



Super Conference 2023



Before We Get Started...



Attendance for CPE credit

Before We Get Started

Remember to register your attendance and complete session evaluations.

Session numbers are in the program.



bit.ly/ProsperSAC23



SHAWN DUTHIE

- Holliday High School (2001-Present)
- Multiple State Champions in Prose and Poetry
- shawn.duthie@hollidayisd.net

Introduction to Prose and Poetry

- A hopefully helpful guide to getting started in Prose and Poetry
- Jana Riggins, U.I.L. Speech Director
- M'Liss Hindman, U.I.L. Speech Consultant
- Area Mentors (veteran coaches/retired coaches)

Where Do I Get Started?

- The Oral Interpretation Page on the UIL Website.
 - <https://www.uiltexas.org/speech/oral-interp>
 - This will answer most of your questions and provide valuable resources to get started including:
 - An Introduction Video for Recruitment
 - Category Descriptions and Restrictions
 - Resource Websites
 - Documentation Section

UIL Prose and Poetry Handbook

- <https://www.uiltexas.org/speech/oral-interp/uil-prose-and-poetry-handbook>

Prose Category A

- **Category A: Recognizing Joy: Focusing on the Little Things**
- The goal of this category is to recognize joy in even the simplest things.

Prose Category A Restrictions

- (A) One to four selections of prose may be used.
- (B) If performing a single selection, the prose shall be published, printed material; internet material shall be prose published concurrently in hard copy.
- (C) If multiple selections are used, one prose selection may be unpublished.
- (D) Selections from plays, screenplays, movies, and monologues shall not be used.
- (E) Speeches shall not be used in this category.
- (F) No contestant shall use the same writer in more than one category in the contest.
- (G) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (H) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

Prose Category B

- **Category B: Inspiring Change: Striving for a Better Tomorrow**
- The goal of this category is to celebrate positive change over time. Students will explore developments that enhance our world.

Prose Category B Restrictions

- (A) Two to four selections of prose may be used.
- (B) All selections may be published, printed material, internet material or transcribed material but must be prose.
- (C) No contestant shall use the same author in more than one category in the contest.
- (D) Selections from plays, screenplays, movies, and monologues shall not be used.
- (E) Anonymous works shall not be used.
- (F) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (G) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

Poetry Category A

- **Category A: Recognizing Joy: Focusing on the Little Things**
- The goal of this category is to recognize joy in even the simplest of things.

Poetry Category A Restrictions

- (A) One to six poems may be used.
- (B) If performing a single selection, the poem shall be published, printed material; internet material shall be poetry published concurrently in hard copy.
- (C) If multiple poems are used, one poem may be unpublished.
- (D) Selections from plays or screenplays, movies, and monologues shall not be used.
- (E) Song lyrics published as music only and not as poetry may be used, but their use shall be limited to transitions between the poems.
- (F) No contestant shall use the same poet in more than one category in the contest.
- (G) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (H) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

Poetry Category B

- **Category B: Inspiring Change: Striving for a Better Tomorrow**
- The goal of this category is to celebrate positive change over time. Students will explore developments that enhance our world.

Poetry Category B Restrictions

- (A) Two to six poems may be used.
- (B) All literature may be published, printed material, internet material or transcribed material but must be poetry.
- (C) No contestant shall use the same poets in more than one category in the contest.
- (D) Selections from plays or screenplays, movies, and monologues shall not be used.
- (E) Song lyrics published as music only and not as poetry may be used, but their use shall be limited to transitions between the poems.
- (F) Anonymous works shall not be used.
- (G) No contestant shall use selections from the same literary work more than one year at UIL State Meet.
- (H) Selections shall be read in the English translation; however, incidental use of foreign language words and phrases in any selection may be used as in the original.

Researching for Pieces-Part 1

- Book Stores (Barnes & Noble, Books a Million, etc.)
- Used Book Stores (Half Price Books, Goodwill, Antique Stores)
- Local Community Library
- College and University Library
- High School Library
- Elementary School Library

Researching for Pieces-Part 2

- Garage Sales
- Book Fairs in the Elementary School
- English Department
- Middle School Reading Teachers

Researching for Pieces-Part 3

- Amazon
- Poetry Foundation (read ruling on UIL Speech Site)
- Other Online Sources

Considerations for Literature

- Does this literature work for my student?
- Is this literature published in hard copy or online only?
- Does this literature have literary merit?
- Is this literature appropriate for my student to perform?
- Does this literature have a story arc?
- Is this literature that has been over done?
- Does this literature meet the Category Descriptors?

What to Avoid.....

