORTANT REMINDERS

1. Remember that our purpose for being here is to enhance the education of each person who competes. This is more important than winning. All of these contests are for contestants' educational growth.
 - ? No one deserves a scathingly low score just as few deserve perfect scores (although some do!)
 - ? Please make helpful, detailed comments on the ballot
2. Please do not tell the contestants, "Gosh, I don't think I can judge this. What do I do?" They want to believe that you are the expert! Read the rules and then trust yourself to make a fair and thoughtful decision.
3. Do not fret over your decision. Many students are very good and, so it is left to the judge to make that one, subjective decision which will determine the winner of that round. You are a capable, fair, honest, noble critic; so don't agonize beyond the necessary difficulty of choosing.
6. For the sake of time, please do not give oral critiques. And do not reveal your decisions. Send your ballots promptly to the Tab Room.
7. Coaching should be done prior to and after tournaments. Please do not give your debate flow sheets to students during the tournament.
10. Please check that you have filled out all necessary information on your ballots. For example, many events require you to write a rank (or win/loss) and speaker points.

WHEN YOU ARRIVE AT THE TOURNAMENT SITE...

1. Check with your school's coach to let him know you are present. He may have registered you already or may ask you to go sign in at the judging table.
2. Attend the general assembly. Many judges skip this and miss a lot of pertinent information.
3. Attend the judges' meeting (usually held in the judges' lounge). The coach hosting the meet will meet with judges to go over judging responsibilities for the meet. It is very important that you attend this meeting.
4. The judge's lounge is your base location for the day. It is where you will be fed, usually, and where you should remain when you are not judging.
5. Each of the four rounds will usually be "posted" in or near the judges' lounge. These "postings" are sheets of paper that list the event, student codes in the round (codes, not names, are used), the room, and the judge. Check all the postings and see if your name is listed. If it is, write down the event, the student codes and the room number, and then, go to the judges' table and give them your name and the event you are listed to judge. They will give you your judging packet. You will return this material there when you complete your judging. Posting takes place four times during the day. Make sure you check for your name each time.
6. If you do not judge during a round, we suggest you observe other rounds and become familiar with judging them. Try to find a round with a coach or experienced judge that

is judging, and ask him if you might observe and ask questions at the end of the round. This is an excellent way to become proficient at judging many events. If you do observe, **please tell the tab room where you will be should they need you.**

7. Lunch is provided for judges and coaches free of charge, as are snacks throughout the day (Generally, more than we can eat!)
8. If you have a question during the day, the best place to get it answered is at the judges' table since rules and regulations vary from meet to meet.

WHEN YOU GET TO THE CLASSROOM...

1. Never walk into a round and tell the students that you have no idea what is going on or that this is your first time judging. Even if you have no idea what is going on and it is your first time, let those kids think that you are a polished professional. Let them believe they are performing for someone who really knows his/her stuff! When judging, as in real life, one is often called upon to "perform." If you keep this booklet with you, you will have enough information to play the role of an "expert" in a specific event even if it is your first time judging that event.
2. Have the contestant give you his/her name and code so you can verify that he/she is in fact supposed to be in your round. Many times students go to the wrong rooms. Double check for them and send word to the tab room when someone is missing.
3. Usually, you will have competitors in your round who are double-entered. These students' names are usually marked with a star by their code on the posting sheet. You need to let these students perform close to the start if possible, or wait for them to get to your round if they performed first in their other event.
4. It is necessary for you to write and take notes while a competitor is performing, but be certain to look at the competitors also. What you see in many events is just as important as what you hear. Try to watch and write simultaneously, the best you can. You are the most important person in the room, so you may ask them to wait for you to conclude notes before the next performance.
5. Feel free to keep order in your round. If anyone inside or outside the room is making it difficult for the performers to perform, do what is necessary to alleviate the situation.
6. If a competitor performs material or uses language within a presentation that you find highly objectionable, point that out to the competitor after the round is over. If serious enough you may want to report how objectionable you find the material to his/her coach and the host coach. Seldom, but sometimes, material is seriously offensive and the coach may not even know.
7. Even if the competitors ask you, do not give oral critiques during a round. It is your responsibility to get your ballots completed and returned to the judging table as quickly as possible. If you would like to give an oral critique let it wait until after you have turned your ballots in.
8. At times you may find yourself judging a round in which you know the contestant. If it is a son or daughter or a very close acquaintance, you need to report to the judges table so you can be moved, but if it is someone you don't know well and you feel you can be an objective judge, go ahead and judge the person.
9. It is O.K. to enjoy yourself! Being a judge does not mean you have to be solemn and serious. Enjoy yourself and encourage the contestants to enjoy themselves.
10. **AFTER A ROUND IS OVER, PLEASE, DO NOT REVEAL YOUR RANKINGS OR DECISION!**

