



# **AZ SPEECH & DEBATE** **RULES MANUAL**





# Table of Contents

|  |           |
|--|-----------|
| <b>Forward.....</b>                          | <b>3</b>  |
| <b>Purposes and Responsibilities.....</b>    | <b>4</b>  |
| <b>Code of Ethics.....</b>                   | <b>5</b>  |
| <b>Protests and Equity Issues.....</b>       | <b>7</b>  |
| AIA State Protest Procedures.....            | 7         |
| Equity Complaints.....                       | 8         |
| <b>AIA State Tournament Information.....</b> | <b>9</b>  |
| General.....                                 | 9         |
| Entries.....                                 | 10        |
| Event Participation Rules.....               | 10        |
| Judges.....                                  | 10        |
| Judging Obligation Ratios.....               | 12        |
| <b>Event Rules: Congress.....</b>            | <b>13</b> |
| <b>Event Rules: Debate Events.....</b>       | <b>15</b> |
| Debate Events Conduct and Ethics.....        | 15        |
| Seating and Communication.....               | 15        |
| Debate Decorum.....                          | 15        |
| Note-Taking and Evidence.....                | 15        |
| Evidence Rules in Debate.....                | 16        |
| 1. Responsibilities of Contestants.....      | 16        |
| Example.....                                 | 16        |
| 2. Paraphrasing and Source Integrity.....    | 16        |
| Example.....                                 | 16        |
| 3. Prohibited Practices.....                 | 16        |
| A. Distortion.....                           | 17        |
| Example.....                                 | 17        |
| B. Non-Existent Evidence.....                | 17        |
| Example.....                                 | 17        |
| D. Straw Arguments.....                      | 17        |
| Example.....                                 | 18        |
| 4. Use of Ellipses and Formatting Rules..... | 18        |
| Example.....                                 | 18        |
| 5. Availability and Penalties.....           | 18        |
| Example.....                                 | 18        |
| Big Questions Debate (BQ).....               | 19        |
| Lincoln-Douglas Debate (LD).....             | 20        |





|  |           |
|--|-----------|
| Policy Debate (Cross-Examination, CX)..... | 21        |
| Public Forum Debate (PFD).....             | 22        |
| <b>Event Rules: Speech Events.....</b>     | <b>24</b> |
| Dramatic Interpretation (DI).....          | 24        |
| Duet Acting (DUET).....                    | 25        |
| Duo Interpretation (DUO).....              | 26        |
| Extemporaneous Speaking (EX).....          | 27        |
| Humorous Interpretation (HI).....          | 28        |
| Impromptu Speaking (IMP).....              | 29        |
| Informative Speaking (INF).....            | 30        |
| Original Oratory (OO).....                 | 31        |
| Original Spoken Word Poetry (OSWP).....    | 32        |
| Poetry Interpretation (POE).....           | 33        |
| Program Oral Interpretation (POI).....     | 34        |
| Prose Interpretation (PRO).....            | 35        |





# Forward

The Arizona Interscholastic Association sponsors the State Speech and Debate Tournaments.

While much of the material included in this tournament rules book is concerned primarily with the AIA state tournaments, it is hoped that many of the areas discussed can be of assistance to you in developing a broad speech and debate program.

The rule book is intended to help those schools that already have an active program as well as those which are beginning to develop speech and debate activities. Questions of clarification and suggestions for improvement should be directed to your division representatives who will be willing to offer assistance in the development of your speech and debate program.

The State Speech and Debate Advisory Committee has updated and revised this bulletin quite extensively. Speech and Debate Directors are encouraged to review all the rules and regulations carefully prior to the state tournaments.

For additional information, you may contact:

**Arizona Interscholastic Association**

**Speech Representative**

7007 N 18th St, Phoenix, AZ 85020

(602) 385-3810

[speech@aiaonline.org](mailto:speech@aiaonline.org)





# Purposes and Responsibilities

The Arizona Interscholastic Association has established the framework which will provide the opportunity for AIA member schools to participate in Speech and Debate tournaments with the following educational values in mind:

1. Provide the skills of communication.
2. Develop an appreciation of literature and drama.
3. Promote the teaching of speech, debate, and theatre in secondary schools.

