Overview of Document

This document provides background information and coaching tips for Individual Events conducted under the CCA program. The information contained herein is useful, but not mandatory. Competitive public speaking is a very subjective field with some differing approaches and perspectives. This document contains suggestions and tips that are encouraged by CCA and have been competitively successful in the past.

By following the suggestions in this document students will become more effective both at communicating and in CCA competition. This document does *not* contain official standards for competition. *The Individual Event Criteria & Competitor Standards* should be referenced to find the specific standards and requirements for competition.

General Principles

These principles apply to all the speeches in this league. Competitors should learn how to use each of these principles and techniques in a unique way for each of their chosen speeches.

Biblical Principles

Biblical principles are to be applied to every area of life. Scripture clearly states that we are not to live based upon vain philosophies or upon our feelings but based "on every word that proceeds from the mouth of God" (Matthew 4:4, Deuteronomy 8:3). Therefore, whether implicitly or explicitly stated, scripture should be the foundation of our thoughts, words, and deeds, including speech selections.

The selections of pieces for Oral Interpretation and the topics chosen for Public Address, and even the approach to topics in Limited Preparation, should reflect biblical principles. Quality literature is replete with examples wherein a wholesome, uplifting, and God honoring message is presented. Unfortunately, a lot of literature also includes messages that conflict with biblical thought. Many speech topics may be interesting and helpful in the right venue but are not appropriate for this league. When evaluating a quotation or a current event, it is possible to present opinions that go against the Biblical standard. The competitor is responsible to examine the message he or she is presenting and to make sure that it is consistent with Biblical Truth.

Personal Appearance

A first impression can be formed before the student even begins talking. Appearance directly affects a speaker's credibility. The competitor's clothing, hairstyle, and accessories create the first impression. A professional, conservative, neat, and well-groomed appearance greatly enhances speaker credibility. Generally, faddish clothing,

messy hairstyles, and excessive makeup and jewelry will not be a benefit to a competitive speaker. It is expected that a high standard of modesty will be upheld as a priority not only during the tournament, but also in non-competitive activities associated with CCA events (picnics, dinners, etc.). These guidelines and expectations will benefit competitive speakers. Many are detailed in the CCA dress code and are enforced rigorously at tournaments.

Vocal Delivery

Messages are conveyed not only by the words that are used, but also by how the words are spoken. A dynamic speaker will use variety in volume, rate, and pitch to create rhythm and tone in order to convey his message. Through subtle changes, the speaker's voice will carry the emotional and intellectual impact of his message.

Volume refers to the degree of loudness with which a person speaks. To properly project the voice, the speaker should use the diaphragm to forcefully push air through the larynx and out the mouth. In this manner, he is able to project and speak louder. The more air that is expelled, the louder his voice. A careful balance of loud and quieter volume is needed to give an effective speech. It is possible to be too loud, but the typical concern is being too quiet.

Rate refers to the speed at which a person speaks. The competitor should speak at a comfortable rate. If he speaks too slowly, he will lose the audience's attention; too quickly, and the audience cannot understand his words or may have trouble processing the concepts. A careful balance of slow, fast, and casual rate will aid in making certain words, phrases, and consequently, ideas, stand out to an audience.

Pitch refers to the highness and lowness of the voice. The speaker should vary his pitch to create interest and make an impact with his words. Most people find it uncomfortable to listen to high-pitched voices for extended periods; thus, intentionally talking in a high pitch should be used sparingly and with discretion. The same can be said for an unnaturally low pitch. Effective speakers will combine the intentional use of volume, rate, and pitch to create rhythm and tone.

Pausing is a technique that aids in the emphasis of words or ideas. A well-placed pause can make the difference between an effective speech, and an ineffective speech.

Be cautious of falling into a **rhythm**. It is extremely easy, and unfortunately natural, for a speaker who has a script memorized to fall into a rhythmic vocal pattern that becomes monotonous and uninteresting to listen to. Even dynamic sounding voices can have a rhythm that distracts more that it aids.

Another temptation can be to **over-emphasize** words or important phrases. More problematic than falling into a rhythm is adding too much volume, abrupt change in pitch, or a lengthy pause in an effort to demonstrate its significance. The effect will often be more distracting than helpful. Remember, casual, natural sounding speakers are more effective.

Physical Delivery

Just as much as the vocal technique of a speaker, the physical presentation can make or break a speech. Stray gestures or wavering eye contact can communicate a lack of professionalism and a lack of control. Everything a speaker does with his body in a speech needs to be intentional.

Making **eye contact** with the audience is the easiest way to make the personal connection needed to help them receive the message. Ideally, a speaker will make eye contact with every member of his audience numerous times throughout the speech. This may not be practical with large audiences, but speakers should make an effort to scan the whole crowd just the same. It is important not to scan the audience too quickly. Allow each person to feel like they are significant by giving him or her several seconds of uninterrupted eye contact.

Facial expressions are a crucial way to convey the meaning of the words. When the speaker has an emotional connection with his material it should be reflected in his facial expression. As with over-emphasis in vocal delivery, it is easy to be too dramatic with facial expressions. Students should employ expressions that are consistent with the tone of the presentation.

During speeches of all genres, use **gestures** similar to those normally used in everyday conversation. Hand movements should be very carefully thought through to appear intentional and natural. Do not let the planned gestures become stiff and robotic. They should be smooth and deliberate, being used only when needed to draw subtle attention to the thought being spoken. Repetitive gestures should be avoided.

Whole body movement in **PA and Limited Prep** is almost essential to a high-quality presentation. The ballots call for "effective gestures & purposeful movement." The "speaker's triangle" has been used for many years but is not required. In this technique the speaker moves to three points in the speaking space that coincide with the main points of his speech. These three points in space are not the literal shape of a triangle. Traditionally, the speaker moves a couple of steps to either the right or left as he transitions to his first point. Then as he transitions to his second point, he moves back across the space to the other side of center. Then back across the space for the third point and back to the center for the conclusion. Whatever method may be used, the principle is that each movement helps direct the audience to a new idea as the speaker transitions between their main points. With this principle in mind, pacing and random movement should be avoided. Be intentional and precise with movement choices.

Movement in **Oral Interpretation** is slightly different. Do not let the one step in any direction from center position rule be a burden. Many effective performances do not need to take a step at all. The vocal performance is the focus of the presentation and does not always need any movement. Yet, sometimes utilizing that step can add a certain emphasis or stylistic appeal to the performance of a more advanced competitor. Speakers should also not use the available one step in each direction in a stiff or unnatural manner. It is helpful for speakers to envision their space as a box with a one-step distance

available in all directions. Speakers can move freely, smoothly, and naturally within the box. For example, if the narrator is center position, the position for character A is one step to the right of center, and character B is one step to the left of center, the competitor can naturally move within the box to get from position A to position B.

Oral Interpretation

Selecting Literature

Literary Merit

Literary merit refers to the overall quality of the literature. Some literature is considered classic, having become timeless and universal in its appeal. Stories with a timeless message are preferred for a variety of reasons. Students benefit when exposed to material of literary merit; the style, vocabulary, and messages become part of the competitors' vocabulary and can stay with them for years. This preference for the use of material with literary merit, however, does not prohibit the use of lesser known material, or literature that is light and fun. The opportunity to present a lighthearted, humorous piece may provide the incentive for some students to become involved and excited about IE. Topics found in newer works may also have themes that are relevant to audiences in a way an older work may not be. Parents, coaches, and students should work together, selecting materials that will help the student to learn and to enjoy the activity at the same time.

Humorous Scripts

In the Humorous events, the intent is to have competitors become familiar with the genre of traditional plays (scripts). CCA permits the use of scripts found online, though it is advised that students stick with traditionally published literature.