JUDGING INTERPRETATION EVENTS

Please refer to the sample ballots that you were given. Some general reminders are:

- ? Write comments and notes, but also look at the competitors
- ? Don't let the ballot distract you from the performance— write brief comments as you watch, and then go back to write more detailed comments.
- ? After each performance, make a note of who is now ranked 1st, 2nd, and so on. This makes it easier to rank students at the end.

JUDGING ORAL INTERPRETATION (PROSE-POETRY)

Oral interpretation is made up of two different types of literature, prose (or stories) and poetry. At most meets, these two divisions are combined, but at some it is broken into two separate events, Prose Interpretation and Poetry Interpretation.

WHAT TO DO

1. Check the posting area
2. Write down codes of students in your round and note those with stars to their left as these are double entries. Note room.
3. Go to judges table to pick up ballots.
4. Go to room and find a desk with good sight and hearing positioned to front of room.
5. Have contestants write their codes, names, and title of selection on the board, and transfer this information to your individual judging sheets.
6. Check your list of competitors to those present. If you are missing one or two they may be double entries and will appear later. Start as soon as you can.
7. Introduce yourself and help put the contestants at ease. Tell them they will perform as much as possible in the order they were listed on the posting sheet.

WHAT TO LOOK FOR

- A. Is the student poised and professional as he moves to the front of the room, while he is up front, and as he returns to his seat?
- B. Is the selection appropriate for contest material? Is the level of maturity of the selection appropriate for the student? Is the material that which should be performed at a high school meet? If there is any profanity, it is minimal (hells and damns) and vital to the selection? Is this material really worth doing, or does the student need to look at a different selection? If so, suggest this kindly.
- C. Does the contestant open at the start or near the start with an attention-getting introduction that lists the name of the selection, the author, and enough information to set the mood and get you ready for what is to follow?
- D. Does the contestant show good interpretation skills? Is the combination of voice and body used in a way that sets the right atmosphere? Is there appropriate use of normal, quiet, and loud volume? Is there variety in his pacing? Does the contestant build the selection to a climax?
- E. Does the contestant show good presentation skills? Is he in control while performing? If he is interrupted or should lose his place or forget a line, does he lose composure or handle the situation with calm and logic? Does he use his face and gestures effectively? Is the delivery loud enough or too loud for the room? Are characters within the selection (if applicable) identifiable and effectively presented? Is the performer totally familiar with

the selection? This is a scripted event! If the contestant does not use his script and it is totally memorized, this should not count against him. Is the script handled effectively and not distracting? Does the contestant have good eye contact with you and the audience?

- F. **BALLOTS** – Write some while people are performing, but not so much that you can't watch the delivery techniques of the performer. You will have some time after contestants leave to write more. Fill in all your ballots with speaker points, rank, and all requested information. **PLEASE GIVE SOME WRITTEN COMMENTS TO YOUR CONTESTANTS!** They need comments so they can change or improve their selections for the next meet. After you have completed individual ballots, list the results on the provided overall rank sheet and return your packet to the judges table.
- G. That's it until your next round

JUDGING DRAMATIC AND HUMOROUS INTERPRETATION (& Children's Literature)

I am combining these events since they are essentially judged the same. The obvious difference is that one deals with humorous material and the other with dramatic.