- Literature that might offend your audience.
- Literature that might offend your Parents.
- Literature that might offend your Administrators or Community.
- Literature that your students did in the past few years.
- Literature that your competitors did in the past few years.
- Overworked Topics.....Body Image and Anxiety to start.....

Copyright

- **Statement on UIL Website:** *“When using copyrighted material, each member school is responsible for obtaining permission from the publisher for their participant to use the material. UIL assumes no responsibilities for copyright permission to perform material.”*
- NFHS Copyright Resources
- <https://www.nfhs.org/articles/nfhs-copyright-resources/>

Community Standards

- Remember that each Community is unique.
- Follow what is acceptable for **YOUR** community:
 - Could my student perform this selection for their friends?
 - Could my student perform this selection for their parents?
 - Could my student perform this selection for the School Board?
 - Could my student perform this for my ENTIRE community?

Documentation Requirements

- If you are doing a single selection, it must be published in hard copy.
 - Acceptable Documentation includes:
 - The Original Published Source, a Photocopy of the copyright of the original source, Library of Congress cataloging information.
- If you are doing multiple selections, all selections must be published in hard copy with the exception that one may be unpublished .
- If you are doing a selection from a literary collection, the contestant shall supply the original source or a photocopy of the table of contents that designates the title of the book and proof the selection is included in that book, such as a photocopy of the first page of the selection.

Prose Category A Documentation Form

Student Name: David Stevens

UIL Conference (1-6): 1 UIL District (1-32): 6 Speaker #: _____

PROSE INTERPRETATION DOCUMENTATION FORM

Type this interactive form to assist in the documentation check process and in providing complete title/author information to judges. Type (do not handwrite), download, print and give a copy to your contest director and each judge on your panel at district, region and state.

****Attach proof the selection(s) is/are published, printed material only on the Contest Director's copy.**

Category A: This is Me

The goal of this category is to examine the performer's ancestry, origin, heritage, and/or dreams and aspirations. The contestant shall perform:

- A single prose selection/excerpt of prose/program of no more than 4 selections
- If using multiple literary works, one selection from an unpublished source is allowed
- Majority of performance must be published prose
- Fiction or non-fiction
- Co-authored & anonymous works allowed
- Selections from plays, screenplays, movies, monologues are prohibited
- Speeches are not allowed

PROSE - A

TITLE The Perfect Love Story AUTHOR Michael McClain

TITLE _____ AUTHOR _____

TITLE _____ AUTHOR _____

TITLE _____ AUTHOR _____

OPTIONAL Unpublished Work *only one is permissible, and only if multiple selections in a program are used

TITLE _____ AUTHOR _____

OPTIONAL Song lyrics used as transitions (list song titles)

TITLE(S) _____

*Author(s) used in this category shall not be used in Category B.

We, the coach(es), and competitor, confirm that administration has been made aware of student performance(s) and that these performances reflect(s) the moral standards of our community, are not in bad taste and reflect(s) our school standards in terms of subject matter, language, and use of gesture.

Contestant Signature _____ Date 5/1/21

Coach(es) Signature _____ Date 5/1/21

Coach Print name Barbara Inez McCain Cell Phone # 9181234567

THE BLUE BOOK

A FORENSICS ANTHOLOGY

Edited by Gregory T. Burns

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Inquiries should be addressed to the publisher.

Burns, Gregory et al.
The Blue Book: A Forensics Anthology

1. Humorous Interpretation
2. Dramatic Interpretation
3. Duo Interpretation
4. Poetry Interpretation
5. Prose Interpretation

ISBN 0-9779858-1-4



The Testing of Napoleon

By Gregory T. Burns



Getting Through the M's

By Celeste LeBeaux



The Perfect Love Story

By Michael McClain



The Witness

By Shannon Cartwright

By Michael McClain

The Perfect Love Story

NOTES

This short story is the perfect Prose Interpretation for a mature, male performer. The drama mask icons are simply visible to show the performer where to turn his pages in the manuscript. While this selection does include characters other than the narrator, David, avoid vocal stereotypes for Carol. A falsetto should not be used to perform Carol's dialogue. Simply soften your voice and make Carol appear as honest as possible. Remember, she is a real person. Feel free, however, to be creative while performing *Mr. Trog*. The performer might even want to give *Mr. Trog* an accent. While the use of an accent for *Mr. Trog* is simply a suggestion, his character should be a nice contrast to David and Carol. David should be portrayed with 100% honesty. Think of the charm possessed by male leads in romantic comedies, because the success of this selection will be determined by the likability of the performer.

