



Capital Conference 2024



BEFORE WE GET STARTED

Register your attendance.

Complete this form for each session you attend.

Session numbers
are in the program.

CAP
CON
2024



Rosters

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>

Significance of Oral Interpretation

- **Emotional Connection**

- When words are orally interpreted, they cease to be static symbols on a page and become living expressions that can evoke profound emotional responses. The tone, pace, and emphasis used by the interpreter add layers of emotion that resonate with listeners on a deeper level.

- **Enhanced Comprehension**

- Oral interpretation enhances the listener's understanding of complex themes and ideas. By hearing the text spoken with the appropriate intonations and pauses, listeners can better grasp the author's intended meaning.

- **Preserving Cultural Heritage**

- Oral interpretation plays a crucial role in preserving cultural heritage. Traditional stories, myths, and folklore have been passed down through generations via oral interpretation, ensuring their survival and relevance.

Significance of Oral Interpretation

- **Education & Learning**

- In educational settings, oral interpretation can foster a love for literature among students. It can make challenging texts more accessible and engaging, encouraging students to explore and appreciate literature.

- **Entertainment**

- Oral interpretation adds a layer of entertainment to events and gatherings. A skilled interpreter can captivate an audience with a well-delivered piece, making the experience memorable and enjoyable.

- **Bringing History to Life**

- Historical speeches, documents, and narratives can be given new life through oral interpretation. This allows listeners to connect with history on a personal level, making it feel more immediate and relevant.

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 of things. The overall tone of the performance should be joyful.
- The performance should evoke an appreciation of **finding joy**.

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 prose selections are used, one prose selection may be unpublished, but not self-authored.
- (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 explore developments that have enhanced our world and to celebrate the positive change over time that has led to a better future. For this reason, students should consider using prose that spans different time periods.

Prose Category B Restrictions

- (A) A minimum of two prose selections with a maximum of four prose selections shall be used in this program.
- (B) All selections may be published, printed material, internet material or transcribed material from literary sources, 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) Songs lyrics shall not be used as selections or transitions in this performance.
- (F) Anonymous works may 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.

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.
- The overall tone of the performance should be joyful.
- The performance should evoke an appreciation of **finding joy**.

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, but not self-authored.
- (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 explore developments that have enhanced our world and to celebrate the positive change over time that has led to a better future. For this reason, students should consider using poetry that spans different time periods.

Poetry Category B Restrictions

- (A) A minimum of two selections of poetry with a maximum of six selections of poetry shall be used in this program
- (B) All poetry may be published, printed material, internet material or transcribed material from literary sources, 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 may 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, Depression, and Anxiety to start.....

TIMELINE

- Choosing Literature. (two weeks)
- Cutting Literature. (one week) Cuttings will EVOLVE!
- Textual Analysis. (one week)
- Writing an Introduction. (two to three days) Intros will EVOLVE!
- Rehearse! Rehearse! Rehearse!
- Competition.
- Ballot Review.

Story Arc Worksheet- Plot Diagram for Education

PLOT

Story's Title _____ Name _____
Write the story's title here. ★ Climax ★ The most suspenseful moment. Period _____

Event #3 _____ Event #1 _____

Event #2 _____

Event #1 _____

★ Rising Action ★
What events make the conflict worse?

★ Falling Action ★
How do they start to fix the conflict?

Conflict ★
What is the main problem?

Characters (who / background) Setting (where/when)

Exposition ★

Resolution ★
How is the main conflict resolved?

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 (do not handwrite) this interactive form to assist in the documentation check process. 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: Recognizing Joy: Focusing on the Little Things

The goal of this category is to recognize joy in even the simplest of things.

The overall tone of the performance should be joyful.

The contestant's performance shall meet these restrictions:

- A single prose selection/excerpt of prose/program of no more than four works of prose
- If using multiple literary works, one selection may be from an unpublished source, but not self-authored.
- Majority of performance must be published prose
- Co-authored & anonymous works allowed
- Selections from plays, screenplays, movies, monologues are prohibited
- Speeches are not allowed
- Author(s) used in this category shall not be used in Category B

PROSE - A

TITLE OF SELECTION: _____ AUTHOR(S) _____
BOOK TITLE: The Perfect Love Story Michael McCain

TITLE OF SELECTION: _____ AUTHOR (S) _____
BOOK TITLE: _____

TITLE OF SELECTION: _____ AUTHOR (S) _____
BOOK TITLE: _____

TITLE OF SELECTION: _____ AUTHOR (S) _____
BOOK TITLE: _____

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

TITLE OF SELECTION _____ AUTHOR _____

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 6/25/24

Coach(es) Signature _____ Print name Barbara McCain
Coach Email Address bmccain@oldheifers.com Cell Phone# 9401234567

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

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 sputtered a little.

"Are you okay?"

"*Whoa! 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,

Prose Category B Documentation Form

Student Name: David Stevens _____

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

PROSE INTERPRETATION DOCUMENTATION FORM

Type (do not handwrite) this interactive form to assist in the documentation check process. Download, print and give a copy to your contest director and each judge on your panel at district, region and state.

Category B: Inspiring Change: Striving for a Better Tomorrow

The goal of this category is to explore developments that have enhanced our world and to celebrate the positive change over time that has led to a better future.