1. Copy down student codes and room assignment from posting sheet after you've found your name. Go to judges' table and get your judging packet and proceed to your assigned room.
2. Have students write their codes, names, and titles of their selections on the board when they enter. You may have one or two late if they are double entered. These students are usually noted on your sheet with stars by their names.
3. Once everyone has signed in, you should start even if you are missing a student or two since he may be double entered.
4. Introduce yourself and help put the contestants at ease. Have them perform in the order they are listed on the posting sheet (except those that are double entered).

WHAT TO LOOK FOR

- A. Is the selection appropriate for student and situation? In these events especially, we find material that may be too mature for high school use. By this, I don't mean minor profanity (hells and damns) when necessary, but blatant swearing or description of sexual acts, etc. Unfortunately, it happens sometimes. Contestants may use monologues or selections with two or more characters in these events.
- B. The contestant in these events in the past has been limited to upper body movement only, but now we are allowing the student to use the total body and to lift feet, etc. **HOWEVER**, the student should not leave the position on the floor where he starts. So if he runs, he runs in place, etc., as opposed to walking around.
- C. Does the student present effective character(s)? This is the hard part of the event. Most selections you hear will feature two, or more, characters. When this is done, are those characters presented in such a way that they are clear, distinct, and identifiable to you?
- D. Does the contestant show good interpretation skills? Is the proper mood created via voice, movement, and vocal dynamics? Is there a variety in intensity of the selection? Please don't be one of the judges who always gives first place to the student that cries the most and screams the loudest. Look for variety and control in the emotional

presentation of these selections. Is there a variety in the rate of delivery? Are key words and phrases emphasized and brought out?

- E. Is an effective introduction presented at the start or near the start of the selection? Does it include the name of the selection, the author, and enough information to set the mood for what will follow?
- F. Does the contestant show good presentation skills? Does he move with poise and confidence to the front of the room, while he is performing, and while he returns to his seat? Is he in control while performing? If he is interrupted or should lose his place or forget a line, does he lose composure or handle the situation with calm and logic? Does he use his face and gestures effectively? If there is more than one character, is each distinct? Is the memorization 110%? THIS IS A MEMORIZED EVENT, NO SCRIPTS! (Children's Lit is **not** memorized– a script is required)
- G. Write some while people are performing, but not so much that you can't watch the delivery techniques of the performer. These students work hard on gestures, facial expression, etc. Finish filling out ballots at the close of the round. Thank your contestant for performing. Totally fill out your ballots, being sure to include speaker points, your name, and student code. Write placements on overall rank sheet and return your packet to the judges' table.
- H. NICE JOB!

JUDGING DUO INTERPRETATION

This is a fun and unusual event if you have not seen it before. Two people present a scene featuring two characters. The focus is NOT on each other, but out in front of them, called "off-stage focus." This will make more sense as you watch it. They may interact during introduction, e.g., they can talk to each other.

- 1. If you are listed to judge this event, write down the codes of the students and note starred, *, students (because they are double entries), and record the room you are assigned. Go to judging table and get your judging packet and move to your assigned room.
- 2. Find a comfortable location in the room where you can spread out a bit, and as the contestants enter the room, have them write their codes, their names, and the title of their selection on the board.
- 3. When all are there, begin. You may be missing the double entered students who will come later. Introduce yourself and set the students at ease. Let them know they will perform in the order they have been listed on the posting sheet. Have them clear enough room at the front of the room for the duos to fit comfortably.

WHAT TO LOOK FOR

- A. Is the selection appropriate for these students and this contest? Too mature, too infantile, etc.? Is subject matter and language appropriate? See notes earlier for language and content problems.
- B. Is there an effective introduction at or near the start of the selection? Does the introduction include the title, author, and enough information to set the mood for what is to follow?

- C. Does the duo use effective interpretation techniques? Is off-stage focus used at all times? Are characters believable and logically developed? Do the two use effective facial expression and gestures?
- D. Are presentation skills polished? Are both performers poised and polished from the time they leave their seats until the time they sit back down? Are cues picked up on time? Is there a variety in pacing and vocal dynamics? Are the characters believable and effective?
- E. This is a memorized event. There should be no scripts.
- F. Write some while people are performing, but not so much that you can't watch the delivery techniques of the performers. What you see in these duos is as important as what you hear. When all have finished, you can fill in the rest of your remarks, rank the duos, and complete the individual ballots. Then, transfer ranks, names, and speaker points to the overall rank sheet and return your packet to the judges' table.
- G. NICE JOB

JUDGING EXTEMPORANEOUS SPEAKING

This event starts 30 minutes after all other events start because students have 30 minutes to prepare. Contestants draw topics they will speak on. They are then given 30 minutes to prepare before they come see you. PLEASE NOTE: These students come to you one by one in ten-minute intervals. They will not come all at once.