While the Arizona Speech and Debate Advisory Committee has assumed much responsibility for realizing these purposes, it cannot succeed without the enthusiastic support and cooperation from the students, faculty, and administrators of the member schools. The responsibilities of those who participate in the AIA Speech and Debate Tournaments are obvious but are sometimes overlooked.

It is the rule that no student(s) shall be permitted to participate in the program unless accompanied by an adult approved by the school to serve as that program's main coach or sponsor, or an assistant coach or sponsor.

Additionally, as guests of the schools hosting the AIA Tournaments, all participants are expected to respect the property of these institutions and observe their rules and customs (e.g., no unplugging items in teacher's classrooms). The tournament director is authorized to take necessary actions, including notifying the AIA of non-compliance or asking participants to leave the premises.

By upholding these responsibilities, individuals who participate in the AIA Speech and Debate program can ensure its continued growth, development, and standards by implementing the **Code of Ethics**.





# Code of Ethics

It is the philosophically and ethically desirable outcome that educational values inherent in competition be placed ahead of winning. Winning should be the natural result of careful research, diligent preparation, and a clear and thoughtful presentation that considers the audience, among other factors. The audience at tournaments is comprised primarily of high school students and includes non-competing spectators and the judges for the tournament. Material for tournament events should be selected and prepared with the divergent nature and age of the primary audience in mind. Each team's coach is responsible for determining the appropriateness of material his/her team uses.

It is to be remembered that the intent of those involved in speech and debate competition is to provide an educational experience of the highest possible caliber; that we bring to each other and the students, widely divergent backgrounds and areas of expertise; that intellectual growth thrives in an atmosphere of mutual respect. Students tend to emulate their coaches, whose personal and professional conduct should always be above reproach. Any protests should be made in a manner commensurate with the highest standards of our profession.

Judges should be reminded that these are high school students, not polished professionals. Written critiques should be succinct, constructively worded, honest evaluations of that particular performance. Among the several responsibilities of a judge lies the obligation to encourage the students to complete their selections. Decisions, ranks, and ratings are considered privileged information and are not to be divulged by the judge to anyone. Judges are responsible for knowing and enforcing the tournament rules and procedures.

Contestants are reminded that much is to be learned from each other and the general experience. It is courteous for students to remain throughout the round to which they have been assigned, listen appreciatively, and encourage other contestants regardless of school affiliation. They will enter and leave rounds only when no one is speaking.

Contestants must conduct themselves with the utmost distinction befitting of a speech and debate student, according to the NSDA honor code. Students should take caution in expressing themselves and not use language that may offend or embarrass the performer or audience. Furthermore, in debate or individual event rounds, the use of offensive language will not be tolerated. Consequently, editing offensive material is strongly suggested.





The following practices are considered unethical and pedagogically unsound and are not condoned:

1. The distortion or falsification of evidence.
2. Altering of material in interpretative events against NSDA rules. Please refer to the NSDA rules for further clarification.
3. The use of literature which will offend or embarrass the performer or audience because of language, actions, or subject matter.
4. The writing of cases, speeches, and introductions by anyone other than the student himself.
5. The use of canned material in extemporaneous and impromptu speaking.
6. The use of emotional appeals without the evidence to support them.
7. The diverting of attention from weakness in argument by unsupported attacks on the opponent.
8. The breaching of normal courtesy by heckling, grimacing, or other disruptive actions while the opponent is speaking or performing.

The responsibility of knowing and adhering to the rules of the particular event in the particular tournament lies solely with the coach. Specific attention is directed to the matter of securing coaches who are highly qualified and who understand both young people and the events in which they compete. Violation of AIA Speech and Theatre Debate Tournament Rules may result in disciplinary action by the AIA Executive Board as stated in Article 16 of the AIA Constitution and Bylaws.



