



# California Speech **BULLETIN**

*California High School Speech Association*

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# From the President of CHSSA

May 2003

**Dear Colleagues:**

With the conclusion of yet another year of competition, each of us should be anticipating a much-needed and much-deserved summer vacation. However, the reality of a teacher's life is that we never stop evaluating the past year and planning the next. One area of particular and perennial concern is the qualification and instruction of judges. How do we help to prepare the general public when we invite them to join us in our educational mission as judges at tournaments?

The current individual events ballots are an important step in sharing our role as teachers. By clearly stating the academic objectives in each event, we provide judges with a user-friendly rubric to evaluate our students. In addition to these guidelines, we also include the rules of each event so that judges can take on the role of referees by indicating which rules (such as time limits) are violated by a competitor. The hope is that this procedure will address the need for objectivity in the enforcement of rules.

Although this system seems to work in general with our so-called "lay judges", there might be a tendency among more experienced judges to interpret the rules based on the accepted practice within their own leagues. For example, a league might be accustomed to thematic interpretations which follow a certain pattern or outline - fine, but variations on that pattern are not necessarily a violation of the rules. Coaches especially should review their concerns with the Tabulation Room before deciding that a rule has been violated.

It is important that the integrity of our judges be recognized and respected. The ballots clearly instruct judges merely to indicate violations of rules and not to penalize students for infractions. We must trust that all our judges will follow the very rules they are called upon to enforce. To do otherwise - to suggest that judges have less than honorable intentions, that they cannot or will not follow written instructions, or that they simply are not capable of reaching an independent decision - is to call into question the foundation of competition: trust. We trust our students always to do their best, we trust our colleagues to promote the highest ethical standards, and we must trust our invited judges as they join us in our task as educators. If that trust is lacking, we cannot compete.

All that being said, we must always ask ourselves: how can we improve? Can judges be instructed more clearly, more efficiently, more uniformly? Next year I will ask the Individual Events Committee to review their ballots to address these questions; I have already asked both the Congress Committee and the Debate Committee to provide judging guidelines based on the same format as the IE ballots. Please share your comments, concerns, and suggestions for improvement with your league president so that when the Council meets in September, your voice can be heard.

Have a relaxing and enjoyable summer!

**John A. Cardoza**  
President

# A Letter From the Editor

In this day of budget cuts it is necessary to make sure that speech programs do not end up on the cutting room floor, so to speak. Luckily, there are some forces that are working in our favor.

I don't know how many of you saw Tommie Lindsey on the Oprah Winfrey Show a couple of months ago. I saw it when a former student of mine brought in a tape of the show for me to watch. Oprah has an Angel Network, which gives money to worthy organizations, programs, and people. In this case she surprised Mr. Lindsey with \$100,000.00 for his speech program. She had seen the documentary about James Logan High School on PBS and felt that this was a program worth contributing to. When Mr. Lindsey visited the show, not only were he and his student, who performed a segment of his dramatic interp, excellent representatives of speech, but gave Oprah the opportunity to promote high school forensics. She was a state champion as well as a finalist at the National Tournament. She explained that speech was the best activity to prepare her for her career, that speech would better prepare anyone for any career. She also showed a portion of the PBS documentary. My favorite part was the fact that one young man explained that he decided that speech would provide better opportunities for him than football. The fact that millions of people watch Oprah each day, ensured that all speech programs across the nation were given some wonderful PR.

The second item that was recently brought to my attention connected speech and Advanced Placement English. Lynette Williamson brought in an article that was on AP Central extolling the virtues of analysis of speech as a way to analyze text. "Studying public address can be an effective way of introducing AP English Language students to the essentials of rhetorical analysis. Compared to essays, public speeches are more obviously situated in time and place and have such easy-to-discern audiences that students can more easily study the rhetorical elements of situation and audience...AP students who practice close analytical reading of speeches will be better prepared to analyze essays and other forms of discourse where the rhetorical constraints are subtle or even hidden." To my way of thinking, not only would this be of benefit to AP students, but for all of our students, for example, when asked to read and comprehend a variety of works on the STAR test and Exit Exam. In addition, a student who writes speeches, such as original oratory or expository, must also learn and pay attention to those same rhetorical strategies.

We know the possibilities of what speech can do for our students are limitless, but this information can be used to reinforce it for administrators who might be thinking of cutting the speech program in favor of some other academic endeavor. The truth is that ours is the most rigorous academic endeavor out there.

I hope that all of you have a restful and rejuvenating summer. I congratulate all of you on another successful year. My hat is off to you for a job well done!

*Karen (Glahn) Meredith, Editor*

## **A CALL FOR SUBMISSIONS**

*The Bulletin will gladly accept articles from coaches, teachers, former competitors. We are looking for articles that address such issues as curriculum, competition, what's happening in your league, how has speech changed your life, texts for the classroom (reviews), etc. The Bulletin will be published three times during the course of the academic year. Deadlines are Sept. 1, Dec. 1 and March 1. Items may be submitted to Karen Glahn by e-mail ([kglahn@lUSD.net](mailto:kglahn@lUSD.net)) or snail-mail (Lincoln High School, 6844 Alexandria Place, Stockton, CA 95207.*

# Curriculum Corner

By Lynette Williamson

## Transforming Classroom Debacle to Discussion and Debate

In February, Andara Macdonald presented a session at the California Teachers of English (CATE) Annual convention in Palm Springs. The session which featured CHSSA debate activities linked to the California English language arts standards, was well-attended. There were no empty seats or left over handouts when we were through tap dancing and singing the praises of oral communication. A copy of Andara's portion of the presentation entitled "Philosophical Chairs" is featured in this issue of your CHSSA bulletin.

Our hope is to return to the CATE conference next year with more committee members offering sessions and our executive officers manning a booth in the convention hall.

## CHSSA Infiltrates the CAHSEE

From February 14-25, I represented CHSSA as I participated in the California High School Exit Exam (CAHSEE) Item review Committee in Sacramento. The Committee which consisted of 24 educators from around the state, reviewed and selected items for the latest (CAHSEE). While the work was fascinating, and there were glimmers of references to oral communication (which I can't divulge because I signed a paper forbidding me to do so!), overall, there was still a stark absence of any attempt to measure the speaking and listening portion of the English Language Arts Standards.