The Bible teaches that there is a time for everything, including "…a time to laugh…." (Ecclesiastes 3:4). While scripture advises that a **"happy heart is good medicine"** (Proverbs. 17:22), scripture also teaches that foolish talk or coarse jesting is inappropriate (Ephesians 5:4). The use of profane, obscene, gratuitous, or otherwise objectionable content, as a part of a humorous presentation, is not appropriate. CCA is a family-oriented league. The audience for speeches may include young children. Humor that is used should be appropriate for both young and old. Please use careful discretion when deciding what humor to use in the piece. The general rule of thumb is to err on the side of caution: when in doubt, throw it out.

With that in mind, do not shy away from using the humor that is appropriate. Keep in mind that Humorous Duos and Humorous Interpretations are *supposed* to be funny. Not just cute or clever, but funny. Make the audience laugh.

Dramatic Scripts

In the Dramatic events, the intent is to have competitors become familiar with the genre of traditional plays (dramatic scripts). CCA permits the use of scripts found online, though it is advised that students stick with the traditionally published literature.

The content of a script for a dramatic interpretation should follow the same general guidelines that are applied to the Humorous scripts in the previous section. It is not appropriate to use profane, obscene, gratuitous, or otherwise objectionable content as a part of a dramatic presentation. CCA is a family-oriented league. The audience for speeches may include young children. Dramatic themes that are used should be appropriate for both young and old. Please use careful discretion when deciding on a piece.

Other Things to Consider

There are many things to consider when choosing a script: number of characters, complexity of plot, number and length of scenes, etc. We encourage coaches and parents to help students evaluate the literature being considered to find the best fit for competition and for the student.

Locating a script may be challenging. The library is a good place to begin searching for scripts. Classic plays can often be found online. Dramatic scripts are listed in the 800's of the Dewey Decimal System. If you choose to purchase a script, there are a many secular resources available to order dramatic scripts online. Listed are some popular publishers.

- www.playscripts.com
- www.dramaticpublishing.com

Please note: Parents and coaches should monitor these resources. The content of many of the scripts listed would be inappropriate for our league, and caution is recommended.

When deciding what piece to use, several factors should be taken into account such as story/theme, length, characters, and language or writing style.

Story/Theme - It is very important to find a piece that has a story or theme that the speaker can get behind. If they do not enjoy presenting that piece, they will generally not compete well. Also, consider how the audience will receive the story. If it is a popular story that has been told a lot, it may not have the desired effect. Make sure your piece can connect to a variety of audiences and on a variety of levels.

Length - Keeping in mind that the time limit is 10 minutes, choose a piece that can be edited into that time frame (the next section gives tips about how to do that). You are allowed to find short stories that are already the desired length, or even use single scenes or chapters, but chances are good that you will have to do some editing.

Characters - There is no right or wrong number of characters. The most complex pieces will have several characters. This does not mean those pieces are best. There are many other factors. Monologues can be more powerful than a dialogue with characters, while dialogue shows the competitors' ability to portray different characters. Choose a piece that fits your skill level.

Language/Writing Style - Many amazing stories, especially the classics, are not necessarily the best choice for oral presentation. The writing style can be wordy and confusing. Some students can pull it off better than others. It is critical that this is part of the piece selection process. Examine the vocabulary and style of writing to ensure its effectiveness as spoken word.

Editing

It is permissible to choose a single scene from a book or movie, though this may not allow for a lot of character development or emotional connection to the theme. Try to tell a complete story. It is a difficult editing process, but well worth the time.

Editing the literature is one of the hardest parts of preparing an Oral Interpretation. If you are editing a novel or a full-length play, you certainly have your work cut out for you. Here are some brief tips on how to approach editing.

Your **time** goal should be 9:30. Depending on your font, 3-4 pages of prose will get you close to that. If you are working with a script, 6-8 pages should get you close. The speaking rate of the competitor will affect the accuracy of those guidelines.

So how do we get there? Begin by identifying the **theme or plotline** that you want to highlight. Most stories have two or more themes or mini plotlines within a major plotline. You do not always have to choose the obvious theme as *your* theme. But it is important that you choose one and edit around it. It will be painful to cut out some really good parts of the story, but it is essential that you make that sacrifice. This may mean that you even cut out characters.

Characters are one of the most important parts of the piece. Keep only the characters that you need to further the theme or message. Some characters may only appear in a scene for 2-3 lines. It is OK to cut them from the scene altogether. You may even take the lines and give them to another character, as long as the **author's intent** remains. The next section discusses this further.

Another very important part of the editing process is maintaining **flow** and **progression**. Not only is this a criterion on the ballots, but it also makes a better speech in general to have some progression of plot with a beginning, middle, and end appropriate for the presentation. Students are encouraged to study formal plot structure and to duplicate it at a basic level within the cutting of their piece.

One thing that can greatly inhibit the flow of a speech is phrases often called "he said/she said" lines. Tag lines preceding or following the lines of a character such as "said Jane," or "John proclaimed loudly," can be cut out. It is more effective to adopt the

characteristic of that character and *show* us who spoke the line and how they spoke it, rather than to take up time by telling us. This can also apply to the reactions of characters. Instead of telling us the mannerisms described in the text, demonstrate them in your physical portrayal of the character. This allows you to edit out many descriptions and devote more time to the character development and progression of the story.

Author's Intent

This rather ambiguous term refers to the original purpose of the original piece of literature. Evaluate all the editing that you do and the character choices that you make through the lens of author's intent. Ask yourself, "Are these choices changing the original intention of the author?" This does not mean that there is one sole interpretation of the meaning of the literature; it just means that your interpretations should not contradict the original themes of the piece.

Character Development

When approaching a character, it can be easy to portray a stereotype or caricature. This may be acceptable in humorous events. However, when attempting to evoke a serious emotion, a stereotype may not convey the unique facets of that character. Developing character profiles is a helpful tool to discover who your character is. Questions to ask in a character profile could include: How old are they? What do they look like? What do they like to do? Deeper questions could include: What was their childhood like? How do they respond to conflict? How do they feel about the other characters in the story? There is no limit to these questions. Ask anything and everything needed to create a realistic, honest portrayal. Some of these questions will be answered with the text itself, some are implied, and others will need to be fabricated based on what you know about the character from the text.

Developing physical and vocal characteristics to match the character traits you develop is difficult. Think about how you have seen people react with the emotions and feelings that your character is feeling. Base your characterizations on both the physicality you might see in that person and the emotions you discovered in your character development.

It may be easy for some people to create a brand-new character by only reading their words in the script. Others may have a more difficult time with this and turn to watching a cinematic or theatrical rendition of the piece for inspiration. While this is helpful to see how the scene *could* look, it is dangerous for some students. Do not let someone else's performance of your piece heavily influence your original interpretation of the characters and scenes.

The Notebook

The use of a forensic notebook containing the script is required for all interpretive speeches. Most often you can obtain a preassembled notebook and plastic sleeves from a supplier. The best source CCA has found is www.theblackbookdepot.com.

If you chose to put together the books yourself, you should follow these steps. You will need to cut down black card stock or bond paper (and the script) to fit the notebook as defined in the glossary. Black is preferred, and navy is the only acceptable alternative. Plastic sleeves (sheet protectors) are available in the proper size. Plan ahead. An order may have to be placed if the store is out of stock. Purchase 5½" x 8½" black notebooks and plastic sleeves at office supply stores (i.e. Staples, Office Depot). Plan out how many pages you will need so you can order the right amount. It is a good idea to order extra just in case, or for next year. The sleeves may have a white tab on the edge. If it does, you should cut it off to make the pages a little smaller and stiffer. This makes the pages more manageable and prevents them from hanging out the sides when the book is closed. It is also a good idea to use small pieces of tape inside or over the top of each sleeve so that your pages do not slide out.

Be sure to put your name and contact information in the notebook.