# Protests and Equity Issues

## AIA State Protest Procedures

- Provide the official AIA Protest Form. Only this form will be accepted. This can be found on [www.aiaonline.org](http://www.aiaonline.org).
- The ethics committee is required to verify that all protest forms have been thoroughly completed.
- The protest must be signed by another uninvolved head coach to ensure the validity of the protest.
- The protested team must receive a reasonable time to craft a response.
- The Tournament Director(s) forms an ethics committee of five additional members who should be as unbiased and unconnected to the issue as humanly possible. Three members may be used when five cannot be found.
- The TD(s) shall serve as chair of the committee and shall act as an independent arbiter and not attempt to sway the committee's decision.
- All filed protests (infractions) are considered valid from tournament to tournament, season to season. For example: A protested selection or piece of evidence is found in violation in tournament A. If the same violation occurs in tournament B, the competitor and head coach will be immediately disqualified.
- The respective conference representative will officially file all protests with the AIA/ASDCA.
- Only the head coach, protester, competitor(s), and Ethics Committee may be involved in protest procedures.
- All Ethics Committee decisions are final.
- Any disputed decisions are NOT to be addressed at tournaments, but at the next AIA Committee meeting.
- No coach, competitor, or protester may contest an Ethics Committee decision. If a coach, competitor, or protester is in disagreement with the decision, they may formally write their complaint and present it personally or through their AIA Conference representative for discussion and resolution at the next AIA Advisory Committee meeting.
- If a coach, competitor, or protester refuses to abide by an Ethics Committee decision, they are to be disqualified and ejected from the tournament (even if this means a team must be disqualified as well as a result of a lack of certified supervision) as per AIA bylaws.





- Rankings, decisions, and the results will not be changed by the result of a protest, unless it is found that the infraction affected the outcome of the round in question.

## Equity Complaints

In an effort to prevent acts of discrimination, harassment, and mistreatment at tournaments, the ASDCA has an equity committee that complaints can be brought to. If you believe an equity issue has surfaced at the tournament, please go speak to members of the Tournament Tabroom staff, who will direct the issue to the ASDCA Equity Committee.

The Equity Committee will then investigate the issue and report findings to the coaches of each team involved. A recommendation to the tournament director also might be made involving disciplinary action, including but not limited to the offending party's disqualification from the tournament.





# AIA State Tournament Information

Failure to abide by any of the rules listed in this Tournament Rules can result in disqualification and/or notification to the AIA for appropriate action.

## General

- All persons in attendance will follow the rules and regulations of the host school.
- For the AIA Speech & Debate Tournaments, the individual(s) whose name(s) appear(s) on the Tabroom Contact Page as the coach shall be considered the official voice for the school during the tournament and will be required to remain at the tournament with the participants unless another “coach in charge” is designated by that school’s head coach.
- Only the official coach has a right to protest and address the committee or tournament director. Protests concerning infractions of the rules should be made immediately upon knowledge of the infraction. See page 7 for additional details and exceptions, particularly for debate events.
- In all matters concerning the State or Winter Trophy tournaments, the ASDCA shall make all final decisions and have final authority. Matters that arise at the tournament will be decided by the conference representatives for that state tournament, as well as the ASDCA President and Vice President.
- Participants will compete against as many different individuals as possible and will not compete against members of their own school unless such procedure is unavoidable.
- Students are expected to report to rounds on time. Any undue delay must be the result of tournament scheduling. When the round scheduling is not specific, the round will begin 15 minutes after the posting. Contestants are expected to be in their rooms at that time except in the case of double entries. Failure to comply with this rule may, at the tournament director's discretion, result in forfeiture or a last-place ranking in the round.
- Only those events which are included in this tournament rules book are allowed to be held at the state tournaments. For invitational tournaments, AIA rules pertaining to eligibility, coaching requirements, and transfer rules shall be adhered to. All event rules, including pairing, do not need to follow all AIA guidelines. All rule deviations must be expressed in invitations, which are posted with adequate notice.
- The tournament directors must make all tabulation results available to all participating schools in a timely fashion.