As a result, I penned a letter to Bruce Little, the director of the CAHSEE. Here is an excerpt from the letter sent to Mr. Little:

*We are aware, as I'm sure you are, that more than half of the ELA standards are designated speaking and listening. We are wondering what future plans are in the works to measure these standards? As language arts teachers, we recognize the difficulties in measuring these standards on a scantron test. Our curriculum committee, however, has a few ideas on how speaking and listening could be addressed, via the existing multiple choice and free-response format.*

*We applaud the proposed high school exit exam and its clear link to the state standards in reading and writing; tying this exam to a diploma will encourage students to strive to acquire the reading and writing skills they need to survive in today's communication-driven world. Our concern is that if speaking and listening are not inspected on the exit exam, teachers may not expect of their students all of the skills essential to effective communication.*

With any luck, I'll have the courtesy of Mr. Little's reply in time to share with the council at the May meeting.

## Oral Interpretation Gets a Facelift

The UC-approved VPA course Oral Interpretation has been updated to reflect both the new Visual and Performing Arts Standards (which were in the formative stages when our first oral interp class was being drafted) and the UC's latest template. A Special thanks to John Cardoza for re-tooling this course outline. A complete copy of the oral interp course appears in this issue of the bulletin.

Please remember to contact me if your course gets approved: lwilliamson@analy.org and to notify John if it doesn't: jac@carondelet.pvt.k12.ca.us

## Commotion on the Ocean

### CHSSA Policy Debate Workshop

Friday, Sept. 19, 2002, 9:00am -- 4:00pm, San Jose Cost: \$50

- \* Wanting to incorporate debate into your classroom?
- \* Becoming new speech coach?
- \* Inheriting an existing debate program?
- \* Interested in expanding your speech program to include debate?
- \* Beginning an entirely new speech program?

If you answered yes to any of these questions, then this workshop is for you! Debate is an exciting, stimulating, intensely educational activity whether done in the classroom or in competition. CHSSA is offering a one day workshop that will teach the basics of coaching policy debate to new speech coaches.

*Six, one-hour sessions will cover:*

Introduction to debate -- Sample debate video -- Introduction of oceans topic -- Affirmative case construction -- Negative case construction -- Managing a debate team

You will leave this intense, activity-filled day with a binder full of lesson plans and a sample video YOU can use to teach debate!

For more information, contact Sharon Smith (Los Gatos HS) @ (408) 354-2730, ext. 356.

# Commercials in a Bag

*an exercise in analysis*

## SUBJECT MATTER APPLICATION

This activity can be used across the curriculum in any class where students are expected to use or analyze persuasive techniques.

- English: when writing/analyzing modes of persuasion
- Social Studies: when evaluating propaganda and media manipulation
- Economics: when creating/analyzing marketing strategies

## PROCEDURES

### DAY ONE

- Fill paper bags with unusual and perhaps unidentifiable household objects or gadgets.
- Divide the students into groups and let each group choose a paper bag.
- Tell students that each bag contains a “product” for which they must write a commercial.
- After students open their bags, allow them time to respond to questions on the product info sheet (see opposite column).
- Next, students are to develop a storyboard for their commercial.

### DAY TWO

- Have students film their commercials

## TIPS FOR THE TASKMASTER

- Make a few extra product bags, since some will go missing or break by the end of the day.
- Don’t let students choose a second bag—then they’ll want to “shop” for their item and this creates chaos!

## EVALUATION

- Commercials should be assessed on students’ ability to be creative and to look beyond what the product was originally intended for.
- In order to receive a grade, commercials must be rated G
- As students view each other’s commercials, they can be asked to analyze them using the three elements of persuasion or they could be assigned to identify fallacies.

## Information Sheet for Commercial in a Bag

In preparing your **G-RATED** commercial, your group must first analyze your product by answering the following questions. When you are finished, storyboard your commercials, and then staple this sheet to your storyboard.

1. What item are you selling?
2. What is the name of your product?
3. How much does it cost?
4. Where can a consumer buy it? Is it available in stores (what kind) or do I have to order it?
5. What are the reasons I should buy it?
6. Why is it better than other brands?
7. Create a jingle or slogan for your product:

After reading the vehement opposition to oral critiques in a previous issue of the Bulletin, I realized that the difference among styles of debate have nothing to do with what's best for the students. Instead it has become an ideological battle between coaches who deem themselves smarter than everyone else and knows what's best for every debater in the entire state. One would hope that at least knowing that debate, in its varying forms, is an academic activity superior to most, would be ground for commonality. But it isn't. We find the "old school" (if I may borrow from the vernacular of the students) coaches waging a battle to keep things like oral critiques, flowing, philosophical argumentation, and, lest we forget, spreading, out of the activity. On the other side we find college students, younger coaches and those with designs on national success dismiss attempts at "slow" debates entirely.

I have a suggestion: Let each coach run his/her team. Just as you would rather keep another teacher from criticizing your teaching methods, I suggest that we all refrain from criticizing the way other programs are run. If you choose to keep your teams away from the "evils" of fast debate, that is your prerogative. And if your team decides that the slow tournaments are more trouble than it wants to handle, then so be it. But be aware that by segregating your team, you are doing a disservice to your students and your program.

Over the last few years, the teams that have won the state title have had the ability to sway the "lay" judge yet hold their own at the larger "fast" invitationals. There are several teams that do a fine job, competing well in both slow and fast debates.

The argument could be made that if you don't do both styles of debate, you are unfairly limiting your students' educational opportunities. For instance, if your debaters are great in a fast round and know how to argue the benefits of conditionality or know 17 different specification arguments, but can't convince Jane Public why her tax dollars should be used to create community health centers, then their quick thinking and analysis can never be communicated to the public.

At the same time, if your debaters can convince John Taxpayer that it's really raining outside even though it's bone dry, but can't articulate any logical reason why a disadvantage outweighs the benefits of case, then you have a silver-tongued student with no analytical skills. None of these debaters, nor their coaches, should gloat over their "superiority" over those who participate in the "other" style of debate. Nor should there be any pogroms designed to eradicate one form of debate or the other.

The thinly-veiled "mishap" of scheduling the California State Tournament the same weekend as the TOC should be a source of shame to CHSSA. The schools who refuse to participate in the State tournament should be equally embarrassed that they don't support the growth of high school debate in California. Already there are outside forces chipping away at policy debate. Instead of joining

together to maintain an activity that provides our students much more benefit than Ted Turner's brainstorm, we spend our time butting heads with each other.