Presentation

Vocal Delivery

Vocal techniques are expected to be the primary means of communication. The goal is to transport the audience into the program by bringing the literature to life with words. Developing the characters or narrator vocally is going to be one of the most challenging aspects of the process. Students are encouraged to dive into the layers of their characters to help decide what vocal qualities should be highlighted to most effectively portray the characters. Careful use of pitch, rate, and volume are all significant considerations when creating characters, and developing a natural narration.

Physical Delivery

This is Oral Interpretation, not theatre. Without props, costumes, and a set, this event is already very different from a theatrical production. The limited amount of movement allowable and the presence of the notebook complete the distinction. However, while movement is restricted, it is still allowed. Students may use the one-step-in-any-direction rule to their advantage as they develop techniques for communicating mood and characters, although it is often better not to use the one step for narration and simple character dialogue. If used wisely and precisely, though, it can add depth to a scene.

Focal Points

The most common and effective way to differentiate between characters in an Interp is through use of focal points. Focal points are simply focusing your eyes on a chosen spot in the room, typically on the wall behind the audience, for each character. Main characters should generally be placed straight ahead, while minor characters or characters who speak only once or twice may look to one side.

A helpful technique may be to use a "column" for your focal points. Place your main character right in the middle, and the other characters slightly higher or lower from that starting spot. This is also helpful when you want to communicate a height difference between characters.

Book Technique

The notebook acknowledges that these are the written words of the author being spoken. It is part of the art form of Oral Interpretation. It is one thing that separates Oral Interpretation from acting.

Holding the book can be one of the most important elements of the presentation. The book should be held lower on the binding and in a "V" shape. Try not to let the book lie flat, or flop open. Keep it as symmetrical as possible. The more deliberate a speaker is at holding the book, the more prepared and credible they will appear.

There should be **page turns** periodically to aid in the progression of the story. Page turns should be carefully placed at scene changes, shifts in mood or tone, or as a special effect. Each page turn should be done deliberately in accordance with the mood of the moment. Sometimes a crisp, fast page turn is most effective, while at other times a slower more thoughtful page turn is more effective. Duo partners should almost always turn their pages simultaneously. There are occasions when one partner would turn separately, but only in carefully planned places.

The notebook is to be closed during the competitor's original introductory words.

It is a common misconception that competitors need to use the book as a prop or for a special effect. This is a detrimental philosophy. When the moment calls for it, and when the text or presentation is truly enhanced, please feel free to use the book in a creative way. However, do not force the use of the book in that way just for the sake of doing something "fun" with it. There are many "gags" related to notebook use that could be considered awkward and distracting.

See the Criteria & Competitor Standards for details of what is required within the notebook.

Introductions

Original introductory comments are required. The introduction should share the basic theme or the thesis without summarizing the literature. A good introduction can be

very helpful in preparing the audience to receive the message of the piece. Some students effectively use statistics or stories from a quoted source to highlight their theme, while others simply describe the implications of the theme(s) to the audience. Either way, make sure to clearly include the title and author in the introduction. Many judges like hearing it twice. If it can be cleverly worked in two times, it will be helpful to you.

The idea of a thesis is generally thought of as reserved for PA and LP events. While in the general sense this is true, students can also have a thesis for their Interp event. A thesis is simply a position that is going to be supported in the presentation. These are most important when doing a program of literature featuring selections from more than one source (See the section about programs).

Teasers

Teasers can have multiple purposes. Primarily they are used to pique the audience's interest in the piece by introducing the characters and/or the theme. The teaser may be the opening paragraph of the piece, or a selection from elsewhere in the literature. The teaser is considered part of the overall time of the presentation.

Choosing a teaser can make or break your first impression. If it does not pull in the audience and make them want to keep listening, you are better off without it. Effective teasers may leave the audience guessing about the rest of the story. Think of it as the first scene of a TV show, before they run the opening title.

Resolution

Each piece should have some form of resolution. This means that the presentation ends appropriately for the piece and the listener hears some type of a resolution. It does not mean that the student writes an original conclusion explaining the story or the moral of the story. The resolution must come from the literature itself. Note that the story does not always need to be finished. Some literature does not conclude the story even in the original work. For example, in Edgar Allen Poe's *The Tell-Tale Heart*, the story is not resolved in the least. Just make sure the theme or message is resolved and the audience can take away some form of conclusion.

Programs

A program is a collection of literature surrounding a chosen theme. The only events where programs are permitted are Prose, Poetry, and Bible Interpretation. In a program, students use multiple selections of literature from the same genre to support a thesis or theme. For example, a student may want to show several stories of soldiers fighting for freedom. They may take a short story of a soldier in the Civil War and follow it with a story of one from the Revolutionary War and conclude with a modern war story. As long as each story aids in developing the theme and drawing the audience into the message, any story is fair game.

Poetry and Bible Interp are the most common events for programs. Few Bible passages or books are conducive for a whole 10-minute presentation. However, a program highlighting various passages about God's love makes it easy to use several shorter but very significant passages. The same concept is true for poetry. A short poem about hope will be best used in conjunction with several other poems that are also about hope.

Be careful that all the pieces are not too similar. It is easy to find several poems that say the same thing in a different way. This will get boring and is not likely to develop the thesis. On the flip side, make sure that the pieces chosen do indeed connect to each other. Students are encouraged to develop their thesis by using a variety of selections that build on each other. Similar to the way different scenes in a movie build on each other, different pieces of literature can also build on each other, leading up to a satisfying and conclusive end in the last piece or pieces.

It is common to develop a different character for each piece. Especially in poetry, the "voice" of each poet should be distinct from the others. Here, it becomes crucial to have distinct characters. If they are too similar, it becomes difficult to tell the pieces apart, sometimes harming the progression of the theme.

Introductions for programs are similar to traditional Interps. It is particularly important to clearly identify the theme or thesis of the program. Otherwise, the competitor runs the risk of the program appearing disjointed and random.

The most common way of organizing a program is to progress from one piece to the next. The speaker presents all of "A," then all of "B" and ends with all of "C." An alternative is to break up the pieces and weave the parts into a coherent theme. Programs of this nature are considered advanced, and novice students should not attempt this style of presentation without help from a coach or parent.

Original transitions from one piece to another within the presentation are not permitted. It is best to transition with a page turn.

Tips for Each Interpretive Event

Prose

Prose is the most basic and straightforward interpretive event. It is very easy to find a short story, a chapter from a book, or even an abridged novel to use for your presentation. It is, however, very difficult to bring that literature to life in a stirring way. The true "interpreter" will be able to take the words on the page and deliver them in such a way that makes them sound and look like real words someone is speaking. While Prose is a basic event, you will quickly see how complicated it can be when combining all the techniques to create an effective performance.

Poetry

When working through a poetry piece, the most tempting and inevitable thing to do is fall into a rhythmic pattern determined by the meter and stanzas in which the poem is written. While this may seem like the obvious way to present poetry, it will serve as a distraction more than it will an aid. Try to find the ideas within the phrases and deliver them as you would a selection of prose.

It is difficult to find single poems that are long enough for the time limits. Thus, it is a good idea to use the program style presentation for poetry. This allows for optimum creativity in a style that can be very powerful, though it can be very challenging.

Both humorous and serious topics are allowed, and a creative balance between the two can be the most effective. Be careful that, if the theme is serious, the humor does not distract, but rather creates a stirring juxtaposition.

Bible Interpretation

The purpose of this event is for a serious message to be presented. The tone should be of a serious nature. Humorous interpretation of scripture is permitted, and creativity of character development is encouraged, but not at the expense of making light of God's Holy Word or changing the intent of the passage.

Passage(s) must be taken from the sixty-six books of the Bible in one of the following translations: ESV, NIV, KJV, NKJV, NASB. This is to assist judges by keeping the translations similar, enabling an ease of comparison. A second goal is for all competitors to utilize the same translations so as not to give unfair advantage to competitors who may choose a unique version, such as a paraphrased Bible.

