

NEW EUROPEAN SPEECH, DEBATE AND ACTING ASSOCIATION



COACHES' HANDBOOK

2020-2021

Our Mission:

NESDA encourages effective communication across international contexts, promoting the development of critical thinking, integrity and global awareness.

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**The American International School of Vienna will host the Autumn
Tournament.**

Dates: December

Oral Interpretation will be serious and Duet Acting will be light.

The umbrella topic for the Debate resolutions is **Happiness**.

The prepared resolution for the preliminary rounds is:

“Social Media Increases the Happiness of its Users.”

In advanced rounds, teams will debate about the following subtopics of:

- Responsibility for happiness
- Accessibility to happiness

.....School will host the Spring Tournament.

Dates: March 27-29, 2021

Oral Interpretation will be light and Duet Acting will be serious.

INTRODUCTION

Each NESDA tournament consists of five events: Debate, Duet Acting, Impromptu Speaking, Oral Interpretation of Literature, Original Oratory.

The tournaments provide students with the opportunity to improve their speaking, listening, communication and performance skills. Although prizes are awarded at the end, the competitive aspect of the tournaments is secondary. All students should be looking for the personal growth and development that come from participating. NESDA tournament awards are transitory and brief, whereas lessons learnt begin a lifelong path of growth and self-improvement. All students are expected to attend the finals, whether or not they are performing in the finals.

Schools are encouraged to enter students in each event. Each school will normally be limited to twelve participants unless the host school stipulates a different number at the time of the invitation. Participants may not enter the same event twice in one tournament; for example, a contestant cannot present two different Oratories or be a part of more than one Duet Acting pair. If a school wishes to participate in Debate, two teams are required to be provided, unless the Tournament Director gives permission to a school in advance to bring one team only. This is always at the Tournament Director's discretion.

NESDA Tournaments have a code of conduct, decorum and dress. Students are to dress in a "business smart" manner. Clothing is to respect the "can't see down it, up it or through it" principle. Audience response is to be appropriate to the tone and nature of event and participants will maintain a decorum and etiquette that reflect the association's ethos of mutual respect and encouragement. Courteous and respectful behaviour is expected from all participants throughout the tournament.

Academic honesty is an essential way in which participants demonstrate integrity, an important component of the NESDA Mission statement. Knowingly citing false or misleading evidence should result in a 0 for that round and possible disqualification. Plagiarism results in disqualification from that event for the duration of the tournament. Decisions in academic honesty cases are made by the TD and NESDA Officers after discussion with the Tournament Director, NESDA Officers and the student's coach. Coaches are responsible for putting all oratories through an academic honesty scanner or tool before the event begins.

Each participating school provides a minimum of two adults who are familiar with the rules in this Handbook and are willing to judge all tournament events. Coaches may not judge their own teams.

Member schools host a tournament every five to six years on a rotating basis. A list of schools having hosted in the past and due to host in the near future can be found in the appendices to this edition. Potential host schools for tournaments are encouraged to make their offers with dates in advance of the spring meeting of the previous academic year. This time schedule will be adopted annually until further notice. See appendix.

Each school sends one representative to the annual meeting of the Association, which takes place in the spring, usually in the school hosting the next autumn tournament. Business and policy will be discussed and voted upon in this forum. Each school has one vote.

Coaches should be familiar with the information about the conduct and organization of tournaments as explained in this Handbook. There is a Vade Mecum for Tournament Directors, which Tournament Directors are required to follow.

All coaches and participants should be aware of the following point:
The Tournament Director's decision in all matters is final.

THE EVENTS

A. DEBATE

Each debate has two teams. Each team has two debaters, who each speak once. After each speaker has spoken, each team has a closing speech. This can be given by the first or second speaker on the team. During the main speeches the opposing team should offer points of information, however, no points of information may be offered during the closing speeches. Refer to chart, 'NESDA Parliamentary Debating: Speaker Roles'.

A debate is between teams, not individuals. Each team member has a specific part of the team case to present while clashing with the other side and defending the team arguments. As the debate progresses, more time is spent dealing with issues already raised in the debate, and less time spent on new arguments and issues. Students debate both for and against resolutions. This should be kept in mind when preparing evidence cards and case outlines. Computers are not used in any of the debate rounds.

Each team persuades the audience including judges by presenting sound logical arguments, delivering them in an interesting and persuasive speaking style, and structuring and prioritizing arguments. It is an international contest with international perspectives where examples relevant to the global community and modeling tolerance of difference are most appropriate. The motions that the teams debate are general issues rather than specific programmes or proposals and the emphasis is upon the principle, not specific policy.

Impromptu debate topics are to be debated from a "general knowledge" background, and research is not permitted after the announcement of the topic. Debaters may, however, consult a paper dictionary for definitions.

Debate Logistics

Debate is determined and thus judged by three main factors: **Content**, **Delivery**, and **Strategy**.

Content covers the arguments that are used, divorced from the speaking style and delivery, as if arguments are written down rather than spoken. Content also includes an assessment of the weight of clash offered to the other side's case and arguments. This assessment is from the standpoint of the average reasonable person. An argument can be considered strong or weak, even if the opposition does not knock it down. It is important to remember that each team clashes with every significant argument of the opposition, not each and every example.

Delivery includes the way a speaker presents a case and the style of the speaker. It emphasizes debate as an active presentation and clash of ideas akin to the British Parliament rather than the United States Congress or a typical courtroom. Effective use of language demonstrating unity, coherence, and clarity in delivery and effective responses to the opposition's arguments and points of information are rewarded. Delivery also embodies physical poise, judicious use of gestures, projection, enunciation, fluency, and eye contact. Prepared speeches will not do well in debate – you need to be flexible, responsive, passionate, logical, and quick on your feet.

Strategy comprises structure, timing, and understanding of issues.

Structure: A good speech has a clear beginning, middle and end. Along the way, there are signposts to help us see where the speaker is going. The sequence of arguments is logical and flows naturally from point to point. This is as true of a first speaker outlining the affirmative case as it is of the last negative speaker clashing with the affirmative case.

Timing: Speaking within the allowed time limit is important – when time is called the speaker may finish the sentence, but should then stop. A good speech uses the allocated time effectively. Giving an appropriate amount of time to the issues in the debate is critical in each speech. Good speakers give priority to important issues and leave unimportant ones to later. For example it is a good idea for second speakers (i.e. anyone other than the first affirmative speaker) to begin by clashing the other

side's points. This is because it is more logical to get rid of the opposing argument first before trying to put something in its place.

Understanding of Issues: Good strategy demonstrates that a debater understands what the important issues are in the debate. It is a waste of time for a speaker to deal with trivial points if crucial arguments are left unanswered. Each speaker should seek to identify, address, clash, and thoroughly analyse the issues inherent in the debate topic. It is possible to have good strategy in identifying the critical issues but poor content because the actual clash is weak. This is especially important during closing speeches wherein each team needs to identify the crucial issues of the debate and bring it back out to a universal level. Closing speeches that concentrate simply on individual examples probably have missed the point of the debate topic.