The contestant's performance shall meet these restrictions:

- A minimum of two selections of prose with maximum of four selections of prose
- Published or internet or transcribed material is allowed but must be prose from literary sources
- Co-authored and anonymous prose are allowed
- Selections from plays, screenplays, movies, monologues are prohibited
- Song lyrics are prohibited as selections or transitions
- Author(s) used in this category shall not be used in Category A

Mark box with type*:

#1 Published

#2 Internet

#3 transcribed

PROSE-B

TITLE OF SELECTION: BOOK TITLE/URL:	AUTHOR(S)	TYPE*
TITLE OF SELECTION: The Rotan Rotary Queen's Mistake BOOK TITLE/URL: The Rotan Rotary Queen's Mistake	Cletus Arhuckle	<input checked="" type="checkbox"/>
TITLE OF SELECTION: Fisher County Foibles BOOK TITLE/URL:	Skip Thompson	<input checked="" type="checkbox"/>
TITLE OF SELECTION: BOOK TITLE/URL:	AUTHOR(S)	<input type="checkbox"/>
TITLE OF SELECTION: BOOK TITLE/URL:	AUTHOR(S)	<input type="checkbox"/>

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 6/25/24

Coach(es) Signature _____ Print name Barbara McCuin

Coach Email Address bmccuin@oldheifers.com Cell Phone# 9401234567

Poetry Category A Documentation Form

Student Name: Cathy Shofer
 UHL Conference (1-6): 1 UHL District (1-32): 6 Speaker #: _____

POETRY INTERPRETATION DOCUMENTATION FORM

Type (do not handwrite) this interactive form to assist in the documentation check process. 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: Recognizing Joy: Focusing on the Little Things

The goal of this category is to recognize joy in even the simplest of things. The overall tone of the performance should be joyful.

The contestant's performance shall meet these restrictions:

- A single poem, excerpts of a poem or poems or literary program; maximum of six may be used
- If using multiple poems, one poem from an unpublished source, but not self-authored, is allowed
- Majority of performance must be published poetry
- Selections from plays, screenplays, movies, monologues are prohibited
- Song lyrics may be used but only as transitions between poems (unless published as poetry)
- Co-authored and anonymous literature are allowed.
- Poet(s) used in this category shall not be used in Category B

POETRY-A

(Title of poem must be listed)

TITLE OF POEM: <u>Homeroom</u>	POET(S)
BOOK TITLE: <u>Poems from Homeroom</u>	<u>Kathi Appelt</u>
TITLE OF POEM: <u>Elegies for Those We Lost Too Soon: Seven Acrostics</u>	POET(S)
BOOK TITLE: <u>Poems from Homeroom</u>	<u>Kathi Appelt</u>
TITLE OF POEM:	POET(S)
BOOK TITLE:	
TITLE OF POEM:	POET(S)
BOOK TITLE:	
TITLE OF POEM:	POET(S)
BOOK TITLE:	

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

TITLE OF POEM: _____ POET _____

OPTIONAL Song lyrics used as transitions

SONG TITLE(S) _____

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 6/25/24

Coach(es) Signature _____ Print name Barbara McCain

Coach Email Address bmccain@solidheffer.com Cell Phone # 9491234567

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, some 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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p. cm.

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

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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.

Poetry Category B Documentation Form

Student Name: Cathy Shofner

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

POETRY INTERPRETATION DOCUMENTATION FORM

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- A minimum of two poems, with a maximum of six poems
- Published or internet or transcribed material from literary sources is allowed but must be poetry
- Co-authored and anonymous poems are allowed
- Song lyrics may be used but only as transitions between poems (unless published as poetry)
- Selections from plays, screenplays, movies, monologues are prohibited
- Poet(s) used in this category shall not be used in Category A

(title of poem must be listed)

POETRY-B

Mark box with type:

#1 Published

#2 Internet

#3 Transcribed

TITLE OF POEM:	BOOK TITLE/URL:	POET(S)	Type*
Singing the Bull	Panhandle Poetry Volume 2	Joy Morton	<input type="checkbox"/> 1
Helpers Have Feelings Too!	Panhandle Poetry Volume 2	Mellessa Denny	<input type="checkbox"/> 1
Cows Times 1,000	www.poetryheifer.com/cows	Lil' Heifer	<input type="checkbox"/> 3
The Cow Patty Queen	www.beugerqueennet.net/patty	Sami Beth Wornack	<input type="checkbox"/> 2
TITLE OF POEM:	BOOK TITLE/URL:	POET(S)	<input type="checkbox"/>
TITLE OF POEM:	BOOK TITLE/URL:	POET(S)	<input type="checkbox"/>

OPTIONAL Song lyrics used as transitions

SONG TITLE(S) _____

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 6/25/24

Coach(es) Signature _____ Print Name Barbara McCain

Coach Email Address bmccain@oldheifer.com Cell Phone # 9401234567

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



Attire-Men



Attire-Women

Women's Attire
Professional | Business Casual

Keep color palette neutral
■ ■ ■ ■ ■

More colors and textures can be incorporated

Tailored suit jacket or blazer

Jacket or cardigan can be added for a more professional look

No more than 5 pieces of simple jewelry


No strapless or spaghetti-strap tops

Tailored suit pants, slacks, knee-length dress or skirt

Khaki pants, nice dress pants, or fingertip-length skirts

Low heels are acceptable

Flats or heels (3.5" or less)



The illustration shows a woman from the waist down, wearing a dark suit jacket over a pink top, dark pants, and black flats. Blue lines connect the callout boxes to the corresponding parts of her outfit.

Performance

- Sunnyvale High School
- Coach Daniel Gambill

Question and Answer Time

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



THANK YOU FOR ATTENDING

Registration link,
presentations and handouts
are available on the website.

*Remember to register your
attendance for each session.*

CAP
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