When assembling your Bible Interpretation, keep the theme at the forefront of your mind. Do not let any amazing passage contained in the Bible find its way into your program unless it genuinely supports the theme you are presenting. It is easy to get caught up in the beauty of God's Word and attempt to include more than you need.

It is also important to keep in mind the characters that your passages will require. If you attempt to add a lot of characters, your message could be lost, and your audience could be distracted by many characters and not hear your theme at all.

Dramatic Interpretation/Humorous Interpretation

The competitor will be in character during most of the piece; therefore, there will be little to no direct eye contact with the audience unless the character is the narrator of the story. There are times when other characters may make direct eye contact, but those are rare and should only be done if the character is directly narrating (such as an aside), or if the presentation calls for it as a dramatic effect.

In Dramatic Interp, it is important to keep the use of humor to a minimum, allowing the serious nature of the piece to be the primary focus of the presentation.

There are times when humor is essential to a Dramatic Interp. Otherwise, save the big laughs for Humorous Interp. In a similar light, Humorous Interp scripts should be primarily funny. There can be serious elements to the script as long as it is kept to a minimum.

Dramatic Duo/Humorous Duo

One thing that makes Duos in forensics different from an acting scene is the fact that competitors cannot look at or touch each other. This is often a difficult concept for beginners but can quickly become one of the most fun elements of the piece when creativity in focal points and interactions are developed. For example, if the characters shake hands, each competitor would shake the invisible hand of the other character out in front of them, timing it so that if they were facing, they would actually be shaking each other's hands. The timing of this type of action is very challenging, especially when the actions get more intense, such as handing each other things, pointing at the same item in the room, or laying a hand on the other character's shoulder.

Focal points can be challenging in Duos. It is recommended that one of two techniques be employed. Students may either look straight ahead, as if they were doing a solo piece, or angle across in front of their partner, slightly creating a "V" between them both.

As with all Interps, competitors are allowed one step in any direction from their starting position. The unique thing about Duo is that the competitors are allowed to combine their boxes into one large box so that they are working in a shared rectangular space. Do not be scared of using this larger box. It can be a great asset, and it is often much larger than you might think. But you should still use discretion. It can be easy to abuse it and push the movement past the limit.

One more thing to consider is the balance of dialogue and action between partners. It is important that one partner not have the majority of the dialogue. While it is by no means necessary to count the lines of each character, this general principle should be kept in mind.

<u>Public Address</u>

Choosing a Topic

Choosing a topic for the speech is undoubtedly one of the most important and most challenging steps for any PA. There are many factors to consider. Here are just a few.

Available Research - Research is a crucial part of any speech. It is possible to find a topic that, unfortunately, does not have a lot of information about it available.

Before any serious work is done on the speech, make sure there is sufficient information to support the thesis.

Interest to your Audience - Whatever the category is, make sure the topic is something that the audience needs to hear. Choose a topic that will be interesting and valuable to your audience. You want them to leave the room feeling like their time was well spent.

Relevancy - Choosing a topic that has inherent application to your general audience is critical. If the topic is simply interesting but does not have a direct impact to the audience, they will be less likely to find it valuable. There are many kinds of topics that are relevant to today's audiences, but make sure that you make the connection in the speech itself. Do not rely on the topic to legitimize itself.

Specific Enough? - It is possible to give a decent speech that covers a variety of resources, is interesting to the audience, and is relevant, but is not a great speech. Students need to be able to focus their thesis to a specific aspect of the topic. If the audience cannot identify a specific purpose of the speech, there will be very little take away, and they will likely have trouble remaining attentive.

Organization

Introductions

Introductions can be the hardest thing to get right. It is easy to ask rhetorical questions or state the topic itself as a way of introduction. This is not, however, the most effective way to begin. Think of ways to **engage** your audience. Beginning with a statistic that leads into a justification for the topic can be effective. Narratives are helpful because they engage our mind with a story. If that narrative leads us into the problem (for persuasive) or a need we have (for informative), it can be very effective. Quotations are common ways to start introductions yet are only effective if they lead us right into the topic and are not clichéd.

An effective introduction needs to **justify** the topic. Answer the "who cares" question before it is asked. By the time the main body starts, the audience should want to hear the rest of the speech.

Every public address introduction needs to have a thesis statement and should preview the supporting main points. A thesis statement is a guide map to your entire speech. It is the main idea. It explains to the listener what you want them to think, believe, do, or know. It is usually a one sentence statement that explicitly outlines the purpose or point of your speech. The rest of your speech will support or back up your thesis, so a thesis is normally placed at or near the end of the introduction of your speech. The thesis statement must control the entire direction of your speech. Every point in your speech exists in order to support your thesis statement. The thesis statement should state the topic and make a claim (i.e. take an arguable position on the topic.) Well done thesis statements should: 1) be clear and specific, avoiding topics that are too broad, 2) not be

written in first person or phrased as a question, 3) not merely be a statement of fact, and 4) not be cliché—overused or unoriginal.

Some consider the previewing of your points as part of the rationale or evidence of your thesis statement. CCA public address ballots make a distinction between the thesis statement and the previewing of your points. Because these two things are judged separately, it can be advantageous to have the thesis as one sentence and the preview of the points as a second sentence. You do not have to have a full sentence for each point in the introduction. The simpler the points are listed the better. You can state the main points as fragments or simple phrases that will make them more memorable to the audience. Alliterating your points is a clever way to make them more memorable as well.

Main Points

When writing main points, it is most important to remember that each point should support or defend the thesis statement of the speech that was presented in the introduction. The points in the main body are what justify your claim or position about your topic. When deciding the points to support your thesis, make sure you have researched and have sufficient information for each point. Don't include a point just because you like it. Include a point because it supports the thesis and you have sufficient evidence for that point.

Because well-organized speeches are easier to follow and remember, it is recommended that your main points have five important elements:

1) Unity
2) Distinction
3) Balance
4) Parallelism
5) Flow

When done properly, these five elements provide an organizational framework for a speech; if these things are not done well, the speech will be disjointed and hard to follow.

In terms of **unity**, what is it that ties all your points together? Generally speaking, the thesis is what unites them. Beyond this though, how do your points fit together? Your points might be chronological, spatial, causal, problem-solution, comparative, or topical. Avoid mixing different formats as it will be confusing to the listener.

Your points need to be not only unified but also distinct. You provide **distinction** to points by making sure there is not significant overlap of information between points. Each point should give unique supporting evidence to the thesis statement.

It is important to have **balance** to your points. Avoid spending the majority of your time on one point that you are especially excited about while neglecting the others. When points are not evenly balanced, the listener can often feel unsatisfied or sense that content is lacking in the neglected points.

Strive for **parallelism** when structuring the topic sentences of each point. When all your points sound similar and have a similar grammatical structure, it is easier for your audience to identify when points change, and it is easier for them to remember the points.

Finally, make sure there is a logical **flow** to your points. The flow of points might be easy to decide when points follow a chronological structure. In other organizational structures it might be more challenging to decide which point to put first or last. It is often helpful to try to end on the point that gives what you feel is the strongest evidence for your thesis statement.

Including effective transitional statements and statements that reflect back to the thesis statement will help the unity, flow, and overall cohesiveness of the speech.

Conclusions

Conclusions are a critical part to every speech. It is the last thing your audience hears, and possibly the one thing they will remember most. Do not be tempted to spend all your energy and time focusing on the introduction and body of the speech and then have a short and unmemorable conclusion.

It is important to both physically and vocally cue your audience in to the conclusion of your speech. If you have been physically moving between points, it is important to return to center stage position. Often, a brief pause or even a change in vocal tone can alert the judge that is looking down that your conclusion has begun.