Debate Etiquette

Decorum: Debate is by definition a formal discussion of a resolution, so debaters should:

- a) observe the rules of common courtesy and respect for both fellow participants and judges;
- b) open with a simple courteous salutation: "Good morning, ladies & gentlemen...";
- c) avoid deliberate use of exaggerated and/or intimidating remarks, gestures or movements;
- d) communicate with partners only in writing, except during the 90-second closing preparation;
- e) remember that exchanging evidence cards or other aids once the tournament has begun is unethical;

f) observe the rules governing "scouting", as follows:

Teams which have a bye may not observe any debate in that round. Recording is not allowed except for official recording authorized by the Tournament Director for future distribution. Debaters are not to be given information about other teams' arguments by coaches, judges, or other participants. N.B. It is customary for debaters to congratulate their opponents at the end of a round and to thank those who are judging.

Rules Governing Definitions

The first affirmative speaker may define the topic in any way provided that the definition:

1. is reasonably close to the plain meaning of the topic
2. allows the negative team reasonable room to debate
3. is not tautological or a truism
4. is otherwise a reasonable definition.

Squirreling, place-setting and time-setting are not permitted. Squirreling is the distortion of the definition to enable a team to argue a pre-prepared argument that it wishes to debate regardless of the motion actually set. Place-setting is the setting of a debate of general application in a particular place. Time-setting is the setting of a debate of general application in a particular time, past, present, or future.

The first affirmative speaker should provide the judges with written copies of the definitions. Only candidate numbers can be included on this paper: no names or school names. The first negative speaker may challenge the definition(s) only if they do not conform to rules 1 and 2 above or if the affirmative team fails to offer definition(s). If the first negative speaker challenges the definition, he or she is required to propose a new definition that conforms to the above rules. If the first negative does not challenge the definition(s) of the affirmative team, then the negative is taken to have accepted them and may not challenge them later unless the affirmative team significantly alters its original definitions.

The Etiquette of Points of Information

A point of information (a short point or question) is offered by standing and saying "Point of information". The speaker is not obliged to accept every point. She or he may:

- a) decline the point with a "No thank you", "Not now" or ask the interrupter to sit down
- b) finish the sentence and then accept the point
- c) accept the point then and there

The person asking for the point of information should stand and announce 'Point of Information' and wait silently until he or she is acknowledged and should also stand until any reply is completed by the speaker. A conversation/argument should not result from a point of information.

More than one member of the opposing team may rise simultaneously. The speaker on the floor may decline one or both, and may choose which one to take, in which case the other sits down. Opposing speakers are required to sometimes tread a fine line between the legitimate offering of points of information and barracking. The fact that points are required to be offered makes the style more aggressive and more prone to interruptions. However, continuous offering by more than one member of a team amounts to excessive interruption and is considered barracking.

Points of information are required to be brief. Ten to fifteen seconds is the norm, and over that the interrupter can be told to sit down by the speaker. As soon as the speaker understands the point of information she or he can interrupt, the speaker does not have to wait for the point of information to be completed. Always remember that the speaker has complete control of points of information - when to accept them, whether to accept them and how long they last.

Debate Nomenclature

AFFIRMATIVE TEAM: The affirmative team is the one which supports the resolution.

CASE: A debate case is the outline of the logical argument being put forth by a debate team.

CLASH: A point of clash in a debate occurs when a team directly responds to a contention made by the other team. Both teams are expected to clash. The clash is the process of meeting and dealing directly with an argument of the opposition.

CLOSING STATEMENT SPEECHES: The final two/four speeches of a debate are the summative speeches. In the closing speeches, the speakers rebuild arguments that have been attacked, refuting opposing arguments and summarizing the debate from their own perspective. New contentions may not be introduced.

CONSTRUCTIVE SPEECHES: The first four speeches during a debate are the constructive speeches. During the constructive speeches, each team builds its case, developing and defending its arguments, and responding to the contentions of the opposing team.

CRITIQUE SHEET: A record of the debate keeps track of contentions, successful clashes and points of information, and is attached to the judges' grading sheet.

ARGUMENTS: The contentions in a debate are the points which support or challenge the proposition.

EVIDENCE: The citation of evidence is essential to a debate. Evidence may consist of facts, figures or expert opinions that support the arguments made by the speakers. The opposing team should demand evidence to support contentions if none has been cited.

FALLACIES: Errors in logical reasoning are called fallacies.

NEGATIVE TEAM: The negative team is the one which challenges the resolution.

POINT OF INFORMATION: A point of information is a short formal interjection offered in the course of a speech (between end of the first and beginning of the seventh minutes of constructive speeches) by a member of the opposing team. A response by the interrupter after making a Point of Information is not allowed.

RESOLUTION: A debate resolution is the subject of the debate. It is a debatable statement; a statement open to interpretation; a statement about which reasonable people may accept arguments on either side. Debate theory incorporates three types of propositions: fact, value and policy.

SIGNPOSTING: Explicit references to the structure of the speech marking the main points of the case, e.g. by numbering, help the participants and judges to follow the arguments.

SPLIT DECISION: Two judges award the win to one team, and the third judge awards the win the other team. This is in opposition to a Straight Win or Straight Loss, when all three judges agree. (In final rounds, a Split Decision could be divided by three and two judges or by four and one judges.)

STATUS QUO: Status quo refers to existing conditions or the way things are.

NESDA Parliamentary Debate Speaker's Roles

Affirmative	Negative
<p>First Affirmative Constructive (5/7 mins.)</p> <ul style="list-style-type: none"> ● Defines the motion ● Sets out the case of the proposition (refers to own and partner's arguments for the debate) ● Presents two/three arguments ● Accepts at least one/two Points of Information 	<p>First Negative Constructive (5/7 mins.)</p> <ul style="list-style-type: none"> ● Deals with definition (if necessary). ● Explains important differences between Affirmative and Negative. ● Rebutts the arguments of the First Affirmative Speaker ● <i>May present a counter case</i> ● <i>May present 1 - 3 arguments</i> ● Accepts at least one/two Points of Information
<p>Second Affirmative Constructive (5/7 mins.)</p> <ul style="list-style-type: none"> ● Brings the debate back to the Affirmative's case, defending the definition(s) if necessary ● Rebutts arguments given by the First Negative Speaker ● Presents one/two new arguments ● Accepts at least two/three Points of Information 	<p>Second Negative Constructive (5/7 mins.)</p> <ul style="list-style-type: none"> ● Brings case back to Negative's point of view ● Rebutts extensively the arguments given by the Affirmative and deals with the details of the Affirmative's case as a whole ● Should present only one new argument ● Accepts at least two/three points of information
90-second preparation period	
	<p>Negative Closing Statement (3 mins.) (done by either speaker)</p> <ul style="list-style-type: none"> ● Focuses on the most important issues of the debate as a whole ● Comparative highlighting of the weaknesses in the Affirmative case while emphasizing the strengths of the Negative ● No new arguments are presented ● New examples are welcome ● No Points of Information
<p>Affirmative Closing Statement (3 mins.) (done by either speaker)</p> <ul style="list-style-type: none"> ● Focuses on the most important issues of the debate as a whole ● Comparative highlighting of the weaknesses in the Negative case while emphasizing the strengths of the Affirmative ● No new arguments are presented ● New examples are welcome ● No Points of Information 	

Speaker roles are the same in all rounds. Constructive speeches are 7 minutes on prepared resolutions and in the Finals and 5 minutes in other rounds.