## Entries

- **State Qualification:** To qualify for the AIA State Tournament, a school must have attended at least 4 ASDCA Calendar tournaments prior in that season. Those schools that register for the state tournament, but have not met this qualification, will not be permitted to compete unless offered an exception by the ASDCA Board of Directors.
- All schools that are eligible for participation may be directed to their Athletic Director or Activities Coordinator for a copy of the AIA Constitution and Bylaws and Speech and Debate Tournament Rules Book.
- Each tournament director will post an invitation no later than four weeks before the contest date. The invitation should include:
  1. Date and site of the tournament.
  2. List of the events, the number of entries permitted, special rules concerning the nature of the events, number of events an individual may enter, etc.
  3. Indication of entry fees. Fees will be based on the official entry. Any cancellation or "no shows" after this deadline will still be assessed for payment. Payment will be accepted in cash, check, or purchase order.
  4. Judging requirements that must be met by each participating school.
  5. Indication of significant deadlines, including: competitor entry deadlines,
  6. A tentative schedule of events.

## Event Participation Rules

- Competitors may quadruple enter at the State Tournament. This means a debater may enter one (1) debate event, two (2) speech events, and Congressional debate.
- A student may enter a maximum of two (2) individual events.
- AIA schools are allowed to enter up to six (6) entries in all other events at the state tournament. Tournament entry limits will be set by the AIA committee dependent upon space available at the host site.

## Judges

Debate event judge obligations work within event categories, while speech event judge obligations work across categories.



- ❖ Debate Example: If a team had 5 Lincoln-Douglas entries, 5 Public Forum Entries, and 3 Policy Entries, they would owe 8 debate judges total (3 for Lincoln Douglas judges, 3 Public Forum judges, and 2 Policy judges).
- ❖ Speech Example: If a team had 5 extemp entries, 3 drama entries, and 2 impromptu entries, they would only owe 2 judges (2 judges to cover their 10 total speech entries)

Judges can be registered for partial timeblocks (just preliminary rounds, or just elimination rounds, for example). However, the holistic obligation still applies. So a team owes a single judge in Lincoln Douglas Debate, and they enter one judge in for just Friday afternoon preliminary rounds, they still owe another judge for Saturday afternoon elimination rounds.

Tabroom often miscalculates judge obligations, so please double check this guide to be sure you've entered the requisite number of judges before the judges registration deadline.

Judges can typically be cross-entered between congress, one debate event, and speech.

Unless the tournament director has told you otherwise, you must register your judges according to your obligation by the deadline, or you must drop entries to bring your obligation down. Failure to meet your judging obligation will result in the disqualification of your entries.



## Judging Obligation Ratios

Getting judges can be difficult, but the number of judges required by the tournament changes depending on the size of your entry.

Tournaments may have slight variations in their judging obligations, but generally, the following number of judges must be available for all preliminary and elimination rounds for the duration of the tournament:

| Debate (For each Category) |             |
|----------------------------|-------------|
| # of Entries               | # of Judges |
| 1-2                        | 1           |
| 3-4                        | 2           |
| 5-6                        | 3           |
| 7-8                        | 4           |

| Congress     |             |
|--------------|-------------|
| # of Entries | # of Judges |
| 1-6          | 1           |
| 7-12         | 2           |
| 13-18        | 3           |

| Speech       |             |
|--------------|-------------|
| # of Entries | # of Judges |
| 1-5          | 1           |
| 6-10         | 2           |
| 11-15        | 3           |
| 16-20        | 4           |
| 21-25        | 5           |
| 26-30        | 6           |
| 31-35        | 7           |
| 36-40        | 8           |
| 41-45        | 9           |
| 46-50        | 10          |
| 51-55        | 11          |
| 56-60        | 12          |
| 61-65        | 13          |
| 66-70        | 14          |
| 71-75        | 15          |

# Event Rules: Congress

**Overview:** Congressional Debate is a simulation of the legislative process in the U.S. Congress, where students draft, present, and debate pieces of legislation in a structured parliamentary format. Competitors take on the roles of senators or representatives, engaging in policy discussion, argumentation, and structured deliberation.