Be sure to reinforce and review your thesis statement and main points. Remind the audience the main idea of your speech and the evidence that proved your main idea. It is permissible to rephrase your thesis and points. Sometimes it is more memorable and has greater impact to go back and restate word for word the thesis statement and points as they were in the introduction.

Don't forget to include a challenge or call to action for speeches that are persuasive in nature (i.e. Persuasive and Cultural Criticism). This final plea should be the natural result once all the evidence has been presented in the body of the speech.

Finally, one of the most important parts of the speech: the closing words. Be creative with your closing technique. One method is to reference the attention-getting device that was used in the introduction. This could be completing a story that was started, referencing a rhetorical question, or reflecting on a quote or other piece of information shared. There are other effective closing techniques to use. Whatever you choose, leave the audience feeling motivated, inspired, or intrigued. An audience wants to feel that hearing the speech was a valuable use of their time. When you effectively bring closure to your speech, you leave your audience with a noteworthy lasting impression.

Time Management

A suggested breakdown of the time for each part of a Public Address speech is as follows:

15% (1:30) - Introduction
75% (7:30) - Main Body
10% (1:00) - Conclusion

This allocation should allow the competitor to include everything the speech needs. If the introduction is over 2 minutes, consider putting some of that information in the main body. Maybe some of it is not needed at all. If the conclusion is too long, ask yourself if there is too much summarization.

Consistency is key to success. Students should practice their speech enough so that they are consistently hitting the same time. The goal should be 9:30. This allows for a little flexibility in the round. Some students will slow down in the round, while others will speed up.

Citing Sources

In Your Speech

One of the most challenging parts of giving a Public Address is citing all your sources. Yet it is also one of the most important parts. Knowing how to give credit is challenging. Look at some important things to consider.

All sources should be identified unless the information is common knowledge to the audience. Competitors must say where they obtained this information. Included in that is who said it, what *publication* or website it was from, and the *date* it was published. This is not as hard as it looks. Keep it simple. Because credit should be given to all sources used, most speeches will generally have both direct and indirect quotations. Here are a couple of sample citations of both direct and indirect citation.

Direct Citation:

"According to an article titled *Homeschool Students Ripe for College*, by Kelsey Sheehy, published by the US News and World Report on June 1, 2013, 'Parents and students from the home-schooling community say the nontraditional method yields teens that are more independent and therefore better prepared for college life.'"

Indirect Citation:

"The previously cited US News and World Report article by Kelsey Sheehy says that homeschool students achieve higher GPA's in college than public and private school students."

This indirect quotation also demonstrates that when the same source is cited later within the same speech, a partial citation, stating author *or* publication title, is acceptable.

When using a citation from the Bible, publication dates or publisher do not need to be given in a speech.

When citing sources found online, one challenge that many students have is finding the needed citation information. Unfortunately, many internet articles lack traditional citation information. In your research, be sure to look for all necessary information. The source is the web address/website. The author and publication date can be placed in various locations in the article and are sometimes challenging to find. Take the time to find this information while you are doing your research so that it can be included in your speech and on your reference page at the back of your script submission.

In Your Script Submission

All sources that are directly or indirectly cited and used in the preparation of the speech should be included in the Works Cited, Reference List, or Bibliography page. Though CCA does not require a particular citation format or style, students must include this page containing sources as the final page of their script submission packet. It is recommended that the page containing sources is typed and well-organized.

For assistance with compiling this information, please refer to online writing aids such as the Purdue Owl Writing Lab website. In general, students should decide on a format to use for all citations (i.e. MLA, APA, or Chicago) and stick with that style for all source citations. Citation generator websites are helpful when formatting each source. The following article and websites can be used for additional information and assistance.

- https://www.bibliography.com/how-to/apa-references-works-cited-and-bibliography-differences/
- www.easybib.com
- www.citationmachine.net
- www.citethisforme.com

Citing sources properly helps you avoid plagiarism. A helpful website for more information about plagiarism and the need to cite your sources is www.plagiarism.org.

Finally, remember to highlight all of the direct quotations in your script submission for the tournament and include the quoted words count on the Script Submission Cover page. If there is any question about your script or citations, the Tournament Director may examine your script. Make sure to cite everything properly.

Delivery

For tips on PA delivery see the Vocal Delivery and Physical *Delivery* sections at the beginning of this document.

Visual Aids

Visual aids (VA) are an optional element for all Public Address Speeches. They can help the competitor obtain credibility, clarify or enhance the message, or otherwise increase the impact upon the audience. They can provide much needed information that helps the audience understand the topic in a way that words simply cannot. This is especially true in Cultural Criticism if your artifact is a form of visual media.

All visual aids, display sketches, charts, graphs, diagrams, photographs, artwork, or computer-generated images are to be attached to one or more black presentation boards no larger than 20 " x 30". Be sure to have adequate color contrast. Do not mount a dark visual directly on a black display board. Make it easy for the audience to see, while not drawing unnecessary attention to it. It is an *aid* to the speech. Do not make the VAs more attention-grabbing than the speech itself. When creating text for visual aids you may use stencils or create the text on a computer and enlarge it on a copy machine. Handwritten text can be sloppy and unprofessional. Photographs and artwork may be enlarged at a copy center. A general rule is that if the audience cannot properly see or read the visual, it does not enhance the presentation. All VAs should be displayed on a tripod of some kind. These can generally be found at art stores or office supply stores.

Do not use VAs just for the sake of adding a "cool element" to your speech. Many younger students enjoy having visual aids because it is fun. Try to avoid this. The principle is intentionality. If there is not a specific purpose for the VA, it will probably only serve as a distraction. The most important question to ask is, "Does this visual aid help my audience understand my topic better?"

Tips for Each Public Address Event

Persuasive

The following quote highlights the purpose of a Persuasive speech. "Persuasive public speaking is the art of using words to influence an audience. It involves directing, guiding, or appealing to the thinking, logic or emotions of an individual or an audience. The goal is to help the listeners to accept the idea, attitude, or action being presented by the speaker. It is accomplished by the use of argumentation, rationalization, symbolism, and presenting supportive information." (From the article "What is a Persuasive Speech" at www.speechmastery.com.)

Each competitor should find something they are passionate about and pursue it. If you do not believe in what you are advocating, chances are your audience will not be convinced. Keep in mind that the Biblical Worldview section in the CCA Criteria and Competitor Standards should be applied when deciding if the position you are advocating for is acceptable.

Not all persuasive speeches need to advocate a change in behavior. Many successful speeches advocate a change in attitude. Some appeal to a change in mindset or conviction on issues. Advocating for lower driving ages can be effective, while advocating for people to respect the driving laws can be just as effective. Topics that tackle more intellectual issues as opposed to simply addressing a course of action may be more impactful to an audience. However, advocating for action based on that changed attitude may be even more effective.

You need to present a persuasive thesis statement in the introduction that will guide the rest of the speech. It is a two-rank violation if you do not have a primarily persuasive thesis statement. The biggest danger you will run into is leaning towards a thesis statement that is primarily informative. To avoid this, use strong and clear persuasive language for the thesis statement. Examples of this would be using words or phrases such as should, must, need to, or ought to. There are other ways to structure a strong persuasive thesis statement as long as you are stating your topic plus your opinion or stance on the topic. It should be clear to the judge what you are advocating for in the speech.

The main body and conclusion will support and complete your case. Each point in a persuasive speech should further move or convince the audience of the position for which you are advocating based on the logic and evidence provided. Your conclusion must not just be a summary of what you have already said. The persuasive conclusion must also make it clear what outcome you are desiring from your audience. Based on what you just presented, what are you wanting your audience to do about it? Make sure you wrap up your presentation with a persuasive closing.