B. DUET ACTING

Duet acting is defined as the presentation of an excerpt from a critically recognized published work of literature or a full-length or one-act play which does not exceed seven minutes, including an appropriate introduction mentioning the title of the work and the name of the author. This information is written down by judges on both critique sheets and ballots.

The scene is required to include two characters and be presented by two contestants. Both actors should contribute in a responsive and interdependent manner. The performance should achieve dramatic coherence. Judicious editing is permitted in order to maintain continuity.

Participants should realize that performances in large auditoriums tend to take longer, and also allow for audience reaction. Contestants are expected to bring a copy of the published script to the tournament.

Duet Acting is not intended to be a production. Make-up, costumes, special lighting, and music are not permitted. Competitors in this event are expected to wear 'theatre blacks' - that is, simple black bottom (skirt/trousers) and top - the aim of which is to convey neutrality with regard to character. Nothing is to be removed or put on during a Duet Acting performance because then it becomes a prop. Two chairs and a table, usually a school desk, will be provided, but need not be used. No props or other furniture may be used. All lines are to be memorized.

At the autumn tournament, the Duet Acting pieces will be of a serious nature and selections for the spring will be light. (This is in contrast to the Oral Interpretation pieces.)

The use of unaccented English will not be a criterion for judging unless the pronunciation and accent interfere with intelligibility. Judges should also be aware of their own preconceived ideas of how a piece should be performed.

Scenes lasting under five or over seven minutes and/or failure to comply with any of the above will result in the deduction of penalty points. In practice, when speakers hear the timer's word "Stop!", they should finish their thought and then stop immediately; they will not then be penalized.

Please close the scene in tableau and do not use the word "scene."

C. IMPROMPTU SPEAKING

The Impromptu Speaking event consists of two rounds in which each contestant is required to participate.

The Tournament Director will prepare topics for all rounds.

- The first round will be a current events topic, e.g., “Changing power structures in Europe” or “The effects of television on the future”. Students should be familiar with major news items from a variety of reputable sources in order to prepare for this topic.
- The second round will focus on a general or philosophical issue. This may be drawn from a quotation, a proverb, or a one-liner.
- In semi-final and final rounds, the Tournament Director will place six prompts in a hat (three current events and three philosophical/general). Before the round begins, two will be drawn that will be used for the round.

In each round, the speakers will have 90 seconds’ preparation time including the selection of their topic. They may jot down notes during this time. They may not confer with anyone or use notes already prepared. They may ask the judge to define a word. Participants should use quotations, dates, names, etc. to show their familiarity with current topics. They are required to quote their selected topic verbatim within their introduction.

Speakers may not enter the room until it is their turn to speak, and no one (speaker or member of the audience) may leave the room until the end of the round.

In general, judges should be looking for a good balance between content and delivery, and should give equal weighting to each.

The use of unaccented English will not be a criterion for judging unless the pronunciation and accent interfere with intelligibility.

Speeches more than three minutes will result in penalty points being deducted. In practice, when speakers hear the timer’s word “Stop!”, they should finish their sentence and then stop immediately; they will not then be penalized.

D. ORAL INTERPRETATION OF LITERATURE

Oral Interpretation of Literature is defined as an effective reading using the voice. As such the reader will be out of sight of the judges and audience, either behind them, or behind a screen, in order to ensure that he/she is being judged on use of voice only.

The material chosen for Oral Interpretation comes from a critically recognized published work of literature drawn from any literary genre. Participants are expected to bring a copy of the published script to the tournament. Students should choose pieces that allow them to demonstrate a clear sense of ownership of the reading.

At the autumn tournament, Oral Interpretations will be of a light nature and selections for the spring will be serious. (This is in contrast to the Duet Acting pieces.)

The use of unaccented English will not be a criterion for judging unless the pronunciation and accent interfere with intelligibility. Judges should also be aware of their own preconceived ideas of how a piece should be performed.

Readings are not to exceed seven minutes, including an appropriate introduction mentioning the title of the work and the name of the author. Contestants should realize that readings in auditoriums usually take longer than in smaller rooms and should plan accordingly. Contestants may choose what medium, be it paper or electronic, they read from.

Readings of under five or over seven minutes and/or failure to comply with any of the above will result in the deduction of penalty points. In practice, when speakers hear the timer’s word “Stop!”, they should finish their sentence and then stop immediately; they will not then be penalized.

E. ORIGINAL ORATORY

In Original Oratory, the oration should be an original speech written by the speaker, not exceeding seven minutes or less than five minutes in length. Sources of quoted material should be clearly indicated by the speaker. The use of notes or text is permitted, or the speech may be memorized. Speakers may stand at a lectern or music stand. The speaker is required to develop a topic, serious or light, with a clear focus which engages the audience.

A speech will be judged equally on both its content and the speaker's delivery. It should be remembered whether using a serious or humorous approach, the purpose of oratory is to make a point.

Speeches used in one NESDA tournament may not be used in another tournament. Students may not make major modifications to speeches between rounds of the same tournament. Contestants may choose what medium, be it paper or electronic, they read from. The use of unaccented English will not be a criterion for judging unless the pronunciation and accent interfere with intelligibility.

Orators should realize that the presentation of speeches in auditoriums usually takes longer than in smaller rooms and should plan accordingly. Speeches of less than five or more than seven minutes in length, and/or failure to comply with any of the above will result in the deduction of penalty points. In practice, when speakers hear the timer's word "Stop!", they should finish their sentence and then stop immediately; they will not then be penalized.

JUDGING PROCEDURES AND RANKING

Judges base decisions on the overall effectiveness of contestants by looking for a good balance between content and delivery. In all cases, judges complete and sign critique sheets and grading schemes for each contestant or team that they judge. The critique sheets are guidelines for judges and are a means of offering help to students, who receive the critique sheets after the tournament has ended.

Judges use constructive remarks whenever possible, and remember that the more specific a comment, the more valuable it is. Students learn little from bland critique sheets. Examples of critique sheets and grading schemes for all events are attached as appendices to this handbook.

Judges rely on timekeepers for assistance and ask for help from the Tournament Director if in doubt about a problem. In all events, speakers are allowed to finish their sentence (or thought in the case of DA) after “Stop!” is called.

Judges do not speak during an event except in cases of serious breaches of rules or decorum (in which case they should confer with the Tournament Director directly upon completion of the round; the TD will then inform the student if he/she has been disqualified as a result) or to penalize a participant.

We continue to trial giving oral feedback to each team after each Debate round. After the debate, the debaters leave the room while judges individually complete the scoring sheets and put them in the envelope. The judges will then confer about feedback to give to teams. The teams then re-enter to receive their feedback from one of the coaches as a spokesperson.

Ballots are to be filled in and signed by each judge individually, with no conferring about ranking allowed among judges between the end of the last speaker’s presentation and the collecting of the envelopes by the timekeeper. Grading sheets should be completed for all rounds. Time should be built into each event to allow judges’ to write feedback, but keep tournament times on track. Thus, a strict limit of five minutes should be adhered to at the end of each event.