1. If you are listed to judge this event, write down the codes of the students and note starred students " * " (because they are double entries), and record the room you are assigned. Go to judging table and get your judging packet and move to your assigned room.
2. Students will be sent in to you at ten-minute intervals. Invite them in when you see them. Introduce yourself and put them at ease. When they are ready to start, let them begin. YOU NEED TO TIME THEM. They should talk a minimum of 3 minutes (they don't always) and may go up to 7 minutes. Let them know where they are time-wise by holding up one finger, two, three, etc., to let them know how much time they have used. The best speaker may fall short time-wise. You must, then, use your judgment about rank.
3. Students may use one note card with up to 50 words written on it if they desire, but this is discouraged.

WHAT TO LOOK FOR

- A. Is there an introduction that catches your attention and clearly lets you know what the speaker will talk about?
- B. Is the language appropriate and well selected?
- C. Is the speaker organized or does he ramble on in an unorganized manner? Does he preview his main points? Are the main points laid out in a logical manner? Are there transitions placed between main points? Are the main points reviewed at the close of the speech and brought to a logical conclusion?
- D. Is the content supportive and meaningful? Are there varied sources of supportive information cited? Is information from reliable, noted sources? Does the speaker use emotional and/or logical appeal to persuade you?
- E. Is the contestant an effective speaker? Does the contestant look at you as he speaks? Is he poised and at ease? HE IS ALLOWED TO MOVE. Does he move with purpose, or just

wander? Is effective gesture used? Does the contestant speak loud enough, use various vocal dynamics?

- F. Fill in ballots partially while speakers present, but be sure to watch as much as you can. Finish filling in at the end of the round. Thank contestants when they finish and complete ballots. Make certain you rank and give speaker points. Transfer results to rank sheet and return your packet to the judges' table.
- G. NICE JOB!

JUDGING ORIGINAL ORATORY (& IMPROMPTU)

You will look for much the same things that you look for in Extemp, but all competitors will be in the room together. Original Oratory speeches must be memorized.

JUDGING STUDENT CONGRESS

Student Congress is a half-day event for judging. You will be judging for an entire session, which lasts several hours. Student Congress is a group of usually 20 students that carry out a congress session much like the U. S. Congress. The various congress contestants will stand up before the group and give sponsorship speeches, speeches in favor of and speeches against various pieces of legislation. It is your job to judge each speaker and to keep track of each speaker who has talked on a provided speaker sheet.

1. Usually, the tournament director or other tab room person will ask you to judge Congress. Sometimes you will be posted. When you are selected, go to the assigned Congress room.
2. In the Congress room you will usually be located in the back of the room. You will be provided with ballots and an overall sheet with all the congress participants' names on it. On this sheet you need to write the score you give each speaker as they speak. This sheet will later go to the tab room to determine the winners, so be accurate.
3. Sometimes they will ask judges to introduce themselves and to state their judging philosophy. Don't worry, just stand up and tell them you look for good organization and supportive evidence and quality public speaking skills. That will do nicely.
4. Congress judging is fast and furious. You award from 1 to 6 points for each speaker and write some comments and fill in the appropriate information. **SO YOU NEED TO BE QUICK!**
5. Congress contestants may ask you to make procedural decisions or to give advice. That is not your job. Tell them to ask the presiding officer or the parliamentarian, the other two people who run the show.
6. Prior to going to the front of the room to talk, the contestants should show you their placard with their name and code so you know who they are. They will forget to. Don't let them. You need that information.

WHAT TO LOOK FOR

1. This is much like extemp and oratory in judging. The speaker should have an introduction phase that captures attention and states his view.
2. Speakers should use language effectively and correctively.
3. Presentations should be arranged logically. Main points should be previewed, discussed, and reviewed. A conclusion should be reached.