California is a state large enough to be a region unto itself. There should be invitationals nearly every weekend that attract hundreds of schools in every event. There should be more "fast" tournaments. There should be more "slow" tournaments. There should be an opportunity for every interested child to participate in debate.

That doesn't happen because of the ideological split. It is time for us to put all of that behind us and search for ways we can make this activity as large and as inclusive as we all know it should be.

I admit that I am biased for a fast, technical debate round over one that features speaking skills instead of analysis. However, in my four and a half years as a debate coach, I have witnessed the analytical ability of fast debate combined with the speaking skills necessary to survive at the State Tournament make some talented students even more formidable in the classroom and the community. Think about students who can think as quickly as is necessary in a fast, national caliber debate round, but have the speaking skills of a good league debater. Who wouldn't point to them as the epitome of good students? And isn't that our goal as coaches?

Regards,

Marcus E. Walton  
Debate Coach  
Leland High School

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## What a difference forty-three years make State Tournament 1960 vs. 2002

1960 -- Only sweepstakes award -- travelling trophy to first place.  
2002 -- Ten permanent sweepstakes trophies to ten top schools plus three permanent sweepstakes awards to limited entry schools with four or fewer entries.

### 1960 State Tournament

1st: Sweetwater HS  
National City  
31 points  
2nd: Alhambra HS  
21 points  
3rd: Edison HS  
Stockton  
17 points  
Team Debate Champion:  
Sweetwater HS

### 2002 State Tournament

1st: Leland HS  
San Jose  
102 points  
2nd: Miramonte HS  
100 points  
3rd: Logan HS  
Union City  
91 points  
Team Debate Champion:  
Leland HS

# Course Description

## A. COVER PAGE

1. **Course Title:** Oral Interpretation
2. **Transcript Title / Abbreviation:** Oral Interp
3. **Transcript Course Code / Number**
4. **School**
5. **District**
6. **City**
7. **School / District Web Site**
8. **School Course List Contact Name: Title/Position: Phone: Ext: E-mail**
9. **Subject Area** History/Social Science, English, Mathematics, Laboratory Science, Language other than English, Visual & Performing Arts, College Prep Elective
10. **Grade Level(s):** 9-12
11. **Seeking "Honors" Distinction?** Yes  No
12. **Unit Value** 0.5 (half year or semester equivalent)  1.0 (one year equivalent)  2.0 (two year equivalent)   
Other: \_\_\_\_\_
13. **Was this course previously approved by UC?** Yes  No   
If yes, check all that apply:  
Course reinstated after removal within 3 years.   
Year removed from list? \_\_\_\_\_  
Same course title? Yes  No   
If no, previous course title? \_\_\_\_\_  
Identical course approved at another school in same district. Which school? \_\_\_\_\_  
Same course title? Yes  No   
If no, course title at other school? \_\_\_\_\_  
Alternative course title for course with identical content at this school Title of previously-approved identical course: \_\_\_\_\_  
Advanced Placement (AP) or International Baccalaureate (IB) course, Approved UC College Prep (UCCP) Initiative course, Approved P.A.S.S. course, Approved ROP/C course.  
Name of ROP/C? \_\_\_\_\_  
Other. Explain: \_\_\_\_\_
14. **Is this a re-submission of a course that was previously NOT approved by UC?** Yes  No
15. **Is this course modeled after an UC-approved course from another school outside your district?**  
Yes  No  If so, which school(s)? \_\_\_\_\_
16. **Pre-Requisites:** None
17. **Co-Requisites:** None

**18. Brief Course Description:** This course is designed to develop an appreciation for theatre and skills in the oral interpretation of dramatic literature, especially through the medium of readers' theatre and performance before a community audience. Students will examine, develop, and demonstrate the skills and techniques of the actor. Students will acquire a practical knowledge of theatre arts. In addition, students will explore the political, social, economic, and ethical dimensions of the theatre. Students will demonstrate their skills and knowledge of plays, poetry, and prose developed for readers' theatre through performance before a community audience.

## B. COURSE CONTENT

### Course Objectives and Major Student Outcomes:

Goal 1: Artistic Perception:

Students process, analyze and respond to sensory information through the language and skills unique to the theatre arts.

Objective 1a: The student recognizes, describes, analyzes, and discusses the essential characteristics of theatre.

Objective 1b: The student explains an understanding of the principles and elements through which dramatic literature (including plays, poetry, and prose developed for reader's theatre) attempts to reveal particular values.

Objective 1c: The student participates in the process of active engagement with theatre and dramatic literature through authentic reflection on the values, philosophies and aesthetics of different cultures, societies, and historical periods.

Objective 1d: The student recognizes, develops and articulates objective criteria for dramatic criticism.

Objective 1e: The student uses objective criteria and the vocabulary of the theatre arts to analyze, evaluate, and derive meaning from selected plays, poetry, and prose developed for reader's theatre.

Objective 1f: The student discovers that theatre arts extends the range of human experience, providing an opportunity for enjoyment, reflection, and appreciation of a multicultural society.

Goal 2: Creative Expression:

Students apply a knowledge of the skills and techniques of the theatre arts in representing human values, aspirations, and emotions.

Objective 2a: The student discusses the creative efforts expressed in selected plays, poetry, and prose developed for readers' theatre, demonstrating an insightful understanding of the creative process by analyzing and interpreting the use of voice, movement, and stagecraft.

Objective 2b: The student will recognize and identify selected plays, poetry, and prose developed for readers' theatre that have a distinctive style reflecting values, beliefs and particular ways of viewing the world.

Objective 2c: The student uses appropriate plays, poetry, and prose developed for readers' theatre to present an exploration of personal values or philosophies.

Objective 2d: The student prepares and presents, both individually and as a member of a group, selections from plays, poetry, and prose developed for readers' theatre representing various theatrical genres or styles.

### Goal 3: Historical and Cultural Context:

Students explore the role of theatre and dramatic literature in human history and culture through an investigation of universal themes and concepts presented in different cultures and time periods.

Objective 3a: The student identifies and explains the use of specific techniques and styles in representative plays, poetry, and prose developed for readers' theatre, noting both comparisons and differences among genres, periods and cultures.