Judges evaluate the quality of the students’ interpretation of the piece, without regard to that judge’s personal opinion of the piece itself.

Judges do not discuss an event among themselves until all paperwork has been submitted to the timers. They may, however, clarify rules, procedures or technicalities, including penalties for time, by conferring with each other. Judges do not reveal results of an event to participants. Such information may produce an unfair advantage or disadvantage in morale. Results are posted only at appropriate stages during the tournament. Judges and coaches do not give any information to contestants about any debate team’s arguments, or give any assistance of any kind to their students during the competition in any of the events. Coaches and judges are not to discuss with participants any verbal or written comments on performances until after the awards ceremony.

Coaches are responsible for evidence presented by participants in Debate and Original Oratory and are to ensure it is genuine and supported with evidence cards.

The location of judges’ tables during finals is left to the discretion of the Tournament Director, with due regard for the importance of voice projection.

The Use of English

Judges should not make the use of unaccented English a criterion in judging any event unless the pronunciation and accent interfere with intelligibility.

Penalties and Disqualifications

Judges should be familiar with the rules for participants in each event which they are to judge. Violations of such rules may result in penalties, in warnings, or, in some cases, in disqualification.

It may happen that a judge feels that a participant should be penalized by a loss in Debate or a fourth place in other events, or that s/he should be disqualified from the tournament. In this event, this judge

must consult with the other judges immediately after the round, then proceed to the Tournament Director, who will confirm or overrule the decision of the judges.

Coaches may submit claims or concerns to the Tournament Director as soon as possible, and such claims should not be discussed with students. Value-judgements about ranking decisions will not be considered; only claims over technicalities may be submitted. The decision of the Tournament Director is final.

Debate Procedures and Ranking

1. In the preliminary rounds of Debate, a schedule is provided which ensures that each team debates three times, once on the affirmative side and once on the negative side of the prepared resolution, and once impromptu. Two teams from one school do not debate one another in the preliminary rounds, this is done in the semi-finals if both advance. Each debate team should compete against as wide a variety of schools as possible.
2. The Tournament Directors will prepare resolutions for the semi-prepared rounds before the tournament begins. The resolutions will be reviewed by all coaches at the beginning of the tournament.
3. The TOPIC for the impromptu rounds: the Tournament Director will confidentially discuss three or four options with committee members on the evening before the tournament begins. The exact phrasing of the topics will be carefully checked to ensure a balanced debate. The topics will be finally decided upon by the Tournament Director. First, there will be a coin toss to decide Aff/Neg sides. Then, the topic will be read aloud and displayed 15 minutes before the start of the round. Both debate teams and a timekeeper are to be present when the topic is announced. Teams will have 15 minutes from that point to prepare for the beginning of the impromptu round. Only printed dictionaries are allowed during this preparation period. No electronic browsing of any kind is permitted.
4. For each preliminary round, there will be three judges. For the semi-final and final rounds, there will be five judges. Every coach should be willing and prepared to judge the finals, unless his/her team is competing. For semi-finals, we will have the best available, experienced judges. For finals, we will have only the best, experienced coaches judging. The TD is in charge of vetting and all other coaches need to accept in good faith that the TD has prepared the judges.
5. In the quarter-final and semi-final rounds, the Tournament Director should seed the two rooms based on the win-loss record in the preliminary rounds. For Debate, this means that the first place team faces the last-place team, the second place team faces the second-last etc. The top four make the semi-finals. Teams with clear wins with all three judges in a room rank higher than split votes. If on the basis of the win-loss records teams still tie for more than four positions, the critique tally sheet totals are used to rank teams.
6. Semi-final Impromptu Debates will have three to five minute speeches and double closing speeches.
7. The final subtopic will always be debated in the final round, with a coin toss to determine sides.

Ranking in All Other Events

1. There will generally be no fewer than four and no more than seven speakers in each preliminary round. In practice, when speakers hear the timer's word "Stop!", they should finish their sentence and then stop immediately; they will not then be penalized. A penalty is not the same as a disqualification, it is simply a deduction of penalty points where guidelines for quality and content of that event have not been met. A candidate can be disqualified for infraction of tournament rules or inappropriate etiquette.
2. The five to seven speakers with the highest totals as a result of the preliminary rounds, plus ties, will enter the finals. Semi-finals are encouraged but not obliged and are at the discretion of the Tournament Director. If there is a semi-final round, there will always be a cut in the number of performances for this round, left to the discretion of the Tournament Director. (For example, if there are 13 teams initially, semi-finals may have 10.) In the quarter-final and semi-final rounds of debate, the Tournament Director should seed the two rooms based on the preliminary rounds. For all other events, they alternate with 1, 3, 5 etc. in one room and 2, 4, 6 etc. in the other room. Judges rank the

speakers as in finals and the top 3 from each room moves to finals. In the event of a tie, the cumulative grade of all rounds will be used to break the tie.

3. For semi-finals, we will have three of the best, most experienced judges judging. For finals, we will have five of the best, most experienced coaches judging. The TD is in charge of vetting and all other coaches need to accept in good faith that the TD has prepared the judges. The total of their rankings will determine the final ranking. In the finals the judges will rank the speakers '1' for first, '2' for second and '3' for third (no ties allowed), and all other speakers should receive a ranking of '4', i.e., 1,2,3,4,4,4. Participants exceeding the maximum time given are ranked '4'. The lowest total-ranking speaker in the finals will be the winner. In case of a tie, the grading sheets will be used to break the tie.

INSTRUCTIONS FOR TIMEKEEPERS

General Procedures

Your main jobs are to keep accurate time for each event and be punctual. You are required to pick up the judges' envelopes, time cards and stopwatches from the tournament office before the round. You are required to time downwards in each event. Start timing when the speaker begins his/her first sentence. RETURN the sealed ballot immediately to the office after the round along with the time cards and stopwatches, unless you are using them for the next round.

Duet Acting

SEVEN minute limit, introduction included. Start with 7 showing. Count down after each minute. In the last minute there is a 30 SECOND card, then a STOP card. Say "STOP" loudly and clearly. Inform judge of time.

Furniture needs : 1 table, 2 chairs.

Impromptu Speaking

Start timing after participant opens envelope (90 seconds to select topic and prepare). After 90 seconds show STOP card. Say "BEGIN". Then start timing down from 3 minutes as above. Say "STOP" loudly and clearly. Inform judge of time. Students are allowed to time themselves at the podium with a phone but the timekeeper's decision is final.

Furniture needs : 1 table, 1 chair, 1 music stand, paper and pens.

Oral Interpretation and Original Oratory

SEVEN minute limit, introduction of the topic included. Start with 7 showing. Count down after each minute. In the last minute there is a 30 SECOND card, then a STOP card. Say "STOP" loudly and clearly. Inform judge of time.

Furniture needs : 1 music stand.

Remember : When speakers hear the timer's word "Stop!", they should finish their sentence (or thought for DA) and then stop immediately; they will not then be penalized.

Debate

The following is used. It is suggested that you check off each item as the debate progresses.