## Structure and Timing:

- A session is typically three hours long.
- Chambers consist of 18-20 students for optimal debate flow, with a maximum of 30 participants.
- A presiding officer (PO) is elected by the chamber to facilitate the session and maintain order.
- Competitors debate legislative bills and resolutions, alternating between affirmative and negative speeches.

## Procedures and Debate Format:

1. **Legislation Submission:**
  - Competitors submit bills or resolutions prior to the tournament (usually due about two weeks prior to competition).
  - Legislation must follow proper formatting and address issues within Congress's jurisdiction.
  - At the State and Winter Trophy Tournaments, the docket order will be preselected at random by the tournament director in advance of the competition.
2. **Speaking Recognition:**
  - Precedence/recency rules apply, ensuring fair recognition of speakers.
  - The PO keeps track of which competitors have spoken to ensure balanced participation.
3. **Speech Structure:**
  - Authorship/Sponsorship Speech (First Affirmative Speech): 3 minutes, followed by 2 minutes of questioning.
  - First Negative Speech: 3 minutes, followed by 2 minutes of questioning.
  - Subsequent Speeches: 3 minutes, followed by 1 minute of questioning.
  - Speeches alternate between affirmative and negative positions.



4. Questioning Period:
  - Questions follow each speech to allow direct engagement (i.e. direct questioning).
  - Questioners should be concise, avoiding long preambles.
5. Amendments:
  - Competitors may submit amendments to alter legislation.
  - The parliamentary rules on amendment legitimacy (refer to the NSDA's PO Manual for full process)
6. Voting:
  - After sufficient debate, the chamber votes on the legislation.
  - A simple majority is typically required for passage.

#### Presiding Officer Role:

- The PO maintains chamber decorum and ensures fairness.
- Responsibilities include recognizing speakers, enforcing time limits, and facilitating questioning.
- A strong PO balances efficiency with fairness in speaker recognition.

#### Evaluation Criteria:

- **Argumentation Quality:** Logical reasoning, depth of research, and responsiveness to opposition points.
- **Delivery and Persuasion:** Effective speaking style, vocal variety, and audience engagement.
- **Engagement in Debate:** Active questioning, participation, and ability to adapt arguments.
- **Knowledge of Parliamentary Procedure:** Proper adherence to debate structure and order.

#### Rules and Expectations:

- **Legislative Integrity:** Bills and resolutions should be realistic and substantive.
- **Ethical Argumentation:** Evidence must be properly sourced; misrepresentation results in penalties.
- **Time Management:** Competitors should respect allotted time limits for speeches and questioning.
- **Collaboration and Decorum:** Constructive engagement and professionalism are expected in all exchanges.



# Event Rules: Debate Events

## Debate Events Conduct and Ethics

### Seating and Communication

- Debaters must sit separately from the general audience during rounds.
- No debater may receive help of any kind during the debate.
- Verbal prompting is not allowed during a speech.

### Debate Decorum

- Personal references to the opposing debater in a sarcastic or antagonistic manner are prohibited.
- Lack of courtesy will result in a lowering of speaker points.

### Note-Taking and Evidence

- When stating evidence in a round, a debater must verbally cite at a minimum:
  - A shorthand of the source name (either the author's last name or the publisher)
  - The year of publication (Can be shorthanded as well, such as "Smith 25")
- When evidence is called for in the round, debaters must present to the judge and opponents to view:
  - Author's name
  - Author's qualifications (or publisher)
  - Full date of publication
  - Full text of the material cited
- If multiple quotations from the same source are used, the citation must be given only for the first piece of evidence.
- Distortion or falsification of evidence may result in loss of the round.
- Judges unsure of what action to take should consult the tabulation room.