I'll never forget the first time I saw her. It would be pretty hard to forget. Her hair caught fire.

I was sitting in this restaurant, Le Maison Blanc, eating this marvelous goose liver pate, and a couple of tables over there was this girl leaning forward towards the candle with her ear very close to it, as if she was listening to it. Suddenly, whoosh! Her hair caught fire. Instinctively I threw an entire pitcher of water at her, and the fire was out. She gasped and spurted a little.

"Are you okay?"

"*Whew! That really wakes you up! Was there ice in that?*"

I was staring at her hair, which was now fried and looked uneven.

"I think you're going to need to get it cut."

"*Oh, well, easy come, easy go.*"

So I walked her down to this very fashionable unisex hair cutterly,

Student Name: David Stevens

UIL Conference (1-6): 1 UIL District (1-32): 6 Speaker #: _____

PROSE INTERPRETATION DOCUMENTATION FORM

Type this interactive form to assist in the documentation check process and in providing complete title/author information to judges. Type (do not handwrite), download, print and give a copy to your contest director and each judge on your panel at district, region and state.

Category B: This Speaks to Me

The goal of this category is to select literature that speaks to the performer. This category is Reader's Choice.

- A single prose, an excerpt of a prose or program with maximum of 4 selections may be used
- Prose includes fiction, nonfiction, new sources, speeches, essays, letters and diaries*
- Published or Internet or transcribed material
- Co-authored literature allowed; anonymous works are prohibited
- Selections from plays, screenplays, movies, monologues are prohibited

TITLE	AUTHOR(S)	TYPE*
The Rotan Rotary Queen's Mistake	Cletus Arcbuckle	<input checked="" type="checkbox"/> 1
Fisher County Foibles	Skip Thompson	<input checked="" type="checkbox"/> 3
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>

Mark box with type:
#1 Published
#2 Internet
#3 transcribed

Author(s) used in this category shall not be used in Category A.

We, the coach(es), and competitor, confirm that administration has been made aware of student performance(s) and that these performances reflect(s) the moral standards of our community, are not in bad taste, and reflect(s) our school standards in terms of subject matter, language, and use of gesture.

Contestant Signature _____ Date 5/1/21

Coach(es) Signature _____ Date 5/1/21

Coach Print name Barbara Inez McCain Cell Phone # 9791234567

Student Name: Cathy Ann Shortner

UIL Conference (1-6): 6 UIL District (1-32): 3 Speaker #: _____

POETRY INTERPRETATION DOCUMENTATION FORM

Type this interactive form to assist in the documentation check process and in providing complete title/author information to judges. Type (do not handwrite), download, print and give a copy to your contest director and each judge on your panel at district, region and state.

****Attach proof poems are published, printed material only on the Contest Director's copy.**

Category A: This is Me

The goal of this category is to examine the performer's ancestry, origin, heritage and/or dreams and aspirations. The contestant shall perform:

- A single poem, excerpts of a poem or poems or literary program; maximum of 6 may be used
- If using multiple poems, one poem from an unpublished source is allowed
- Majority of performance must be published poetry
- Song lyrics may be used but only as transitions (unless published as poetry)
- Co-authored and anonymous literature are allowed

(list individual poem title, not title of book)

POETRY-A

TITLE Homeroom POET Kathi Appelt

TITLE Epitaphs for Those We Lost Too Soon: Seven Acrostics POET Kathi Appelt

TITLE _____ POET _____

TITLE _____ POET _____

TITLE _____ POET _____

TITLE _____ POET _____

OPTIONAL Unpublished Work *only one is permissible, and only if multiple selections in a program are used

TITLE Little Miss Pack A Sack Queen POET Connie McKee

OPTIONAL Song lyrics used as transitions (list song titles)

TITLE(S) _____

**Poet(s) used in this category shall not be used in Category B.*

We, the coach(es), and competitor, confirm that administration has been made aware of student performance(s) and that these performances reflect(s) the moral standards of our community, are not in bad taste, and reflect(s) our school standards in terms of subject matter, language, and use of gesture.