<p><u>Preliminary Prepared Rounds</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> 7 minutes - First Affirmative Constructive <input type="checkbox"/> 7 minutes - First Negative Constructive <input type="checkbox"/> 7 minutes - Second Affirmative Constructive <input type="checkbox"/> 7 minutes - Second Negative Constructive <input type="checkbox"/> 90-second Preparation Period <input type="checkbox"/> 3 minutes - Negative Closing <input type="checkbox"/> 3 minutes - Affirmative Closing 	<p><u>Preliminary Impromptu Rounds</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> 15 minute Preparation Period <input type="checkbox"/> 5 minutes - First Affirmative Constructive <input type="checkbox"/> 5 minutes - First Negative Constructive <input type="checkbox"/> 5 minutes - Second Affirmative Constructive <input type="checkbox"/> 5 minutes - Second Negative Constructive <input type="checkbox"/> 90-second Preparation Period <input type="checkbox"/> 3 minutes - Negative Closing <input type="checkbox"/> 3 minutes - Affirmative Closing <p><i>*Please note there will be an additional closing speech for each team in the semi-final rounds so that each competitor delivers a close.</i></p>
<p><u>Quarter-Final Round and Semi-Final Rounds</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> 15 minute Preparation Period <input type="checkbox"/> 5 minutes - First Affirmative Constructive <input type="checkbox"/> 5 minutes - First Negative Constructive <input type="checkbox"/> 5 minutes - Second Affirmative Constructive <input type="checkbox"/> 5 minutes - Second Negative Constructive <input type="checkbox"/> 90-second Preparation Period <input type="checkbox"/> 3 minutes - Negative Closing <input type="checkbox"/> 3 minutes - Affirmative Closing <input type="checkbox"/> 3 minutes - Second Negative Closing <input type="checkbox"/> 3 minutes - Second Affirmative Closing 	<p><u>Final Round</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> 15 minute Preparation Period <input type="checkbox"/> 7 minutes - First Affirmative Constructive <input type="checkbox"/> 7 minutes - First Negative Constructive <input type="checkbox"/> 7 minutes - Second Affirmative Constructive <input type="checkbox"/> 7 minutes - Second Negative Constructive <input type="checkbox"/> 90-second Preparation Period <input type="checkbox"/> 3 minutes - Negative Closing <input type="checkbox"/> 3 minutes - Affirmative Closing <input type="checkbox"/> 3 minutes - Second Negative Closing <input type="checkbox"/> 3 minutes - Second Affirmative Closing

If using flip-cards, start Constructive speeches with 7 showing (5 for impromptu or semi-impromptu rounds) and Closing speeches with 3 showing. Count down as above. Start timing when the speaker begins his/her first sentence. Students are allowed to time themselves at the podium with a phone but the timekeeper’s decision is final.

If using the timing PowerPoints or Keynotes, follow the directions on the slides. Start the stopwatch or the timer on your phone as the speakers begin to keep track of how much time they used.

Knock after first minute and before last minute of the constructive speech to show protected time.

When time is up, say “STOP”. The speaker may finish a sentence. If speaker does more than that, you should hold the card above your head, turning it so the judges also see STOP.

At the end of the 90-second Preparation Break, say “Negative BEGIN”.

THANK YOU FOR YOUR HELP AND PARTICIPATION!

DEBATE GRADING SCHEME AND BALLOT

Round: _____ Room: _____ Judge: _____ Aff: _____ Neg: _____

The following is a grading scheme used to evaluate the overall effectiveness of the Debate. There are ten criteria with three choices in each. Write one number (1, 2, 3, 4, or 5) for each criterion (5 being the best) for an overall possible score of 50.

AFF NEG

Content

	5	Organization: Both have excellently structured fluid arguments
	3	both have well-structured arguments that are generally easy to follow
_____	1	arguments are presented but lack sufficient organization necessary to follow case

	5	Strong Arguments: both present strong arguments that extensively cover the topic
	3	solid arguments presented by both speakers that cover key points of the topic
_____	1	present arguments that miss key points of the topic or are lopsided

(For Impromptu Debate: Points awarded for relevance and effectiveness of evidence)

	5	Evidence: both provide documented evidence supported by reputable sources
	3	both provide well documented evidence supported by reliable sources
_____	1	evidence provided that is not always supported by documented sources

Strategy

	5	Clash: the level of clash gets to the heart of the issues
	3	there is clashing with opposition on major differences
_____	1	some clashing with opposition

	5	Points of Information: Both offer and receive points effectively to highlight clash
	3	offer and receive points of information but without getting to the heart of clash
_____	1	some clashing with opposition

	5	Teamwork: excellent teamwork with both members supporting case and performance
	3	good teamwork but with members not equally supporting case
_____	1	more teamwork would have strengthened the team case

	5	Closing: effectively analyses arguments, using clash to get to the heart of the issues
	3	closing summarizes own side's arguments and clash
_____	1	closing identifies one side of the argument only

Delivery

	5	Presentation: excellent formal presentation skills: etiquette, tone and conduct
	3	good formal presentation skills using proper debate etiquette
_____	1	mediocre presentation skills and inappropriate manner and effect

	5	Use of Time: Both speakers use the time available to present extensive case
	3	use most of time available to present solid case
_____	1	use too little of time available, thus presenting a limited case

	5	Engaging Audience: audience is actively engaged and listening through entire debate
	3	audience is engaged and listening for most of the debate
_____	1	audience is listening but not engaged

Total out of 50

_____ _____ Judge's Signature: _____

Please remember when the scoring is tight the best team score does not always win the debate as the final judgments is holistic rather than the sum of the parts. Teams who repeatedly shatter the decorum of etiquette with aggression or condescension lose debates. **Please indicate your decision here.**

I have awarded this debate to the (circle): **Affirmative** / **Negative** side because ...

Do's and Don'ts for Judges of Debate

DO...	DON'T
<ul style="list-style-type: none"> Note affirmative's definitions and negative's response. All reasonable definitions are required to be accepted by the negative team. Keep track of the main arguments and clashes and take as many notes as possible on the criteria sheet. Look for the demonstration of good content, strategy and delivery of the teams (see definitions below). Note Points of Information, their relevance and how well they are dealt with. 	<ul style="list-style-type: none"> Allow your personal opinion on the resolution or arguments influence your judging. Forget to provide a clear but constructive rationale for your final decision in the debate. Disqualify or penalize participants without discussing with the other judge(s) after the round, and getting confirmation from the Tournament Director. Reward Points of Information that turn into conversations or lengthy arguments.

	Definitions	Questions to Consider
Content	The depth and breadth of a debate, including the use of ample evidence and a well-structured argument to support the position.	Does the team provide good evidence to support their arguments? Is the debate easy to follow with well-structured arguments?
Strategy	The ability to get at the heart of the debate through clashing and argumentation in a manner that is engaging and thought-provoking.	Do they listen and address the opposing team's arguments? Are they able to spontaneously rebut and clash with the opposing team?
Delivery	The ability to present arguments using persuasive and effective speaking skills. Are the speakers confident and persuasive?	Do the speakers respect the debate with proper etiquette and decorum?