# Evidence Rules in Debate

Debate relies on well-researched evidence to support arguments, and strict guidelines ensure fairness and credibility. The ASDCA enforces several key rules regarding the use of evidence in Policy, Public Forum, Lincoln-Douglas, and Big Questions Debate.

## 1. Responsibilities of Contestants

Debaters are accountable for the validity and ethical use of all evidence they introduce. Evidence must be:

- Attributable to an authoritative source (e.g., books, studies, or articles).
- Orally cited during speeches (author's last name and year).
- Available in full written form upon request by an opponent or judge.

### Example

A debater citing a statistic from a news article must orally state, "According to Smith, 2022," and provide the full citation upon request. Failure to do so may weaken credibility and lead to penalties.

## 2. Paraphrasing and Source Integrity

- Paraphrasing is permitted but must meet the same citation standards as direct quotes.
- Summarizing a broad concept (e.g., "the U.S. Constitution protects free speech") does not require citation.
- Specific theories or findings must be backed by original sources.

### Example

A debater referencing John Locke's Social Contract must cite a reliable source rather than making general claims without attribution.

## 3. Prohibited Practices

Several practices are explicitly forbidden to maintain integrity:

## A. Distortion

- Adding or removing words to change the meaning of a source is prohibited.
- Words added for clarification must be bracketed.

### Example

A debater citing an article that states, “The policy might not improve economic conditions,” but quoting it as “The policy might improve economic conditions” commits distortion.

## B. Non-Existent Evidence

- Evidence must be verifiable; debaters must provide sources upon request.
- If a claim cannot be substantiated with an original source, it is considered non-existent.

### Example

A debater referencing an unpublished report and failing to produce the original document.

## C. Clipping

- Debaters must read all portions of highlighted or underlined evidence.
- Skipping parts of a cited text is considered clipping.

### Example

A competitor highlights a study stating, “This method is not always effective,” but only reads “This method is effective,” thereby misrepresenting the conclusion.

## D. Straw Arguments

- Misrepresenting an author's argument by portraying a counterpoint as their main stance is prohibited.

### Example

If an economist argues against raising the minimum wage by first explaining the benefits before refuting them, citing only their initial points as their stance is a straw argument.

## 4. Use of Ellipses and Formatting Rules

- Internal ellipses (“...”) are banned unless they appear in the original document.
- Debaters may omit words while reading aloud, but the full unaltered text must be available for inspection.

### Example

A debater citing a law review article must not insert “...” to remove critical context that changes the argument’s meaning.

## 5. Availability and Penalties

- Any evidence read in a round must be promptly shared with opponents or judges upon request.
- Failure to provide the original source may lead to disqualification.
- Appeals can be made, but certain judge decisions (e.g., clipping violations) cannot be overturned.

### Example

A team refusing to share their printed evidence after a direct challenge will be considered in violation, potentially resulting in a loss or tournament disqualification.



## Big Questions Debate (BQ)

Resolution: Big Questions Debate explores fundamental questions in philosophy, science, and religion. The resolution remains the same throughout the school year and is available at [www.speechanddebate.org/topics](http://www.speechanddebate.org/topics).

### Format and Team Structure:

- Debaters may compete individually or in partnerships.
- At the AIA State tournaments, debaters must compete individually.
- Each debater must argue both the affirmative and negative sides.
- No substitutions allowed once the tournament begins.

