



DRAMATIC INTERPRETATION

DRAMATIC INTERPRETATION

Dramatic interpretation is the presentation of a single serious or humorous selection from a play written for either the stage or the electronic media. Adaptations of works from other genres (adaptations of poems, novels, or short stories) that are written for performance on the stage or in an electronic medium (radio, film, television) are permitted. In dramatic interpretation, a character developed in depth in a monologue is equally acceptable to a multiple character performance.

A contestant must not use a selection from the same piece of literature the individual has used in a prior year (except at the MSCJ spring tournament). A cutting from other literature written by the same author is acceptable. Contestants must take the original script or a photocopy of the proper pages from the original script to all rounds and must have the selection available for a judge to review.

Interpreters will generally wish to begin with some remarks introducing the plot, scene, author, and/or characters; such information may also be used as transitional material. Introductory or transitional material is included in the time limits and may include singing, humming, or other creative approaches.

The suggested time limit for dramatic interpretation in high school is five to eight minutes, while the suggested time limit for dramatic interpretation in middle level events is four to seven minutes. Presentations that do not conform to the suggested time parameters may be penalized at the discretion of the judge. Penalties are not mandatory for timing irregularities.

BASIS OF DECISION

Suitability of Selection: Selections should reflect a reasonable standard of literature that is appropriate for secondary school competition. The selection should be adapted to the age, temperament, and capabilities of the interpreter. The selection should be of the type that shows insight into human nature and creates an impact on the listener. Editing is permitted, but the author's intent must be preserved. The rewriting of a selection to change the gender of the primary characters is inconsistent with the author's intent and thus is not permitted. In interpretation events, the use of good literature should be noted favorably, and a selection devoid of literary merit should be scored accordingly.

Platform Conduct: The interpreter may gesture and move around the platform as necessary. Good interpretation requires total physical, vocal, and emotional involvement. Interpreters should identify with the characters in the scene being presented. The degree of physical expression depends on the literature. The presentation should not be dominated by choreography, and movement should be appropriate to the theme of the presentation. A possible exception to this guideline may occur when the characterization requires the use of sign language. The use of a manuscript or notes is optional. NO hand props, decorative scripts, lighting, scenery, readers' stands, benches, platforms, or risers are permitted. The contestant may sit and/or stand. **ONLY chairs, stools, and blox are acceptable. Any physical manipulation using a chair/stool/blox during a round is allowable and permissible.**

Oral Presentation: Original characterizations are encouraged. Only sound created by the voice and the body of the interpreter is allowed. Mechanical aids or instruments are not permitted. Singing, humming, and/or whistling must be appropriate to the theme of the presentation. Sound effects or singing should heighten and develop the literature. The interpreter should show genuine appreciation of the selection and demonstrate imaginative insight into its mood and meaning. Vocal expression should communicate the relationships between ideas and should be clear and audible.

Clothing: Street attire that suggests mood and character is permissible. Costumes that are unique to the stage, such as period dress and robes, are prohibited.



OFFICIAL BALLOT FOR DRAMATIC INTERPRETATION

Timing: Each presentation must be timed. Timing starts when the presentation of the contestant begins. Either the judge or an alternate timekeeper, under the supervision of the judge, is responsible for using a stopwatch and for displaying time cards that are clearly visible to the contestant unless the performer prefers not to have visual timing. The number showing on the card should indicate the amount of time remaining. Judges should give an oral report of the actual time at the completion of each performance. Timing must be indicated on the ballot as well as on the contestants' critique sheets.

The time limit for dramatic interpretation in high school is five minutes to eight minutes; in middle level events it is four minutes to seven minutes.

Contestant Evaluation: The ballot must be completely filled out and needs to include the contestant's name and code, the author, the rank, the percentage score, and the time of the presentation. Judges are to sign their ballots.

Each judge shall rank the participants as 1,2,3, according to the relative merits of the contestants. All other contestants will receive a rank of 4. The judge shall also assign a percentage score ranging from 100 to 75. No two contestants can be given the same percentage.

All point scores must be assigned in whole integers. One hundred percent must be assigned to the best contestant with the points for all other contestants in the range of 99-75. The assignment of a score between 75-79 should be reserved for special circumstances; such as when a contestant fails to complete his or her presentation, exhibits inappropriate behavior, or performs highly inappropriate material.

Critique sheets and ballots must be given to the tournament director or returned to the tabulation room at the conclusion of each round.

Note: As of August 2015 - Contestants do NOT draw for order. Use the order as listed on the schematic.

Order	Contestant	Code	Selection(s)	Author(s)	Time	Rank	%
1							
2							
3							
4							
5							
6							
7							

Round___ Section___ Judge_____ Code _____ School_____