Contestant Signature _____ Date 5/1/21

Coach(es) Signature _____ Date 5/1/21

Coach Print name Barbara Inez McCain Cell Phone # 9791234567

Kathi
Appelt

POEMS
FROM
HOMEROOM

A WRITER'S PLACE TO START

Henry Holt and Company
New York

While most of the poems in this collection were written in the solitude of my studio, none were completed without the careful reading and commentary of several of my closest associates. For their honesty and openness, I'm indebted to Debbie Leland, Donna Cooner, Diane Linn, Deena Hardin, and Elizabeth Neeld. My mom, Pat Childress, and my sisters, B. J. Yewens and Patti Miller, made sure that I didn't forget to find some humor along the way. My sons, Jacob and Cooper, kept me grounded throughout. Stephen Shearer, a fellow poet, is a genius when it comes to inspiring kids to write—thank you for using my poetry in your classroom. My agent, Marilyn Marlow, always my guiding angel, provided constant encouragement, as did her associate, Elizabeth Harding, and her assistant, Brandon VanOver—also angels. To Kate Farrell, my editor, thank you for asking the hard questions and for making it feel easy at the same time. And finally, for my husband, Ken, I'm amazed by love.

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Summary: A collection of poems about the experiences of young people and a section with information about how each poem was written to enable readers to create their own original poems.

1. Teenagers—Poetry. 2. High school students—Poetry. 3. Young adult poetry, American. 4. Poetry—Authorship. [I. Teenagers—Poetry. 2. American poetry. 3. Poetry—Authorship.] I. Title.

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10 9 8 7 6 5 4 3 2 1

*To Cooper and Brian,
because you have a lot to say
and you say it so well
Love, K. A.*

Contents

Poetry Is the Home for All My Yearnings	ix
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PART ONE—HOMEROOM: THE POEMS

Homeroom	3
Lost in the Blues	4
The Tattoo Dragon	6
Good Job, Buddy	7
Revelations	14
In the Nurse's Office	15
What He Knew	16
Dreaming in Haiku	17
Homecoming	18
Elegies for Those We Lost Too Soon:	
Seven Acrostics	20
The Fat Girl	23
Cyberlove	25
Coach's Son	26
Cheers	27
The Research Paper: A Sestina	28
A Circle of Light: A Poem in Five Acts	30
Ms. Dove and Mr. Edgars	35
The Yearbook Photographer	36
Dumpling	37
Notes Passed Back and Forth / in U.S.	
History Class, / Seventh Period	39
The Driver's License	41
Apply Yourself!	43
What He Took with Him	44
The Science Fair	45
The Twirling Queen of Dogwood, Texas	46
Night Mares	53

PART TWO—STUDY HALL: WRITING WHAT WE LONG FOR

Homeroom	57
Lost in the Blues	59
The Tattoo Dragon	62
Good Job, Buddy	64
Revelations	66
In the Nurse's Office	68
What He Knew	71
Dreaming in Haiku	72
Homecoming	75
Elegies for Those We Lost Too Soon:	
Seven Acrostics	77
The Fat Girl	80
Cyberlove	82
Coach's Son	84
Cheers	86
The Research Paper: A Sestina	88
A Circle of Light: A Poem in Five Acts	90
Ms. Dove and Mr. Edgars	92
The Yearbook Photographer	94
Dumpling	96
Notes Passed Back and Forth / in U.S.	
History Class, / Seventh Period	98
The Driver's License	100
Apply Yourself!	102
What He Took with Him	104
The Science Fair	106
The Twirling Queen of Dogwood, Texas	108
Night Mares	110
Some Helpful Books on Writing Poetry	113

Homeroom

Poetry is the home for all my yearnings
each poem a separate room
where wandering words
find a cool bed, a bowl of soup

where names of trees and cities
and people I know who want to know
knock on doors, ring bells,
invite me in for coffee and a rhyme

where a loose tooth
and a caladium can meet
in the same stanza
share the same breath
split a doughnut on the sofa. . . .

Let me come home then, and
let me bring my lusting with me
and if you find a room
that fits, that pulls you
in and pushes you out
then call that a "homeroom"
hang your own pictures
on its invisible walls
(use juicy colors
that fill up your mouth like a sneeze—
crocodile green, periwinkle,
saffron)
carve your own desires
on its invincible hearth.

Make a poem
build a home.

Elegies for Those
We Lost Too Soon:
Seven Acrostics

ONE—LIGHT MY FIRE

Jinxed, maybe that's the way he saw
it from his bathtub in Paris where his
melted heart stopped beating. At last,
Mojo Risin' to the highest high of all—
or maybe he just wanted to join his old friend
Rimbaud for a line of poetry, a quiet
retreat from his demons, who
insisted he was theirs, the Electric
Shaman. "Oh faithful spirit," cried the blood on the
open road, "the Lizard King has
no need to worry now."

TWO—THE KING

Ear toward the radio, my grandmother
listened as your sultry
velvet voice filled her kitchen, waxed perfect.
I listened too, easily. What was it she
said? Something about a
particular love, old, unfamiliar,
remote but still,
even to this day,
simmering beneath the surface,
limning the edges of her face
every time they play your song,
yesterday, tomorrow, then, now.

