

NEISD

Speech Rules & Guidelines

Poetry Reading

At UIL Tournaments, material chosen for use in either category of Poetry Interpretation shall meet the following restrictions - all selections shall be published, printed material; selections from plays or screen plays shall not be used in either category; song lyrics published only as music shall not be used in either category. The categories are designed to encourage students to explore the wide variety of feeling and form available in poetry. The contestant shall prepare selections from both categories A and B. Category A: Celebrate the Poem. The contestant shall perform either one published poem, or an excerpt from only one published poem. The goal of this category is to challenge the contestant to explore a single poetry selection and to communicate its literary style and quality through performance. The poet used in this category shall not be used in the other poetry category. Works by an anonymous poet are not permissible. Category B: Celebrate the Poet. The contestant shall select one poet and perform two or more published poems, or two or more portions of poems, by that author. The goal of this category is to encourage students to examine the body of an author's poetic works. In the choice of poems for performance, the student should feature some aspect of the poet's work, including but not limited to the following: its development over time, thematic or technical elements, use of imagery, or reflection of the poet's life. The introduction and/or transitions should demonstrate the performer's understanding of the poet's work, as well as seek to enhance the audience's awareness of the poet's work. The poet used in this category shall not be used in the other poetry category. In selecting material to be read in the contest, the coach and student are challenged to explore literature of high quality. An introduction is required in both categories. The introduction and/or commentary during the performance should include the name of the poet(s) and the selection(s) to be performed and should prepare the audience to listen to the selection(s). The introduction should reflect spontaneity, though it should be prepared ahead of time. Responsive use of the body (i.e., spontaneous changes in posture, gesture, and place-to-place movement) is permissible. However, this active use of the body should be appropriate to the demands of the selection, be a natural outgrowth from the literature to be performed, and be limited in scope. The time limit for each performance including introduction and any transitional material may not exceed seven minutes. There is no grace period.

At TFA tournaments, there are no categories for poetry reading, and the time limit is seven minutes, but there is a thirty second grace period.

tournaments, there are no categories for poetry reading, but the time limit is five minutes with no grace period.