The Top Ten Do's and Don'ts for Judges of Debate

- Do note the Affirmative's definitions and the Negative's response; i.e., Is it accepted or challenged? All reasonable definitions are required to be accepted by the Negative team.
- Do keep track of the main arguments and clashes.
- Do note how completely debaters deal with the opposition's arguments: do they get to the heart of the case? Or do they engage only in token clashes?
- Don't allow your personal opinion on the resolution or the arguments raised to influence your judging.
- Do remember: Debate is spontaneous. Please reward listening and refuting of the opposition, not just the reading of prepared speeches.
- Do note Points of Information, their relevance and how well they are dealt with. Don't reward Points of Information that turn into conversations or lengthy arguments.
- Don't disqualify or penalize participants without discussing with the other judge(s) after the round, and getting confirmation from the Tournament Director.
- Do note how confidently and persuasively the debaters speak.
- Do look for the depth and breadth of arguments (not just the number) and how easy the arguments are to follow.
- Do provide a clear but constructive rationale for your final decision in the debate.

CRITIQUE SHEET for DEBATE		
Debate Round No: _____ Room No. _____ Affirmative Team: 1A _____ & 2A _____ Negative Team: 1N _____ & 2N _____ Judge's Name: _____ (see reverse side for judging tips)		
1A First Affirmative	1N First Negative	2A Second Affirmative
<i>POIs from 1N</i>	<i>POIs from 1A</i>	<i>POIs from 1N</i>
<i>POIs from 2N</i>	<i>POIs from 2A</i>	<i>POIs from 2N</i>
<i>Time:</i>	<i>Time:</i>	<i>Time:</i>
General Comments		
1A Constructive Feedback	1N Constructive Feedback	2A Constructive Feedback

<p>Resolution:</p> <p>Definitions:</p>		
2N Second Negative	Negative Closing Speech(es)	Affirmative Closing Speech(es)
<i>POIs from 1A</i>		
<i>POIs from 2A</i>		
<i>Time:</i>	<i>Time:</i>	<i>Time:</i>
General Comments		
2N Constructive Feedback	Negative Team Feedback	Affirmative Team Feedback

DUET ACTING CRITIQUE SHEET

Duet Acting is defined as the presentation of an excerpt from a critically recognized published work of literature, full-length, or one-act play, which does not exceed seven minutes, including an appropriate introduction that mentions the title of the work and the name of the author. Participants are expected to bring a copy of the published script to the tournament. Scripts written for television and film are permitted. Selections will be serious in the autumn tournament and light in the spring.

The scene is required to include two characters and is required to be presented by two students. Both actors should contribute in a responsive and interdependent manner. The performance should achieve dramatic coherence. Judicious editing is permitted in order to maintain continuity. Duet Acting is not intended to be a production. Make-up, costumes, special lighting, and music are not permitted. Competitors in this event are expected to wear 'theatre blacks' – that is, simple black bottom (skirt/pants) and top – the aim of which is to convey neutrality with regards to character. Nothing is to be removed or put on during a Duet Acting performance because then it becomes a prop. Two chairs and a table, usually a school desk, will be provided, but need not be used. No props or other furniture may be used. All lines are to be memorized. Scenes less than five or over seven minutes and/or failing to comply with any of the above will have ten points deducted from each judge's score. In practice, when speakers hear the timer's word "STOP!", they should finish their sentence and then stop immediately; they will not be penalized. For grading instructions, see Handbook.

****Judges should not make the use of unaccented English a criterion in judging any event unless the pronunciation and accent interfere with intelligibility. Judges should also take care that their own preconceived ideas of how a piece should be performed/delivered do not influence their critique.****

Please see the next page for the Grading Scheme. This grading scheme contains descriptors that may be used as a starting point for judgments. You may underline or highlight phrases that apply to the actors as part of the critique; under each category, descriptors are arranged in various criteria. Please add comments on any other relevant aspects and to focus participants on specific aspects of their piece.

Title/Author of Piece:

Judge's general comments on piece:

Actor A:

Actor B:

ORAL INTERPRETATION OF LITERATURE CRITIQUE SHEET

Oral Interpretation is defined as an effective reading using the voice. As such, the reader will be out of sight of the Judges and audience, either behind them, or behind a screen, in order to ensure that he/she is being judged on use of voice only.

The materials chosen for Oral Interpretation come from a critically recognized published work of literature drawn from any literary genre. Participants are expected to bring a copy of the published script to the tournament. Students are advised to choose pieces that allow them to demonstrate a clear sense of ownership of the reading. The nature of the reading will be light in the autumn tournament and serious in the spring. Contestants may choose what medium, be it paper or electronic, they read from.

The whole piece appears to be a “marriage” where the student has actively chosen a piece that allows him/her to demonstrate a clear sense of ownership over the reading.

Readings should not exceed seven minutes, including an appropriate introduction that mentions the title of the work and the name of the author. Readings of less than five or more than seven minutes in length and/or failure to comply with any of the above will have fifteen points deducted from each judge’s score. In practice, when speakers hear the timer’s word “STOP!”, they should finish their sentence and then stop immediately; they will not be penalized. For grading instructions, see Handbook.

****Judges should not make the use of unaccented English a criterion in judging any event unless the pronunciation and accent interfere with intelligibility. Judges should also take care that their own preconceived ideas of how a piece should be performed/delivered does not influence their critique.****

Please see the next page for the Grading Scheme. This grading scheme contains descriptors that may be used as a starting point for judgments. You may underline or highlight phrases that apply to the actors as part of the critique; under each category, descriptors are arranged in various criteria. Please add comments on any other relevant aspects and to focus participants on specific aspects of their piece.

Title/Author of Piece:

Judge’s general comments on piece:

General Comments / Areas for improvement:

ORAL INTERPRETATION - GRADING SCHEME

Round: _____ Room: _____ Speaker: _____ Time: _____

The following is a grading scheme used to evaluate the overall effectiveness of the Duet Acting piece. There are ten criteria. Write one number (1, 2, 3, 4, or 5) for each criterion (5 being the best) for an overall possible score of 50.

Reading

- | | | |
|-------|-------------|--|
| _____ | 5
3
1 | Clarity: each word is clearly and precisely enunciated as appropriate to passage
the reading is clear
parts are hard to hear/follow |
| _____ | 5
3
1 | Voice: variations of pitch, tone & volume enhance the rendering, revealing layers of meaning
reasonable variation in use of pitch, tone and volume - appropriate most of the time
needs more variation in voice modulation or relies only on volume for dramatic effect |
| _____ | 5
3
1 | Pacing: enjoyably effective use of pause, rhythm and varied speed that is dynamic
variation in use of pauses, rhythm, speed that works
some variation in pacing – more would better sustain audience’s attention |
| _____ | 5
3
1 | Presence: confident and poised in reading, a genuine sense of enjoying the exercise
confident, not uncomfortable
may be nervous but controlling it |

Rendering of Text

- | | | |
|-------|-------------|--|
| _____ | 5
3
1 | Characterisation: creates lively authentically present narrative and/or characters
creates a narrative voice and/or characters
reads without developing narrative and/or character |
| _____ | 5
3
1 | Understanding: descriptions of concepts and events are vividly clear, illuminating nuances
shows solid understanding of what is being described with attempts at imaginative realization
shows limited understanding of what is being described |
| _____ | 5
3
1 | Atmosphere: creates and sustains a tangible and encompassing atmosphere
shows awareness of emotional content with subtleties
shows little variation in emotional content |