4. The speech should contain good source material, varied source material and be approached in an original way. There should be a real appeal to the congress to agree with the speaker.
5. The delivery should be poised and confident. There should be good eye contact. You need to be able to hear the presenter and he should use good and varied vocal dynamics.
6. You have to write ballots as speakers speak or you will never keep up. Don't forget to give points from 1 (low) to 6 (high).
7. You keep this pace up for several hours. GOOD LUCK!
8. When you finish your session, take your completed ballots and overall sheet to the judges' table.
9. Almost forgot, you need to give a score to the presiding officer, too, on a provided form.

JUDGING PUBLIC FORUM DEBATE

Public Forum debate is meant to be a form of debate that lay people can easily appreciate. There will not be much jargon having to do with debate theory. But you should keep track of the arguments made and the responses given on a flow she et.

1. Students will toss a coin. The winner decides EITHER affirmative/negative OR first speaker/second speaker.
2. Speaking times are given on the ballot. In general, each speaker gives a 4 minute speech. After one affirmative and one negative speaker, there will be a 3 minute period of crossfire discussion.
3. As in the other speaking and debate events, students must demonstrate the following: understanding of the issues, original analysis, research, organization, effective delivery, clash with opponents' arguments, and effective crossfire.
4. Each side has a total of 2 minutes of prep time.
5. It might help to have someone else keep track of time for you.

JUDGING POLICY (CROSS EXAMINATION) DEBATE AND LINCOLN-DOUGLAS DEBATE

Contrary to popular myth, debate is not difficult to judge once you learn the basics and have an opportunity to do it once or twice. It basically comes down to listening to two sides of an issue and deciding which is more convincing based upon the evidence they have given you.

LINCOLN-DOUGLAS DEBATE

There is one speaker who takes the affirmative side of an issue (affirmative) and one who takes the negative side of the issue (negative). They present their case using the following time configurations. Sometimes you will have a timer, but most times you will need to keep time.

- The affirmative speaker has 6 minutes to make his opening speech
- The negative speaker has 3 minutes to cross-examine the affirmative speaker.
- The negative speaker has 7 minutes to make his opening speech.
- The affirmative speaker has 3 minutes to cross-examine the negative speaker.
- The affirmative speaker has 4 minutes to make a rebuttal/refutation speech.
- The negative speaker has 6 minutes to make a closing speech.

--The affirmative has 3 minutes to make a closing speech.

*Please note that both speakers have 3 minutes of preparation time during the debate that they may use. You need to keep track of this too and let them know how much of that time they have used each time they utilize it.

You should take a legal pad and a couple of pencils with you to take notes as you listen so you keep track of what has been said. In this way you can better evaluate how and why you make your decision. You may want to learn how to "flow" the debate – see the attached flow sheet.

POLICY DEBATE (also known as "Cross-X")

In Policy Debate there are two teams, both made up of two members. There is one topic the team works on all year long. One team represents the affirmative side of the topic, the other the negative side of the topic.

Again, you should take a legal pad and a couple of pencils with you to take notes as you listen so you can keep track of what has been said. In this way you can better evaluate how and why you made your decision. Again, you may want to learn how to "flow" the debate using a legal pad.

The times are as follows:

- 1st affirmative speaker has 8 minutes to make his opening speech.
- 1st negative speaker has 3 minutes to cross-examine the affirmative speaker.
- 1st negative speaker has 8 minutes to make his opening speech.
- Affirmative has 3 minutes to cross-examine.
- 2nd affirmative speaker has 8 minutes to continue, build, and support the affirmative case.
- Negative has 3 minutes to cross-examine.
- 2nd negative speaker has 8 minutes to continue, build, and support the negative case.
- Affirmative has 3 minutes to cross-examine.
- All four speakers then have 4 minutes each to make rebuttals, refutations, and closing statements in the same order they presented their 8-minute speeches.

Both the affirmative and negative teams have 5 minutes of preparation time they may utilize during the debate. You may or may not have a timer to keep track of all these times. If you do not, you are responsible for keeping track of all the above times.