Analysis of the Literature

- The Coach and Student should know the entire story or poem, not just the portion they will perform.
- Who is the narrator and why are they telling this story?
- Where and when does this take place?
- Where is the climax?
- What do all of these words mean?
- What is the Author's Intent?

Teasers

- You don't have to do a **TEASER!**
- Teasers should be short.
- Teasers should engage the audience and make us want to hear more.
- Teasers should not give away the end of the story.
- Teasers should be performed before the Introduction.

Introductions

- Shall include **ALL** Titles and Authors.
- Should **INFORM** the audience why this selection was chosen.
- Shall state if the program is **WOVEN**.
- Should pique the **INTEREST** of your audience.
- Shall be performed with the book **CLOSED**.
- Should be conversational in style.

Mechanics of the Performance-Part 1

- Black Book and Slicks <https://www.theblackbookdepot.com/>
- Memorized Introduction
- Owning the Room
- Page Turns
- Closure

Mechanics of the Performance-Part 2

- Voice and Diction
- Gestures
- Acting Versus Interpretation
- Audience Engagement
- Connection to the Manuscript

Mechanics of the Performance-Part 3

- Behavior Before The Round
- Behavior During The Round
- Behavior After The Round
- Ballot Review

Appropriate Attire

Sample traditional business attire for men

Traditionally patterned shirts and ties can be more brightly colored

Dark and subtly patterned suits

Relaxed but elegant shoes



Sample traditional business attire for women

Professional tops without a deep neckline

Suits can be more brightly colored

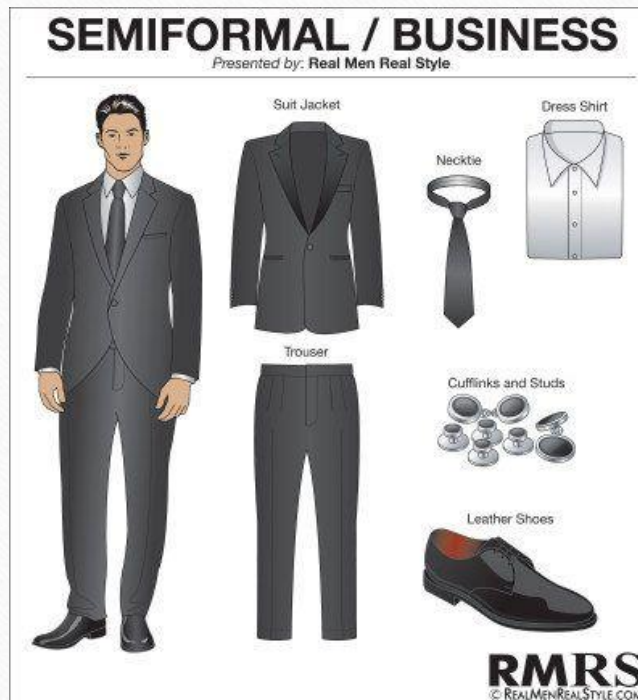
Tights

Closed-toe shoes

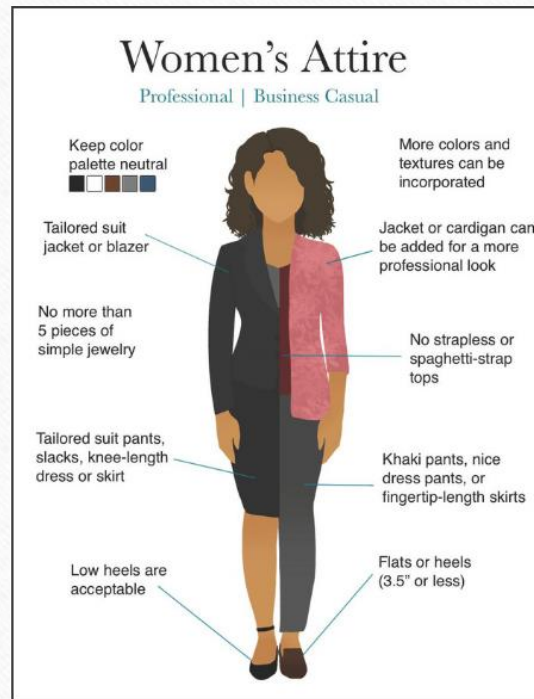


BUSINESS INSIDER

Attire-Men



Attire-Women



Performance

- Sunnyvale High School
- Coach Daniel Gambill

Question and Answer Time

- Capital Conference
- T.S.C.A.
- Super Conference