Objective 3b: The student discovers, analyzes, and reflects on the particular message, meaning or metaphor of representative plays, poetry, and prose developed for readers' theatre in reference to their historical, social or cultural context.

Objective 3c: The student will compare environments of diverse cultures, ethnic groups or philosophies and analyze, in aesthetic terms, the qualities that produce effective plays, poetry, or prose developed for readers' theatre.

Objective 3d: The student recognizes that effective dramatic literature honestly reflects and comments on the cultural, social, or historical milieu in which it is created.

Objective 3e: The student recognizes the cultural, social or political significance of selected plays, poetry, and prose developed for readers' theatre.

### Goal 4: Aesthetic Valuing:

Students make critical judgments about and determine the quality of plays, poetry, and prose developed for readers' theatre in accord with learned elements and principles.

Objective 4a: The student reflects on, discusses and explains the four steps of art criticism.

Objective 4b: The student makes informed judgments by applying the four steps of art criticism to selected plays, poetry, and prose developed for readers' theatre.

Objective 4c: The student develops and defends personal criteria for the appreciation of theatre and dramatic literature, and applies that criteria to selected plays, poetry, and prose developed for readers' theatre.

### Goal 5: Connectives, Relations, Applications:

Students apply what they learn in the arts to learning across disciplines. They develop competencies in problem solving, communication skills, and management of time and resources.

Objective 5a: The student integrates art criticism with a study of an historical or cultural event depicted or reflected in selected plays, poetry, and prose developed for readers' theatre.

Objective 5b: The student discovers and discusses the representation of contemporary social problems, conflicts, and mores in selected plays, poetry, and prose developed for readers' theatre.

Objective 5c: The student participates in the performance for a community audience of a selection from a play, poetry, or prose developed for readers' theatre.

#### Course Outline:

##### I. Vocabulary of the theatre arts

###### A. Elements of the theatre arts

1. plot
2. character

3. action
4. setting
5. dialogue
6. theme
7. archetypes
8. genres

##### B. Principles of the Theatre Arts

1. viewpoint
2. composition
3. theme/concept
4. presentation

##### C. Qualities of the Theatre Arts

1. communication
2. believability
3. centration
4. observation
5. sense recall/emotional memory

##### II. Historical, cultural, social context and influence of theatre and dramatic literature

- A. Purpose: personal, social, spiritual, physical, educational
- B. Historical development
- C. Social/political critique
- D. Cultural representation
- E. Spiritual dimension
- F. Selected genres and movements of dramatic literature

##### III. The Actor's Craft

- A. Voice: diction, articulation, enunciation, pronunciation, projection, range
- B. Movement for the theatre, stage business, blocking
- C. Character development: self/other observation, physical characteristics, psychology, dimension, motivation
- D. Improvisation/mime
- E. Script analysis: purpose, plan, plot, practice and performance for a community audience
- G. Scenes: monologues, duos, groups

##### V. Art criticism

- A. The four steps of art criticism: description, analysis with appropriate vocabulary, interpretation, and determination of technical and communicative success
- B. Social, cultural, and political criticism
- C. Development of personal criteria for informed judgment

#### *Texts & supplemental instructional materials.*

1. *selected works of dramatic literature, including plays, poetry, and prose developed for readers' theatre*
2. *instructor-produced worksheets*
3. *videotaped performances, audiotapes, CD's*
4. *theatre magazines, professional journals, and books*

#### *Key Assignments.*

1. *Storytelling: selection, composition, and presentation of folklore, fable or legend with an emphasis on the exchange of*



- cultural values and/or ethnic heritage
- 2. Solo acting: selection, analysis, and presentation of dramatic literature, either of a serious or humorous nature
- 3. Duo acting: selection, analysis, and presentation of dramatic literature, either of a serious or humorous nature
- 4. Collaborative reading of selections from plays, poetry, or prose developed for readers' theatre
- 5. Impersonations: analysis and development of character stereotypes
- 6. Public Performance: presentation before a community audience of a selection from plays, poetry, or prose developed for readers' theatre

*Instructional methods and/or strategies.*

- 1. lecture
- 2. demonstration
- 3. individual and group projects
- 4. videotapes, audiotapes, and CD's
- 5. field trips to local performances of dramatic literature
- 6. guest artists

**Assessment methods and/or tools.**

- 1. Individual projects and writing assignments with rubric evaluation
- 2. Individual portfolios, including video and audio taping of presentations
- 3. Group projects with rubric evaluation
- 4. Group discussion with rubric evaluation
- 5. Individual written self-evaluation
- 6. Individual and/or group performance before a community audience
- 7. Objective tests of different genres, styles, and techniques of dramatic literature, as well as the social and cultural milieu which influenced them.
- 8. Student-teacher conferences

**Assessment criteria:**

Assessment criteria have been adapted from the California State Standards in Visual & Performing Arts.

**History of Course Development.**

———— High School provides a full range of UC-certified courses in the visual and performing arts. The recent refinements in the UC admissions requirements have provided the opportunity to review and revise the courses offered by the Visual/Performing Arts Department in order that those courses be expanded, enhanced, and enriched. Accordingly, members of the administration and members of the visual and performing arts department have cooperated in the development of new courses which address the California Standards for the Visual and Performing Arts. These courses provide full-year equivalent study in each of the disciplines in the visual and performing arts.

In developing these courses, the advice, recommendations, critiques and guidance of the staff of the Office of the President have been extremely helpful.

This particular course – **Oral Interpretation** – is the result of this extended professional collaboration.

*Editor's note: The following is a dialog that occurred on-line that I felt the rest of the speech community should be aware of. Mr. Yuill originally sent out an e-mail response to CHSSA deciding to include parli at the 2004 State Tournament. Mr. Barembaum and Mr. Neimi both responded to this e-mail. Mr. Yuill kindly restated his position in a more formal article. Due to time constraints I wasn't able to obtain restated articles from both Mr. Barembaum and Mr. Neimi. However, I think that what they have presented is still clear and valuable for all of us to consider as we ponder the merits of both parli and contro debate.*

## **Controversy or Parli: Two Events are better than one**

*By Derek Yuill*

Years ago the country music purists dogged Shania Twain for showing a little too much skin and taking her country music to the pop culture. Shania ignored her critics and has developed in to a Diva for both country and pop cultures. Nobody ever would have thought some heavy metal maniac like myself would ever have a picture of a country music girl on his wall.

