Oral Interpretation Documentation Form
Spring 2016
District 26-AA

Scan (1) this form—**one for each category**—and **(2)** appropriate documentation, as required. Each contestant should be represented by two sets of scans. Be attentive to the page order and page orientation of the scanning; please number each page consecutively. Additionally, *please* label as "resubmission" any corrected or updated forms.

email →   **UILacademicsbrenham@gmail.com**   ← email

Please print clearly, using capital letters only when appropriate.

Contestant's name   _____

Contestant's school   _____

Coach's or sponsor's name _____

Contact info_____

---SCHOOL'S OR COACH'S CONTACT INFORMATION (PHONE NUMBER AND E-MAIL ADDRESS)---

Note that two forms must be submitted for each contestant: one for cat. A and one for cat. B.

Poetry Cat. A: Journey through **Time**		Prose Cat. A: **Inspiring** My Journey
Poetry Cat. B: Journey with **Poets**	**PLEASE CIRCLE APPROPRIATE CATEGORY**	*Prose Cat. B: **Expanding** the Journey*

For both Poetry categories: Please list poet's or poets' name(s) and poem's or poems' title(s)—as applicable: e, g., Wilfred Owen's "Dulce et Decorem Est"; Siegfried Sassoon's "The Rear Guard"; Isaac Rosenberg's "Louse Hunting"; Rupert Brooke's "The Soldier."

Any song lyrics used as transition or otherwise—as each category might allow—must be designated LYRICS and must be documented as UIL requires.

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*Alternative source for Prose Cat. B: In addition to author and title, please indicate type of source (movie script, documentary, radio show, etc.):
_____

The goal of Prose Category B is to develop a thematic program using different types of literature. The contestant shall read a minimum of two different types of sources by *different* authors but no more than four sources; however, the majority of the program must be prose in nature. (More than one type of prose must be used unless one of the other sources is incorporated into the performance.) Only one alternative source, combined with one, two, or three prose sources is allowed; however, an alternative source is not required.

Please visit the UIL Web site: Speech and Debate: Oral Interpretation: Resources and Guidelines for all information regarding the Poetry and Prose categories, as well as for an overview of the required documentation for each category.

Please do not send the entirety of the literary piece(s) itself; provide only what UIL requires.

Do NOT send the entire table of contents. *Please, if a TOC is required,* send only the page(s) of the table of contents on which the title(s) of the literary piece(s) is printed: Do NOT send the entire TOC or the entirety of *PoetryFoundation.org.*

Please do not highlight this form or any documentation; *please* circle items; highlighting can make the reading of faxed material very difficult.

Suggestion

Because Category A of Poetry and Category B of both Poetry and Prose allow for several pieces and more than one author, writing names and titles on a chalk or marker board in the contest room might prove unnecessarily troublesome and time consuming; additionally, the judges might find the limited space on the evaluation sheets problematic; therefore, the oral interpretation contestant should have four copies of a list of the performance pieces, head-noted with a tagline that represents, somehow, the selections something that the judges can fit into the relatively space provided on the ballot.

The list should be typed. (Four copies, one for each of the judges and one for the timekeeper.)

Be certain that contestant names and school names do not appear anywhere on the lists to be handed to judges and timekeeper.