Effectiveness

- | | | |
|-------|-------------|---|
| _____ | 5
3
1 | Impact on Listener: reading evokes & sustains an empathetic/emotional response in listener
reading evokes an empathetic/emotional response at times
reading evokes a patchy response and is not always clear |
| _____ | 5
3
1 | Interpretation: is sustained, vivid and remarkable
the interpretation is clear and vivid
limited interpretation of text |
| _____ | 5
3
1 | Overall Effectiveness: the match of vocalization and piece conveys excellence
vocalization and piece as a whole fit comfortably
vocalization and the chosen piece either do not match or only match in parts |

Total out of 50

Judge’s Name: _____

Judge’s Signature: _____

(15 points deducted if under FIVE minutes or over SEVEN minutes)

ORIGINAL ORATORY CRITIQUE SHEET

The oration should be an original speech written by the speaker, between five and seven minutes in length. The speaker is required to develop a topic with clear focus that engages the audience. Sources of quoted material should be clearly indicated by the speaker. Coaches are responsible for putting all oratories through an academic honesty scanner or tool before the event begins to ensure that academic honesty is respected. The use of notes or text is permitted, but the speech may be memorized. Speakers may stand at a lectern or music stand. Speeches used in one NESDA tournament may not be used in another tournament. Students are required to not make major modifications to speeches between rounds of the same tournament. Contestants may choose what medium, be it paper or electronic, they read from. It should be remembered that the purpose of oratory, whether using a serious or humorous approach, is to make a point.

Orators should realize that the presentation of speeches in auditoriums usually takes longer than in smaller rooms and should plan accordingly. Speeches of less than five or more than seven minutes in length and/or failure to comply with any of the above will have fifteen points deducted from each judge's score. In practice, when speakers hear the timer's word "STOP!", they should finish their sentence and then stop immediately; they will not be penalized. For grading instructions, see Handbook.

Judges should not make the use of unaccented English a criterion in judging any event unless the pronunciation and accent interfere with intelligibility. Judges should also take care that their own preconceived ideas of how a piece should be performed/delivered do not influence their critique.

Please see the next page for the Grading Scheme. This grading scheme contains descriptors that may be used as a starting point for judgments. You may underline or highlight phrases that apply to the actors as part of the critique; under each category, descriptors are arranged in various criteria. Please add comments on any other relevant aspects and to focus participants on specific aspects of their piece.

Subject of Oratory:

Flow of Ideas:

General comments on speech:

ORIGINAL ORATORY - GRADING SCHEME

Round: _____ Room: _____ Speaker: _____ Time: _____

The following is a grading scheme used to evaluate the overall effectiveness of the Duet Acting piece. There are ten criteria. Write one number (1, 2, 3, 4, or 5) for each criterion (5 being the best) for an overall possible score of 50.

Content

- | | | |
|-------|-------------|--|
| _____ | 5
3
1 | Introduction: sets a clear direction and hooks the audience
sets a direction and attempts to hook the audience
lacks depth and clarity of direction |
| _____ | 5
3
1 | Focus and clarity: body of the speech shows strong focus and clarity of thought
body of the speech is somewhat focused and clear
body of the speech lacks focus and clarity |
| _____ | 5
3
1 | Reasoning and Examples: Reasoning is inspired and supports the central idea
effective reasoning / examples used
limited use of examples, or insufficient reasoning |
| _____ | 5
3
1 | Treatment of Topic: exhibits exceptional, genuine creativity and originality
exhibits some creativity and originality
exhibits superficial, obvious and overused ideas |
| _____ | 5
3
1 | Use of Language: a wide array of stylistic features is used consistently
an adequate range of stylistic features is used intermittently
the rhetorical devices required of an oratory are used inadequately |
| _____ | 5
3
1 | Conclusion reinforces and connects major ideas and leaves audience thinking
conclusion links to main ideas and interests audiences
the ending is a simple repeat of main ideas without reflection (no conclusion=0) |

Delivery

- | | | |
|-------|-------------|---|
| _____ | 5
3
1 | Clarity: each word can be heard with crystal clarity and expression
the speech is distinct and clear
some parts are hard to hear |
| _____ | 5
3
1 | Voice: enjoyable and appropriate variations in pitch, volume and tone
reasonable variation in use of pitch, volume and tone
room for much more variation in voice qualities |
| _____ | 5
3
1 | Pacing: pleasing and enhancing use of pauses, rhythms, varied speed
variation in use of pauses, rhythm, speed; maybe scope for more
some variation in pacing – more would better sustain audience’s attention |
| _____ | 5
3
1 | Composure and Engagement: Presents with sustained confidence and conviction,
fully engaging audience’s attention
uses some gestures and eye contact; audience engagement intermittent
Uses limited gestures, little eye contact; minimum of audience engagement |

Total out of 50

Judge’s Name: _____

Judge’s Signature: _____

(15 points deducted if under FIVE minutes or over SEVEN minutes or if props are used)

IMPROMPTU SPEAKING CRITIQUE SHEET

Speakers may not enter the room until it is their turn to speak, and no one (speaker or member of the audience) may leave the room until the end of the round.

In each round, the speakers will have 90 seconds of preparation time including the selection of their topic. They may jot down notes during this time. They may not confer with anyone or use notes already prepared. They may ask the judges to define a word. Participants are encouraged to use quotations, dates, names, etc. to show their familiarity with current topics. Students quote their selected topic within their introduction.

In each round, the Tournament Director will select two topics: one current event topic, the other a general or philosophical issue. Each participant will have a choice between the two subjects. Any participant who speaks for more than three minutes, or fails to comply with any of the above will have fifteen points deducted. In practice, when speakers hear the timer's word "STOP!", they should finish their sentence and then stop immediately; they will not be penalized. For grading instructions, see Handbook.

Judges should not make the use of unaccented English a criterion in judging any event unless the pronunciation and accent interfere with intelligibility. Judges should also take care that their own preconceived ideas of how a piece should be performed/delivered do not influence their critique.

Please see the next page for the Grading Scheme. This grading scheme contains descriptors that may be used as a starting point for judgments. You may underline or highlight phrases that apply to the actors as part of the critique; under each category, descriptors are arranged in various criteria. Please add comments on any other relevant aspects and to focus participants on specific aspects of their piece.

Topic Chosen:

Flow of Ideas:

Judge's general comments on speech:

IMPROMPTU SPEAKING - GRADING SCHEME

Round: _____ Room: _____ Speaker: _____ Time: _____

The following is a grading scheme used to evaluate the overall effectiveness of the Impromptu Speaking piece. There are ten criteria. Write one number (1, 2, 3, 4, or 5) for each criterion (5 being the best) for an overall possible score of 50.