There are currently a lot of coaches for and against adding either Controversy or Parli debate. We are set with a problem of eliminating controversy debate in favor of Parli debate. We need to follow Shania's example. I, for one, would follow her anywhere. I say, do both events.

CHSSA should adopt BOTH controversy and parli for the upcoming school year with the following conditions for the 2004 state tournament only: 1) Each league will get ONE qualifier in Both events. 2) Neither event will count as sweepstakes.

There are a lot of critics of contro in the circle of debate coaches. Contro is very new and instructional materials will soon follow the event. Contro only got 4 months of a "trial run" as it was approved at the Jan meeting. Hardly time for a fair trial. Contro only used 3 rooms at state this year.

Why both events? When I told my students of the recent decision to add parli and cut contro, the debaters were excited while my IE kids were very sad. Each event can be utilized by different students and coaches. Variety is the spice of life.

An English teacher who got shoved into running a speech team with no prior knowledge can coach contro, and learn the other debate events in time. Contro also is great for schools that are just beginning and/or have lunch time programs.

The students and coaches of California deserve to have a full year to try out BOTH of these events which each have their own advantages and disadvantages. We can spend a year discussing which direction we should take in the future.

Controversy is something that has really grown in our league, the Southern California Debate League. It seems that if you were to ask me, "do you want to watch Shania Twain or Led Zeppelin, I'd have to tell you, 'both'."

# Some reaction to Contro/Parli discussion

by Neil Barembaum

Some have been questioning how much support NFL will have for Ted Turner debate once NFL leaves Atlanta. Others feel somewhat betrayed that CHSSA seemed determined to do parli until we were hijacked by NFL. Others don't consider doing what NFL does to be a good enough reason. Still others question whether NFL's reason to do contro (a public forum for media consumption) even apply to CHSSA.

My understanding is that Parli was indeed added as a small event. You judge from the motion:

>>>> MOTION 03-05-F: submitted by Niemi, 2nd by Meredith

In accordance with Article VIII, Section 1, Paragraph A, Subpoints 1,2:

Parliamentary debate should be included in the 2004 State Tournament as a provisional event. Guidelines should be determined by an ad hoc Committee formed by the CHSSA President. A form of parliamentary debate shall be defined by the end of the Fall 2003 meeting of the CSSC so that rules and guidelines can be posted online and all people informed in a timely manner.

PASS: voce>>>>

"Provisional" does seem to imply "trial". My sense of the debate was they wanted to do with parli EXACTLY what they did with contro. Doing both, however doubles the commitment of CHSSA in terms of judges, rooms and kids. It is also problematic in that the two events may still be vying for the same kids.

As far as the leagues are concerned, they are semi autonomous and can resolve to do what they want, that is no reason for other leagues to change. Now if they want to come to the council with stories of something that worked, then I want to hear about it.

I agree with having a survey, but I am not sure there would be much response. Perhaps if Nermin hands them out.

My idea of a new good event would be some synthesis of the two. Perhaps keeping the one-topic-per month idea with the structure of parli. We are free to create whatever rules we want for our debate. It will be up to the debate committee.

Looking forward to your (Derek Yuill) September letter. I/We welcome your input. One reason for the bias for parli at the meeting could have been the presence of one of Meany's colleagues talking about the educational advantages of Parli. The rules are made by those who show up. Perhaps at some point you would want to attend a meeting to give your input. If you don't want to go to San Jose, there is always the January meeting in San Diego.

# Response to Mr. Yuill

by Reed Niemi

The committee is primarily dealing with format over the summer. I do not think anyone is opposed to doing the same next year with parli that CHSSA did this year with contro. I think the fairness argument or why we should try parli holds true for the conditions that we run/ran it at state.

Why have the two compete head-to-head, when contro did not have the same conditions? I first introduced a parli package to CHSSA two and half years ago. Since then, both John Meany and Jim Copeland have spoken to the council. Prof. Meany in September (prior to the NFL announcing an event named after the William Randolph Hearst of our generation.), and Mr. Copeland in January. Besides, leagues may still choose.

CHSSA is not saying don't. CHSSA is saying though that they are willing to try a similar alternative that seems more educational and more enjoyable to the students than selling them out to CNN. The students I have spoken to, that have done both, prefer parli to contro. We shall see.

Two leagues have tried both. Has your league tried parli? The problems in contro that we encountered were confusion of the ballot and the flipping for sides. (This is not addressing the format issues at all though. You have listened to me rant about that for almost a year.) Nearly 65% of all ballots that I reviewed this year in the GGSA, had cross-outs for victors, or otherwise confusing rfd's. NFL did not think this out. Also, the two leagues that you mention have spoken, obviously, in favor of parli. They have decided to do it alone if need be because of the merit of parli over contro. Parli translates into contro easier than contro into parli. Students learn invaluable impromptu and extemporaneous skills that thus far is nonexistent in contro due their topic selection and announcement paradigm. There is a reason two leagues have thumbed their noses at the NFL and CHSSA. Their students seem to enjoy parli more. The students.

Fairness is all that I am asking. Allow parli the same conditions as contro. Next May is obviously the period of ultimate debate. As always I encourage you to, beg you to, attend CHSSA meetings; your input and experience is invaluable.

Any person could have tabled the motion until September. That would be fair and legal. No one did. It was a voice vote (surprising!!) and not a division of the house that decided the event. The benefits of parli far outweigh those of contro. In fact, besides exposure and money, I have yet to read or hear any clearly defined goals for contro. We really want our educational activity viewed as crossfire? As Rita Prichard said in the meeting, "even the names were not well thought out. I don't want my students using violent language to describe the debate—crossfire, last shot." Contro will change. It represents everything that is anti-antithetical to forensics. As Chuck Ballingal said, "it turns debate

## RESPONSE, continued

upside-down.” Besides, the exposure issue is moot until we try parli as well. Heck, CSPAN2 plays the parli debates from Britain sometimes. Do we wish to educate our students for the CNN or CSPAN audience? Do we want them to focus on money as a goal, or intelligence, wit, and empowerment? If we keep the students in mind, give them a good format, they will evangelize better than we can. They have thus far, and two leagues have listened.