Aristotle taught the three facets of persuasion as Ethos, Pathos, and Logos. Ethos is the appeal to credibility or character. Pathos is the appeal to emotions. Logos is the appeal to logic. Further study of *Aristotle's Available Means of Persuasion* and communication theories are recommended for effective persuasive speakers. Establishing your credibility as a speaker while appealing to the emotions and logic of the audience will build the strongest persuasive argument.

Informative

Giving a good Informative speech is not as easy as it might sound. Finding the right topic is central to the success of the speech. Remember that the purpose of the event is to *inform* the audience. Be careful not to choose a topic that most of your audience is already familiar with. Look for something that your audience would like to hear about or might need to hear about. For more tips on choosing a topic refer to the **Selecting a Topic** section earlier in this document.

Structurally, it is important to include a "why we should care" element. Do not necessarily word it that way, but at least present to your audience some implications of this topic. Certainly, some background may be needed in order to understand the topic. Some topics may have an inherent value or obvious implications. Some may not. It is up

to your discretion how you implement these principles. Just make sure your audience doesn't leave wondering why they just heard a 10-minute speech on that topic.

Biographical Informative

As outlined in the Criteria and Competitor Standards, this event is meant to present a speech about a real person whose life we are *not* already familiar with. A speech about a popular president may not be as good as a speech about a more obscure inventor or scientist. However, obscurity does not necessarily make someone a good topic for a speech.

Pick someone of significance who has contributed to history, society, a specific people group, or cause. Contemporary individuals may be easier to relate to than historical ones, but historical figures may have had a more long-term noticeable impact. Once a person is chosen, highlight their accomplishments, contributions, and overall influence in the world. It will be a boring speech if the competitor simply relates a biography of what that person did in his life. The speech should not simply be a list of their accomplishments or a summary of their life. Ask yourself why we should care what this person did in their life, and why it still impacts us today.

Cultural Criticism

We live in a society that is permeated with sin and foolishness. It is easy for Christians to get pulled into the ways of the world and forget that we are called to be different, to be wise, to be godly, and to flee from foolishness. This event is an opportunity to identify something in the secular world in which we live, evaluate it in light of right and true biblical understanding, and to ascertain how we as Christians should interact with or respond to it in light of our Christian worldview. The structure for Cultural Criticism is not complicated. The speaker needs simply to present their findings in the format typical of most public address speeches—with an introduction, body with points, and conclusion.

Topics

The thing that is being analyzed is called an artifact. This word is taken from collegiate public speaking vernacular. The definition for this particular event is refined slightly to be something specific to American culture that can be analyzed from a biblical perspective. The number of artifacts in current American culture is almost endless. Yet, not all artifacts would lend themselves well to this type of speech. For example, quinoa is a food that could be considered an artifact. Quinoa was not widely eaten in American culture even ten years ago. Because of various health food trends, it is now quite popular. However, it would be challenging at best to turn the topic of quinoa into a speech where you are analyzing it from a biblical worldview with scripture as a basis for that analysis. Yet a current fad diet could be used as an artifact. One could analyze the motivation, impact, etc. of the particular diet on a person from that biblical worldview perspective. Once you have made some biblical determinations about the artifact, then you are able to

answer the "So what?" of the speech—the impact and implications. Examples of cultural artifacts include movies, books, clothing, pastimes, slogans, personalities, and gadgets. Not every artifact will have a negative analysis. The "Pay it Forward" trend is a good example of an artifact that can be analyzed positively. Other examples of artifacts include things such as Nike's "Just Do It" slogan, SnapChat, Marvel movies, urban homesteading, and Michael Phelps.

There is a plethora of topics that students may choose. Anything from a movie to a celebrity, to a commonly used phrase in our culture are all "fair game" for this speech. The best speeches will find a topic that is not overtly sinful. For example, the easy speech would identify a movie that applauds sexual immorality and argue that we should not watch or support that film. The more complex speech would identify a film that has themes we generally agree with, but that has underlying messages that may not be consistent with Biblical truth. Asking questions and engaging the audience in those topics will be challenging and beneficial to all who hear it. Consider the topic of this speech to be similar to the deep conversation that one might have with friends about a movie you just watched.

When deciding which topics to address, there are several things to consider. First, remember that CCA is a family league, and that small children may be present to watch and hear any speech in any given round. Therefore, do not choose explicitly sexual or violent themes that would not be appropriate for younger ears. However, as it is very difficult to find an element of pop culture that does not applaud sexual sin, it is inevitable that students may find themselves in a position to address such content. Please use discretion and tact when talking about these topics. There is no need for explicit descriptions or extended references to these acts or ideas. Most adults will hear the phrase "explicit sexual acts" or "extreme violence" and understand without descriptions of the scene which might endanger the innocence of younger audience members. There is a time and a place for discussing these topics in more detail. During the speech round is not one of them. It is encouraged that these conversations take place at the club level or within families.

The Speech

This speech should follow basic public address principles and employ an introduction, main body, and conclusion. The following quotes from the Cultural Criticism Tab Form give guidance as to how to structure the speech. "[Students] will analyze [the] subject through an explicitly biblical lens, using specific scriptures as criteria or guidelines for how a Christian should interact with a subject of this nature. Analysis should include implications for Christians." And, "The speech should go beyond identifying and condemning unbiblical behavior or ideology; and address how this particular subject should be treated in light of scripture." In the conclusion of the speech, there is to be a challenge to Christians based on the thesis and points. Because of these criteria, students are advised to approach this speech from more of a persuasive and not purely informative point of view.

When writing a Cultural Criticism speech there are some important ballot criteria to remember. First, your artifact must be briefly identified and explained in the introduction. Avoid having an entire point in the body of the speech that is simply describing the artifact. Focus on the analysis of the artifact and its implications for Christians in each point. Your speech will have greater impact if each point is providing support for the overall challenge to Christians that will happen in the conclusion. Remember, as the Tab Form states, your goal is to show Christians how they should respond to or interact with your artifact in light of scripture.

You must tell your audience in the introduction why your artifact is relevant and important to analyze from a biblical worldview. There are a variety of ways you can justify significance. For example, you could 1) research and give statistics that show the prevalence of the topic in the popular culture; 2) summarize a story or example that emphasizes the significance (i.e. such as a recent news article); or 3) use a credible outside source quote or paraphrase that validates your artifact's significance.

The main points in the body of the speech should support the thesis, be well-developed, and analyze some aspect of the artifact. Don't save implications for Christians for the conclusion. The ballot indicates that these should be in the body of the speech. It is ideal to have both outside support (i.e. quotes, research, etc., from experts or other knowledgeable individuals on your topic) and biblical support for each point.

You must address additional information in your conclusion besides just the review of the thesis statement and points. It is important to reinforce the significance of the artifact chosen. Remind your audience why it is important for us as Christians to be thinking about and analyzing this topic. And finally, don't forget to challenge your audience. This is your persuasive call to action. Because of your compelling and thoughtful analysis, what do you want your audience to now do with the information you presented about your chosen artifact? Do you want them to change the way they think about it? Change a habit or behavior? Get involved doing something? Bring a thoughtful closure to this challenging analysis so the audience has a positive final impression of your speech.

Limited Preparation

Organization

Introduction

The same principles used in PA introductions also apply to Limited Preparation. However, the formula is slightly different. Here is the breakdown of things that should be included in the introduction:

- Capture the attention of the audience with some form of hook.
- State the quotation/saying word for word for Impromptu or cite the article correctly for News Analysis.

- Offer significance, context, and/or interpretation of the topic for Impromptu. This is where the quote's meaning or additional information about the quote itself can be explained. This information can often help to drive the direction of the thesis statement.
- State the thesis of the speech clearly. A thesis statement is the position the speaker takes on the quotation, question, saying, or article (for News Analysis.) A thesis is not simply a statement but rather it makes an arguable claim that is supported or proved by the subsequent points. The most basic form of a thesis in an Impromptu or News Analysis speech is to state agreement or disagreement with the quote, saying, or claim of the author. A more advanced thesis would be to state the underlying meaning of the quote/topic in the speaker's own words OR state the opposing argument to the quote in the speaker's own words (as if he was presenting a thesis on the topic for a public address speech).
- Preview main points (do not preview the examples or support for each of those main points). Each main point should support, prove, or defend the thesis statement.