Content

- | | | |
|-------|-------------|--|
| _____ | 5
3
1 | Introduction: sets a clear direction and states the topic verbatim within introduction
states the topic but the introduction is without clear direction
lacks depth and clarity of direction |
| _____ | 5
3
1 | Focus and clarity: body of the speech is substantial, strong and clearly developed
body of the speech is focused and clear
body of the speech lacks focus, clarity and development |
| _____ | 5
3
1 | Examples: highly effective for topic, audience and thought progression
effective reasoning / examples used
limited use of examples, or insufficient reasoning |
| _____ | 5
3
1 | Reasoning: argumentation is effective in support of central idea
some reasoning and argument support the central idea
limited reasoning in support of central idea |
| _____ | 5
3
1 | Conclusion reinforces and connects major ideas and leaves audience thinking
conclusion links to main ideas and interests audiences
the ending is a simple repeat of main ideas without reflection (no conclusion=0) |

Delivery

- | | | |
|-------|-------------|--|
| _____ | 5
3
1 | Clarity: each word can be heard with crystal clarity and expression
the speech is distinct and clear but with some filler words
some parts are hard to hear and littered with filler words |
| _____ | 5
3
1 | Voice: enjoyable and appropriate variations in pitch, volume and tone
reasonable variation in use of pitch, volume and tone
room for much more variation in voice qualities |
| _____ | 5
3
1 | Pacing: pleasing and enhancing use of pauses, rhythms, varied speed
variation in use of pauses, rhythm, speed; maybe scope for more
some variation in pacing – more would better sustain audience’s attention |
| _____ | 5
3
1 | Composure: confident, commanding and poised in speaking
somewhat confident; maybe nervous but controlling it
demonstrates nervousness |
| _____ | 5
3
1 | Engagement: employs effective gestures and eye contact with ease
uses gestures and eye contact
uses few gestures with little eye contact with audience or overuse of notes |

Total out of 50

Judge’s Name: _____

Judge’s Signature: _____

(5 points deducted if the speaker exceeds THREE minutes)

TOURNAMENT HOST SCHOOL LIST

	Autumn	Spring
23-24	ASH	Prague
22-23	Luxembourg	Berlin
21-22	Barcelona	Munich
20-21	Vienna	Cairo or Düsseldorf or Zürich??
19-20	Brussels	(Munich) cancelled
18-19	ASH	Prague
17-18	Luxembourg	Berlin
16-17	Brussels	Barcelona (co-hosted by Cairo)
15-16	Vienna	Prague
14-15	Düsseldorf	Barcelona
13-14	Munich	Berlin
12-13	ASH	
11-12	ISB	Neuchâtel
10-11	Berlin	Prague
09-10	Vienna	BSN
08-09	Munich	
07-08	ASH	Düsseldorf
06-07	ISB	ASW
05-06	BSN	Neuchâtel
04-05	Vienna	Antwerp
03-04	Düsseldorf	Munich
02-03	ASH	Budapest
01-02	ISB	ASW
00-01	AIS	Neuchâtel
99-00	BSN	Cairo
98-99	Vienna	Munich
97-98	Amsterdam	Budapest
96-97	ISB	Neuchâtel
95-96	ASH	ASW
94-95	Antwerp	Düsseldorf
93-94	BSN	Munich
92-93	Amsterdam	Vienna
91-92	BSN	Düsseldorf
90-91	ASH	Düsseldorf
89-90	ASH	Düsseldorf
88-89	Vienna	Düsseldorf

THE ASSOCIATION

The ECIS Speech and Debate League was conceived in 1985 to promote speech activities in English-speaking international schools in Europe. The League thrived, running two invitational tournaments per year on a rotating basis among the schools. In 1997, ECIS re-structured its committees, and the League, while retaining a seat on the ECIS Language Arts/English Committee, was re-formed as the New European Speech, Debate & Acting Association, or NESDA. The NESDA charter is in the appendix of this handbook. A NESDA membership form, signed every year by an Administrator of each of these schools, is kept on file by the Committee Chair. Copies of the NESDA charter and a membership form are to be found in the Appendices to this handbook.

FEES

It is the responsibility of each school to pay the total annual fees of EUR 100 by September 30. The Treasurer of NESDA will send a timely reminder to each school. You will be contacted by the school of the Treasurer with banking details.

A fee of EUR 350 per tournament will be transferred to the above account by each participating school once the participating school has replied positively to the tournament invitation (this cash can also be handed over on arrival at the host school in exchange for a receipt). This sum is to facilitate the effective running of the tournaments. All financial transfers from the NESDA account are electronic.

The fund will be administered by the Chair, the Treasurer, and a third committee member, and moneys will be allocated at their discretion to host schools. A full financial statement will be presented by the Treasurer at the annual coaches' meeting.

A NESDA scholarship fund exists to assist students, who in their coaches' opinions, would be unable to attend a tournament without some financial support. Two hundred Euros per applicant for up to five students per year will be available from the NESDA budget. The application form is to be found in the appendices, and it should be completed and sent to the Chairperson at the same time as registration. Distribution of the scholarship funds will be at the discretion of the Chairperson. The Treasurer will refund money to the coaches and inform the entire association that an application has been approved.

NEW EUROPEAN SPEECH, DEBATE & ACTING ASSOCIATION CHARTER

NESDA in its current form was structured in 1998 to promote public speaking activities within international schools in Europe. The Association aims to provide two tournaments per year, each consisting of five events: Debate, Duet Acting, Impromptu Speaking, Oral Interpretation of Literature, and Original Oratory. The Association is currently composed of ten member schools. These schools are as follows:

American International School of Vienna
 American School of The Hague
 Cairo American College
 The International School of Düsseldorf
 The International School of Prague

American School of Barcelona
 Berlin International School
 The International School of Brussels
 International School of Luxembourg
 Munich International School

Continued membership of the Association is contingent upon participation deemed adequate by the representatives of the member schools. A school will be advised if its position is in jeopardy. The Association will hold an annual meeting, which will typically take place in the spring. Each member school is required to be represented. It may happen that, for exceptional reasons, a school is unable to send a representative to one meeting; in that case, the absentee school forfeits the right to vote for one year. The representatives will elect officers as necessary. Policies and recommendations may only be implemented following a majority vote at this meeting. Venues and hosting responsibilities will be rotated. Each school attending the coaches' meeting has one vote.

A membership form is completed annually by a member of the administration of each member school approving that each member school will:

- a) host a tournament every six years on a date of its choosing.
- b) send one representative to the annual coaches' meeting of the Association.
- c) follow all regulations as set out in the Association's handbook.

It is the responsibility of schools to pay the €100 annual membership fees by 30 September to a bank account in Austria. The €350 tournament fee per school will be transferred to the hosting school by each school. Receipts will be provided. The tournament fee covers the cost of participation of any number of students, up to a maximum of twelve, to facilitate the effective running of the tournaments.

All NESDA member schools are invited to all tournaments. The Tournament Director may invite another school only on the following conditions:

- it does not stretch the host school's housing limitations;
- the host school's caps on events are not lowered because of additional schools;
- two appropriately trained judges from each guest school are required to attend the two-day event;
- the tournament fee is paid.

Associate memberships are available to organisations seeking to carry out our mission. Associate member organisations may use the NESDA name and are welcome to send a representative to the annual coaches' meeting as a non-voting partner. Associate member organisations are required to pay an annual associate membership fee of €50.

The most up-to-date coaches list can be found in the NESDA Google Drive folder. The 2019-20 list can be found [here](#).

THE SCHOLARSHIP APPLICATION AND MEMBERSHIP FORM ARE NOW INCLUDED IN THE NESDA GOOGLE FOLDER.