Leagues are not forced to run parli. They may run contro if they wish. The motion was concerning the 2004 state tournament. Based on curriculum and resources, parli is nearly ten years ahead of contro. For CHSSA, which prides itself on its curriculum issues, parli gives them a cross-departmental apparatus.

I promise that a survey will be made available prior to the may 2004 meeting that asks for input. Best case scenario, have it published in the bulletin. Why not have a whole issue devoted simply to this exact conversation? Pluribus vs. Brutus style.

I would still beg you to appear in person at a meeting. While your prose is truly enjoyable, I think your attendance would speak more. However, I can understand if, similar to your first point, there are coaches out there that don't care about CHSSA and "have had enough." I simply care about giving the student a fairer and more educationally sound debate format that attracts new schools and enlivens the activity. Please come in September-as always, you are more than invited.

**Check out CHSSA  
on the World-Wide  
Web at**

**[www.cahssa.org](http://www.cahssa.org)**



**New Policy Debate topic  
for 2003-2004 school year:**  
Resolved that the United States  
federal government should  
establish an ocean policy  
substantially increasing protection  
of marine natural resources.

## Thoughts on Speech

*“Grasp the subject, the words will follow.”* —  
Cato The Elder

*“If you have an important point to make, don't try to be subtle or clever. Use the pile driver. Hit the point once. Then come back and hit it again. Then hit it a third time; a tremendous whack.”* — Winston Churchill

*“Say not always what you know, but always know what you say.”* — Claudius

*“Little said is soon amended. There is always time to add a word, never to withdraw one.”*  
— Baltasar Gracian

*“There are three things to aim at in public speaking: First to get into your subject, then to get your subject into yourself, and lastly, to get your subject into your hearers.”* — Gregg

*“He who does not say too much has too much to say.”* — Source Unknown

*“Talk low, talk slow, and don't say too much.”*  
— John Wayne

*“Never rise to speak till you have something to say; and when you have said it, cease.”* —  
Witherspoon

# Philosophical Chairs

## Subject Matter Application:

In theory, learning happens when students use critical thinking to resolve subsequent conflicts which arise when presented with alternative perspectives, ideas or contradictions to what they have previously learned or believed. “Philosophical Chairs” is a technique to allow students to critically think, verbally ponder and logically write their beliefs.

## Procedure:

- § Students read, prior to coming to class, a newspaper article, short story, essay or literary selection, taking notes as they read; bring those notes to class.
- § After reading and taking notes students are presented with a second or third level question that will illicit thought and discussion. Teacher can provide questions for first few discussions and may allow students to collaborate to create future questions if so desired. (Example questions following)
- § The chairs are then placed in a horseshoe seating arrangement, with the two ends longer than the back. (Illustration following)
- § Students are told they will argue the merits of the question and that their choice of seat during the discussion will illustrate their position. If they believe the answer to the question is “yes,” they should sit on the right, if they believe the answer to the question is “no,” they should sit on the left, and, if they are “undecided,” they should sit at the back of the horseshoe. They will have the opportunity to move as their minds change.
- § Choose a student moderator whose job is to see that everyone gets a chance to speak.
- § To gain full credit, a student must speak at least two times.

## Tips for the Task Master:

- § Set ground rules about the discussion before it starts. (Sample rules following)
- § Set a time limit for the discussion.
- § Require students to summarize the previous speaker before they are allowed to present their arguments.
- § Teacher should moderate the first and, if needed, the

second time.

- § If class has too many students to engage them all, you can have a subsection “take the stage” and have that group take notes and then debrief the rest of the class as to who had the “pivotal point(s)” that ultimately persuaded adoption of one side or the other.
- § If all students have not read the material and taken notes, have a section of the room where they must go and cannot join the discussion until they have the notes. They also cannot be full group members so a hot seat is placed in the horseshoe to allow those members who have finished their notes to make a statement and then move out of the group. They cannot participate any further.
- § Moderator keeps track of students who have spoken and the number of times they did so.

## Evaluation:

- § Students write a metacognitive reflection responding to questions either related to the material read or to the technique of “Philosophical Chairs” (Evaluation sheet for “Philosophical Chairs” following)
- § Simple rubric and score sheet for student speeches (Rubric and score sheet following)

## Question Levels and Sample Questions/Opening Statements

### Question Levels

Level One Questions Will: *Define, Describe, Identify, List, Name, Observe, Recite*

The above should not be used in forming questions for “Philosophical Chairs”. The debate will not flow nor will there be the conflict needed to have a successful experience.

Level Two Questions Will: *Analyze, Compare, Contrast, Group, Infer, Sequence, Synthesize*

Level Three Questions Will: *Apply a principle, Evaluate, Hypothesize, Imagine, Judge, Predict, Speculate*

The above should be used in forming questions. They allow for more ideas and different beliefs to be expressed more freely which is what the debate wants.

## Sample Questions/Opening Statements

### \*While reading *Hamlet* by Wm Shakespeare:

*In Act V scene 2, Fortinbras Says:*

*“Let four captains*

*Bear Hamlet like a soldier to the stage,*

*For he was likely, had he been put on,*

*To have proved most royal; and for his passage,*

*The soldier’s music and the rite of war*

*Speak loudly for him.”*

Fortinbras feels that Hamlet would have made a good soldier. What he does not know is that Hamlet was at war with his Uncle and had acted as a soldier. Evaluate this statement by agreeing or disagreeing with it.

### \*While reading “Civil Disobedience” by H. D. Thoreau:

*“The government is best which governs least”*

If acts of civil disobedience do not harm the government or its people, then jailing those who commit those acts is useless.

### While reading “To Kill a Mockingbird” by Harper Lee:

In chapters 1 through 6, we meet Jem, Scout, Atticus and Dill, as well as other members of Maycomb community. The children, Scout, Jem and especially Dill, are obsessed with the Finch’s neighbor Boo Radley. The obsession creates problems for both Boo Radley and the Finch’s. The need to know is more important than personal privacy.