Body

The body of the speech should provide the supporting points for the thesis statement. For Impromptu and News Analysis, there are a couple of structures that are most effective for the limited amount of time available. They are not required but are recommended due to their proven effectiveness in communicating a valid analysis of the topic. The most basic structure is simply to have three points that the speaker expounds upon. Each point should be connected through content and effective transitional phrases or sentences. Each point should support the thesis statement. The second method is the 2x2 structure. The student has 2 main points, but with 2 sub-points per main point. This is best used in Impromptu where you only have a few minutes for the speech, and do not have time to adequately give multiple main points or detailed examples for several main points. There are multiple variations of this method such as a 2x3 and a 3x2 format. The student needs to be aware of the time available when choosing a format in order to make sure they can adequately develop each point.

These points may be helpful in Extemporaneous Apologetics as well. The different style of questions or statements may dictate different approaches though. Because an EA speech is to have a conversational tone, students will need to be organized in the structure so the listener can easily follow their reasoning yet at the same time be natural and engaging.

Conclusion

Conclusions are tricky. You need a careful balance of summary and resolution. The things that you must do in the conclusion are restate the topic verbatim, review the main points, and reiterate the thesis or reinterpretation. There is no place for fancy exposition in the conclusion. Keep that in the main body. The best way to conclude is to tie back to your intro story, leaving the audience with a thoughtful or clever sentence to remember.

The structure of a conclusion should be similar to the following:

- Restate the quotation/saying verbatim for an Impromptu speech.
- Reinforce your thesis for Impromptu and News Analysis. It's important to remind the audience what your position was on the topic and therefore, what the main idea of your speech was.
- Review your main points.
- Bring closure to the presentation. You can often bring a speech to a satisfying and conclusive end by referencing the hook or attention-getting device that was used in the introduction.
- Though thesis statements and points are not part of the EA ballot, you should still have had a reasoned and well-organized argument. It is important to bring the EA speech to a satisfying conclusion. For the sake of competition, summarizing your main ideas is advisable. The conclusion of the EA speech needs to also move the hearer to some conclusion, application, or further consideration.

Citing Sources

Generally, citations of outside sources and scripture may be paraphrased, giving the author and source. Full citation of outside material may be used to add additional weight to your point. For EA, chapter and verse references are not required for scripture, but the judge must recognize that you are using scripture. There are very conversational ways to give citations. For example, "One of my favorite authors is C.S. Lewis. Let me tell you about something I read from him recently in *Surprised by Joy*."

Word-for-Word/Adhering to Topic

In IM, the quotation or saying must be stated word-for-word in the Introduction. While judges will not be instructed to dock rank for missing a minor word or two, points may be deducted for not stating it verbatim. Failure to state the topic at all will result in a two-rank violation.

Failure to adhere to the topic or question in any LP event will result in a one-rank violation. Students are allowed latitude in how they approach the topic or question, and may talk about things that seem outside of the intent of the quotation or question, but the topic must be the central theme of the speech and not peripheral to it.

Students are allowed to take original, new angles on topics and talk about things that seem outside of the intent of the quotation or question, but the competitor must connect his content to the thesis of his speech, which is presumably connected to the topic, to achieve the goal of adhering to the topic.

Delivery

Delivery for Limited Prep follows the same guidelines as Public Address. Refer to the sections on Vocal Delivery and Physical *Delivery* at the beginning of this document.

Time Management

Managing your time during a Limited Prep speech is extremely important. The slightest miscalculation could result in a very unbalanced presentation. The same guidelines used in Public Address should be used in Limited Prep.

> 15% - Introduction
> 75% - Main Body
> 10% - Conclusion

It is important to balance time between the main points. It is undesirable to have one point significantly longer than another.

The Notecard or Prompt

For IM and EA, the competitor may use both sides of a single blank 3" x 5" note card for note taking, and as a prompt during the speech to identify sources and to document quotations. Notes should be written on the 8 ½" x 11" prompt for NA.

During prep time, students should write only what they need in order to maintain the flow of the speech. No one but the student will see what is written on the card, so full sentences, grammar, spelling etc. are not important. During prep time, the student should write quickly and concisely. There should be no pressure to make the card look nice. All that a student should need on the card are a couple of words or phrases that remind them of what their main points are. It is wise for students to write out their thesis word-for-word on the card. The main points should also be written out the way the student wants to say them. Since repetition of the taglines is important, making sure they are on the card ensures that they will be repeated the same way each time.

The notes for examples should be short. Competitors should spend prep time thinking, not writing. For example, if a student is going to use an example of Alexander

the Great and his horse, they could write "Alex the Great - horse" and use that prompt to remind them exactly how they were going to use the example.

Use of the notecard during the speech should be kept to a minimum. Students often feel the need to hold the notecard in front of them while they give their speech. Try to avoid this. The notecard should be held in a relaxed manner at the speaker's side (or on the table for NA) when they are not looking at it and should only be brought up when they need to remind themselves of what to say next. While use of the notecard or prompt will most likely not make or break the speech, it can separate the polished speaker from the novice.

Tips for Each Limited Preparation Event

Impromptu

Preparation

Practice. Doing 5-7 Impromptu speeches a week will keep the student's brain sharp and expose them to a lot of topics.

Use a variety of sources for practice quotations. Do not rely solely on classic authors and orators. Lines from movies and songs are easy to find and often will provide great topics for students to talk about.

A suggestion to help students develop supporting material for Impromptu illustrations is to have them collect anecdotes, stories, and short biographies in a file or notebook (i.e. literature, history, scripture, world events). This should be reviewed and maintained and read on a regular basis. Doing so will enable the student to have concrete information for use when they need examples in the speech. It is important for the student to refresh his/her memory on the information collected just prior to competition. Just a reminder though that this file or notebook cannot be taken into a round at competition.

The Speech

Reinterpreting the quotation is one of the hardest things for a speaker to do. The best advice is to find the fundamental truth implied by the quotation. For example: "The prettier the flower, the farther from the path" from Stephen Sondheim's musical *Into the Woods*, implies the fundamental truth that good things are not easily come by, or you might say that it means you have to work for the good things in life. Identify the main idea and use that as a basis for the speech. Younger students may have a difficult time doing this, but it will come with time. Sometimes there will not be "truth" in the quotation. It may be a statement that we disagree with. If that is the case, the speech should have a thesis statement that disagrees with the main idea of the quote/saying followed by points that support this claim.

The main points should be fairly simple once you have your thesis. Just ask the question, "why?" Why do I agree or disagree with this quotation? The answers to that question should be your main points.

Examples, illustrations, and definitions should be used to support the thesis and main points of the speech. Competitors should avoid using personal examples so that their thesis has credibility outside of the speaker's own personal experiences and bias.

Varying the examples in your Limited Prep speeches is a sign of a good speaker. Be careful not to use the same 3-4 "canned" examples in every speech, just with different applications; the ethicality of this practice could be called into question.

News Analysis

Preparation

The best way to prepare for News Analysis is to consume the news and practice evaluating the stories heard. Scanning through online news sources such as USA Today, CNN, and The New York Times and reading headlines is one of the most valuable preparations for this event. Students will want to be able to recall and apply information on the topic of the article in mere seconds. Another valuable exercise to prepare for News Analysis would be to watch the evening news every day, taking notes on the major headlines on separate 3"x5" cards. Since competitors are only allowed a single 3"x5" card box during preparation, it is impractical to print out articles. This makes it important to collect just what you will need to recall details and information relevant to your topic.