### After listening to/reading Colin Powell’s speech before the United Nations on February 5, 2003:

*War with Iraq is necessary to maintain the peace and stability in the world.*

### More Topics for Discussion

1. Most people care enough about the environment to make personal sacrifices to save it.
2. The United States should not sell arms to any foreign country.
3. Students should be able to select their own teachers.
4. Children should never be physically punished.
5. Unclaimed animals in the pound should be used for medical research.
6. It was easier to grow up when my parents were kids than it is for me now.
7. Legalization of drugs would result in less crime.
8. It is the duty of the United States to send money to foreign countries suffering from poverty and lack of food.
9. Any censorship of music or art is wrong.
10. Rock music contributes to a rebellious attitude in some teenagers.
11. Nuclear arms are necessary.
12. Every student has the opportunity to succeed in our school.

## Philosophical Chairs

### *Rules of Engagement*

- \***Read** the material for the debate and the opening statement carefully; be sure you understand it
- \***Listen** to the person who is speaking
- \***Understand** the person’s point of view
- \***Contribute** your own thoughts, offering your reasons as succinctly as possible
- \***Respond** to statements only, not to the personality of the person giving it
- \***Change** your mind about the statement as new information or reasoning is presented
- \***Move** to the opposite side or to the undecided chairs as your thinking grows and changes
- \***Support** the Mediator in maintaining order and helping the discussion to progress
- \***Reflect** on the experience via the closing activity or assignment

## Philosophical Chairs

### Written Evaluation Sheet

Please respond candidly and specifically to the following questions:

1. What was the most frustrating portion of the exercise?
2. What was the most successful portion of the exercise?
3. What was said that caused you to change your seat, or what was said that caused you not to change your seat?
4. What conclusions can you draw about how you form your beliefs?
5. What conclusion can you draw about the nature of forming beliefs as it might relate to this activity?

*“Philosophical Chairs” -- Speech Rubric*

### Summary of Previous Speech:

1/Not Used = *Did not do any summary*

2/Little Used = *Had a reference but not information*

3/Acceptable Use = *Made reference and included facts*

4/Excellent Use = *Restated arguments and included facts*

5/Outstanding Use = *Restated arguments and all facts*

### Thoughtful Reflection:

1/Not Used = *Did not have understanding of the topic*

2/Little Used = *Had superficial understanding of the topic*

3/Acceptable Use = *Understood topic well enough to explain own argument*

4/Excellent Use = *Explained most of complexity of the topic*

5/Outstanding Use = *Complexity of the topic explained and used argumentation*

## Use of Specific Examples:

**1/Not Used** = *No examples from the text*

**2/Little Used** = *One example from the text*

**3/Acceptable Use** = *Several examples from the text with some explanation*

**4/Excellent Use** = *Examples from the text with each explained*

**5/Outstanding Use** = *Examples from the text with each explained and extended to fit the argument*

## Usage and Grammar:

**1/Not Used** = *Errors in agreement and non-standard English*

**2/Little Used** = *Informal English and words like "you know" and "thing"*

**3/Acceptable Use** = *Standard English usage and complete ideas*

**4/Excellent Use** = *Standard English usage with no mistakes and with use of some allusions*

**5/Outstanding Use** = *Standard English usage with no mistakes, using allusions and precise references to develop arguments*

## "Philosophical Chairs" -- Score Sheet

Name \_\_\_\_\_

Evaluator \_\_\_\_\_

Topic \_\_\_\_\_

Date \_\_\_\_\_

### Speech 1

*1 = Not Used 2 = Little Use 3 = Acceptable Use*

*4 = Excellent Use 5 = Outstanding Use*

<b>Summary of Previous Speech</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Thoughtful reflection</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Use of Specific Examples</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Usage and Grammar</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

**TOTAL**

### Speech 2

*1 = Not Used 2 = Little Use 3 = Acceptable Use*

*4 = Excellent Use 5 = Outstanding Use*

<b>Summary of Previous Speech</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Thoughtful reflection</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Use of Specific Examples</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Usage and Grammar</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

**TOTAL**

# CHSSA

## MISSION STATEMENT

*The California High School Speech Association will encourage, support and sponsor both curricular and co-curricular oral communication which will empower students to be productive participants in American society and the global community.*

*To accomplish this, we adopt the following goals:*

- 1)** Every student will participate in communication activities which promote self-worth and self-esteem.
- 2)** Every student will develop the critical and analytical thinking skills necessary for academic success.
- 3)** Every student will develop the skills necessary for success in a competitive environment.
- 4)** Every student will develop the interpersonal skills necessary for productive employment.
- 5)** Every student will develop the oral communication skills necessary for effective public presentations.
- 6)** Every student will develop the listening skills necessary for reaching informed decisions.
- 7)** Every student will develop skills necessary for the peaceful resolution of conflict.
- 8)** Every student will develop interpersonal skills necessary for establishing understanding among members of a diverse society.
- 9)** Every student will develop the communication skills necessary for effective & active participation in a democratic society.
- 10)** Every student will demonstrate ethical responsibility in the acquisition and practice of communication skills.

# Motions

## From the May 2003 CHSSA Meeting

### **MOTION** to Revise the By-Laws 03-05-A:

*submitted by Pinza, 2nd by Ziegler*

Article III, Section 8, Paragraph A, page 10. **New text in bold:**

1. distributing minutes to CSSC members within six to eight weeks following the meeting.

**a. These minutes shall include summaries of all discussions, including those which precede votes on motions and By-Law revisions.**

**b. For each proposed By-Law revision, these minutes shall also include the actual, revised text of the affected By-Law(s). This revised By-Law text shall be provided for each proposed revision, regardless of the Council's disposition (pass, fail, remand) on said revision.**

4. providing a roster of CSSC members, which roster should include both home and school mailing addresses (**both postal and electronic mail, when applicable**), fax numbers, and telephone numbers. **This roster shall be sent to members as soon as possible following each meeting.**

**(new subpoint) 6. Providing Council members with advance copies of By-Law changes that are adopted. These documents shall be sent to members within one week following the meeting wherein the changes were adopted.**

*PASS: voce, 1 dissent*

### **MOTION** to Revise the By-Laws 03-05-D:

*submitted by Cummings, 2nd by DeGroff*

Article XIII, Section 1, page 1. **New text in bold:** A State Congress shall be a regular contest of the CHSSA State Tournament. Said Congress shall have six preliminary houses of **13** members each. The members shall be chosen as **18** Congresspersons from each of the four Areas, plus Presiding Officer contestants from each Area. (cf. #3 below, Presiding Officers)

Article XIII, Section 11, page 1. **New text in bold:** Speakers for and against a bill/resolution are limited to **four** minutes plus **two** minutes of cross examination.

**REMANDED to Congress Committee**

### **MOTION** 03-05-F:

*submitted by Niemi, 2nd by Meredith*

In accordance with Article VIII, Section 1, Paragraph A, Subpoints 1,2:

*Parliamentary debate should be included in the 2004 State Tournament as a provisional event. Guidelines should be determined by an ad hoc Committee formed by the CHSSA President. A form of parliamentary debate shall be defined by the end of the Fall 2003 meeting of the CSSC so that rules and guidelines can be posted online and all people informed in a timely manner.*

*PASS: voce*

### **CONSTITUTIONAL AMENDMENT**

*03-05-H: submitted by Willford, 2nd by Niemi*

Article III, Section 1. **New text in bold:** Membership shall be open to all California high schools and to junior high schools that include the ninth grade upon payment of any dues established and the filing of required membership application. **New schools shall have their first year of dues waived. This shall include schools that have had a significant lapse in membership due to ! the loss of an active forensics program.**

**FIRST CONSIDERATION during Fall 2003 meeting of CSSC.**

### **MOTION** to Revise the By-Laws 03-05-I:

*submitted by Underwood, 2nd by Ziegler*

Article VII, Section 4, Paragraph C, Subpoint 2, page 5.

**Add new item "i" under Subpoint 2: A league found to have allowed a non-CHSSA paid school to enter a qualifying tournament will forfeit a qualifier in each affected event for the following year. The forfeited qualifiers would be redistributed to the assigned "designated league" as per item d above.!**

**PASSED: Unanimous**

# Report on Protests

## State Speech Tournament 2003

### 1. Complainant: Gay Brasher, Leland High School

Protest/grievances alleges violation of CHSSA ByLaws, Appendix C, judging instructions in Team Debate

- a. that a judge consulted with a third party during the round;
- b. that the consultation influenced the judge's decision

Remedy requested:

- a. decision off-set

Resolution:

The Committee agreed to accept the protest for consideration with one dissent. [The dissent noted that the protest did not allege a violation of a By Law, but rather of one of the Appendices to the By Laws.]

Upon investigation, which included conversation with the coach complainant, student competitors, the third party in the round, and the judge in question, it was determined that the consultation involved clarification of certain debate procedures (such as time limits) rather than any matter germane to the debate itself (such as arguments or evidence).

a. In the matter that a judge's consultation with a third party during the round influenced the judge's decision, **the protest is denied.**

### 2. Complainant: J.J. Carleno, El Camino High School

Protest/grievances alleges violation of CHSSA ByLaws IX, Section 3

- a. That added words do not provide for appropriate transition;
- b. That added words violate the author's intent.

Remedy requested:

- a. Reduction in round score to lowest rank, to include all rounds at the State Tournament.

Resolution:

Upon investigation, the Committee determined that the author appears to have intended that the selection be presented in a "slapstick" and improvisational manner. The added words therefore provide appropriate transition, and are not in violation of the author's intent. In the matter that added words violate the author's intent, **the protest is denied.**

a. In the matter that added words do not provide for appropriate transition, **the protest is denied.**

### 3. Complainant: Tim Campbell, James Logan High School

Protest/grievances alleges inaccurate determination by judges of an infraction of rules. The judges determined that a thematic interpretation did not contain three or more selections. This determination, as noted on the ballots, resulted in the reduction in round scores by Tab Room Officials.

Remedy requested:

- a. That notation of infraction be voided;
- b. That round scores be restored.

Resolution:

Upon investigation, which included conversation with the coach complainant and one of the judges, it was determined that the script in question (a thematic interpretation) did in fact contain a minimum of three selections. However, these selections were presented in an innovative style - ie. an "interwoven dialogue" - which is in marked contrast to the traditional structure and format which the judges were accustomed to seeing. The titles and authors of each selection were properly introduced at the beginning of the interpretation

a. In the matter that notation of infraction be voided, **the protest is upheld.** The Committee instructed the Tab Room Supervisor to void such notations on the ballots in question.

b. In that matter that round scores be restored, **the protest is upheld.** The Committee instructed the Tab Room Supervisor to restore round scores on the ballots in question to those originally determined by the judges.

### 4. Complainant: Mike Mealue, Del Norte High School

Protest/grievances alleges violation of CHSSA ByLaws IX, (time limits)

The judges determined that a presentation in SemiFinals exceeded the maximum time limits for Original Prose/Poetry [judges' notation was that the presentation was timed at 10:51). This determination, as noted on the ballots, resulted in the reduction in round scores by Tab Room Officials. The complainant coach alleges that audience reaction caused the student to exceed the time limits.

Remedy requested:

- a. That notation of infraction be voided;
- b. That round scores be restored.

Resolution: The Protest was withdrawn prior to the deliberation of the Protest Committee.



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# Being in a relationship with a speech coach

By Steve Meredith, 5-4-03  
*Written on the back of a Periodic Table*

Being in a relationship with a speech coach has its advantages and disadvantages.  
I do not hold my whiff in extempt or contempt for this madness she involves herself in  
For it is her calling. Much like Thoreau headed off to live in the woods of Walden Pond.  
I do not pretend to understand it all. Endless tournaments, Up before dawn, back just  
Before she metamorphoses into a pumpkin at midnight. Speech is an inherent barrier to a  
Normal schedule - a workweek without the weekend. But Karen Glahn has been a  
Wonderwoman of forensics - timeless, graceful and beautiful wearing her many hats!  
Karen is always prompt - more prompt than impromptu  
More expositive than negative  
More Lincoln than Douglas  
She is topical, solvent and stylishly thematic in her wardrobe of colorful hats  
To HI or DI she has always answered the question and the bell  
And I am the luckiest man in the world  
For recently she said, "I do"  
And she had paid her dues with all consuming dignity and grace  
And While I look forward to out evolving dynamic duo or trio  
She probably will throw her hat back in the ring someday  
But for now, OPP please baby please you are a TRUE HALL OF FAMER!

*Handed to me as a walked into the 2003 state tournament awards assembly. After reading it I felt that others needed to also for it not only describes Steve Meredith's feelings about his wife but also the feelings of other supportive spouses. Once again congratulations Karen on both your marriage and your election to the Hall of Fame. -- Andara Macdonald*



# **CHSSA**

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