Practice identifying the author's thesis or intent, the supporting points, and conclusion. What is it the author wants you to believe or do as a result of the article? Practice by writing your own thesis, supporting points, and conclusion based on your analysis. Remember that prewritten outlines are not allowed in the file box.

Each tournament has a different topic. Therefore, you should create new content for your box each tournament. A good box may include a diverse collection of summaries and outlines of articles with an accurate citation, short quotations from editorials, and even a list of Supreme Court cases you think may be relevant. It is important to organize them in a way that makes it easy to find the right articles quickly.

In preparation, students and clubs may find it helpful to simply spend time talking about current events. Have a group discussion with club-mates and coaches about what is going on in the world. Read articles as a group and collectively discuss the merits and flaws of that article. This will not only help competitors learn about the topic but will be good practice articulating your thoughts about the topic.

Preparation Time

The Preparation time for this speech is different from any other event in CCA. Since the prep time and the speaking time run together, allowing the student to budget their time carefully, the use of the prep time will be crucial. It is recommended that

speakers take no more than 3-4 minutes of preparation. Obviously, there will be times when a speaker needs more prep time due to their lack of knowledge on the subject, but even in those instances, it is important that the majority of the allotted 10 minutes are spent talking, and not in preparation.

Each prompt will be no longer than 250 words. Since competitors are allowed to write on the prompts, there is flexibility to mark specific words or lines that the speaker would like to address. Even circling an entire section of the article and simply writing "not true" next to it could be a very helpful note during the speech.

At the end of the prep time, the speaker should smoothly transition to the speaking portion of the speech. The best way to do this is to pack up their preparation materials and neatly set them on the floor next to their chair. A glance at the timer and at the judge should indicate that the speaker is ready to begin. Speakers should not spend more than a couple of seconds in this transition time. Every second is significant in a good speech. Judges should be paying attention during prep time in anticipation of the start of the speech. To get their attention, and to start the speech portion of the event, one could begin with the citation of the article. While in other Limited Preparation events it is encouraged to lead into the speech with a "hook" or "attention getter", and to introduce the topic a few moments into the speech, it may be more effective in this event as a transition from the prep time to the speech to begin with the identification of the prompt. Speakers should not read the entire article in their speech. Judges will be instructed to have read the article ahead of starting the round.

The Speech

This speech should focus on analyzing the article. While discussing the topic of the article is inevitable and expected, the speech should focus on supporting or contradicting the argument made by the author. Address incorrect information presented by the author, logical fallacies, and poor understanding of the larger context of the topic. A good speech will accomplish all of these things in support of their own thesis.

Outside sources are always recommended, especially when presenting facts and other opinions, but for this speech, they are less significant. Good logic and reasoning should be able to debunk the article or offer support. When citations are given, they should be complete with the author of publication and date of the publication.

Sample News Analysis Prompt:

The Wall Street Journal Editorial Board, June 20th, 2016

"The Syrian Catastrophe," the Wall Street Journal

[51 State Department diplomats] are indicting Mr. Obama's Syrian diplomacy as a strategic and moral failure. The 51 signers recognize that American priorities for Syria—a genuine cease-fire, relief for its suffering

citizens and regime change—have failed because U.S. diplomacy is a wish list with nothing to back it up...

The Russians understand this. When Mr. Obama was scrambling in 2013 for some way not to make good on his red-line threat over Assad's use of chemical weapons, Vladimir Putin offered a face-saving climbdown: Washington and Moscow would work together to remove the weapons and persuade Assad to negotiate a cease-fire.

Assad never has given up all of his chemical weapons, and Mr. Putin has since used the opening to play the military card Mr. Obama wouldn't. He has used Russian forces to prop up Assad and attack the regime's opponents—all the while claiming to want a cease-fire... John Kerry declared that "Russia needs to understand that our patience is not infinite."

Really? Russia seems to understand Messrs. Obama and Kerry very well.

So Syria burns.

Extemporaneous Apologetics

Preparation

The general topic for each tournament will be known by the competitor in advance according to the EA Topic Rotation document on the CCA website. Though the topic is known ahead of time, the specific question is not. Therefore, the competitor must know the topic well enough to address any question or statement that might be presented.

There are 3 main types of resources to use in preparation for this event. The first and pre-eminent resource for EA is the Bible. It is our desire that EA challenges and stretches students to know and study the Bible (2 Timothy 2:15) to help prepare them for competition and even more importantly for life. The second type of recommended resource is a study of systematic theology. There are many good systematic theology books that will prepare students to have a greater understanding of theology in general that will further prepare them to answer questions related to the Christian faith. A third type of resource is apologetics materials. A list of recommended resources is available at the CCA web site.

Coaches who would like additional study resources that coincide with Bible Doctrine by Wayne Grudem (one of the recommended resources) may contact Individual Events Committee member, Becky Bowyer, for more information (bowyer.becky@gmail.com).

One 3" x 5" card standard-sized file box should be filled with helpful scripture as well as quotations from other sources (including citations). It is not the intent of this

event to present a prepared speech; therefore, the file box cannot include pre-scripted or prepared outlines. The file box should be used to prepare for the tournament and may be taken into the competition room for referencing during prep time.

A single 3" x 5" note card with the speaker's original notes, plus note cards from the file box with quotations from other sources, may be used during the speech. Preparing note cards helps the student to "handle" the Word, to become familiar with the passages and quotes, and to "internalize" the concepts. The use of cards during the speech is meant to encourage the use of scripture and outside quotes. Students who have done the research and filled their file boxes with appropriate and helpful scripture and quotes from published authors are generally more successful.

The Speech

The goal of the speech is to use reason, logic, and sound argumentation to provide a biblical response to the question or statement. The response should be well thought out and encourage the listener to respond in some way.

The response should include at least one Bible verse in answering the question/statement. Use scripture in a way that does not break the conversational tone. Quote outside authors to give insight and credibility to an argument that would resonate with the hearer. These outside sources do not need to be Christians or be sympathetic to Christianity but need to support your points. Use analogies, examples, and logic to reinforce or illustrate an idea. Use personal experience or witness to make the truth personable. But be careful that these do not distract from your answer or confuse the hearer. Try to combine reason and imagination as C.S. Lewis did.

Strive for the following.

- a conversational tone that shows respect toward the listener
- the personal humility as of one participating with God
- an attitude of reverence toward God's Word that speaks the truth with conviction

To speak in the language of the audience, the competitor should explain the meaning of theological terms and Christian lingo used, or else avoid using them altogether. Try to identify potential "churchy" words as you prepare for the tournament.

This reasoned response should, if possible, anticipate and remove barriers to believing in Jesus Christ as Lord and Savior. Recognize potential objections, acknowledge them, and provide a way for the listener to accept the plausibility and truthfulness of the Christian faith. This is another part of preparation.

The speech should move the hearer to some conclusion, application, or further consideration. A gospel presentation may or may not fit the topic and might be heard as a "canned response" if it does not directly contribute to addressing the statement or answering the question given. Prepared speeches or outlines are not allowed to be in the file box.

The characteristics of a good apologetics speech can be found in a New York Times interview with Tim Keller. His responses exhibit the characteristics your EA judge is instructed to look for.

- Uses scripture, illustrations, and outside sources - especially sources that the hearer would be sympathetic to
- Shows respect toward the person by identifying with the individual and appreciating his point of view
- Speaks the truth with conviction
- Limits use of Christian lingo
- Removes barriers between speaker and hearer
- Is prepared to acknowledge and deal with objections
- Provides a way for the listener to accept the plausibility and truthfulness of the Christian faith without "losing" an argument
- Moves the listener toward Christ.

https://www.nytimes.com/2016/12/23/opinion/sunday/pastor-am-i-a-christian.html