### Order of Speeches and Time Limits:

- Affirmative Constructive – 5 min
- Negative Constructive – 5 min
- Question Segment – 3 min
- Affirmative Rebuttal – 4 min
- Negative Rebuttal – 4 min
- Question Segment – 3 min
- Affirmative Consolidation – 3 min
- Negative Consolidation – 3 min
- Affirmative Rationale – 3 min
- Negative Rationale – 3 min
- Prep Time: 3 minutes per side

### Key Rules and Expectations:

- Topicality: Arguments must be directly relevant to the resolution. Judges must disregard off-topic arguments.
- Prompting: (in the case of a partnered debate) Oral prompting is prohibited. However, debaters can pass notes to their partner while speaking and may verbally consult their partner when not speaking.
- Electronic Devices: Internet-enabled devices are allowed at AZ tournaments. Compliance with the NSDA's "Guidelines for Use of Internet-Enabled Devices in Debate Events" is required.
- Judging: Judges must evaluate only the arguments presented, without personal bias.
- Timekeeping: Judges determine timekeeping methods. Each side has 3 minutes of prep time.



## Lincoln-Douglas Debate (LD)

Resolution: LD Debate centers on a value-based resolution that changes periodically. Topics emphasize ethical, philosophical, and moral considerations rather than policy implementation. The topic is available at [www.speechanddebate.org/topics](http://www.speechanddebate.org/topics).

### Format and Individual Competition:

- LD is a one-on-one debate format.
- Each debater argues both the affirmative and negative sides in different rounds.
- No substitutions allowed once the tournament begins.

### Order of Speeches and Time Limits:

- Affirmative Constructive – 6 min
- Negative Cross-Examination – 3 min
- Negative Constructive – 7 min
- Affirmative Cross-Examination – 3 min
- Affirmative Rebuttal – 4 min
- Negative Rebuttal – 6 min
- Affirmative Rebuttal – 3 min
- Prep Time: 4 minutes per debater

### Key Rules and Expectations:

- Focus on Values: LD debates should emphasize philosophical reasoning rather than policy proposals.
- Electronic Devices: Internet-enabled devices are allowed at AZ tournaments. Compliance with the NSDA's "Guidelines for Use of Internet-Enabled Devices in Debate Events" is required.
- Timekeeping: Judges determine timing methods. Each debater has 4 minutes of total prep time.

## Policy Debate (Cross-Examination, CX)

**Resolution:** Policy debate focuses on a resolution requiring a policy judgment. The topic for the season is chosen at the national level and is available at [www.speechanddebate.org/topics](http://www.speechanddebate.org/topics). Teams must argue both the affirmative and negative sides during different rounds of the tournament.

### Team Composition:

- Teams consist of two debaters from the same school.
- Each team competes independently and advances based on its own record.
- Substitutions are not allowed once the tournament begins.

### Order of Speeches and Time Limits:

- Affirmative Constructive Speech – 8 min
- Negative Cross-Examines Affirmative – 3 min
- Negative Constructive Speech – 8 min
- Affirmative Cross-Examines Negative – 3 min
- Affirmative Constructive Speech – 8 min
- Negative Cross-Examines Affirmative – 3 min
- Negative Constructive Speech – 8 min
- Affirmative Cross-Examines Negative – 3 min
- Negative Rebuttal – 5 min
- Affirmative Rebuttal – 5 min
- Negative Rebuttal – 5 min
- Affirmative Rebuttal – 5 min
- Prep Time: 8 minutes per team

### Key Rules and Expectations:

- **Prompting:** Oral prompting is prohibited. However, debaters can pass notes to their partner while speaking and may verbally consult their partner when not speaking.
- **Electronic Devices:** Internet-enabled devices are allowed at AZ tournaments. Compliance with the NSDA's "Guidelines for Use of Internet-Enabled Devices in Debate Events" is required.
- **Timekeeping:** Judges determine timekeeping methods. Each team has 8 minutes of total prep time.

## Public Forum Debate (PFD)

Resolution: Public Forum Debate topics change periodically and are available at [www.speechanddebate.org/topics](http://www.speechanddebate.org/topics). Unlike Policy Debate, PF does not require debaters to defend a specific plan but rather to advocate for a position on an issue.

### Team Composition:

- Each team consists of two debaters.
- Teams argue both the pro and con sides of the resolution in different rounds.
- No substitutions are allowed once the tournament begins.

### Procedure and Coin Flip:

- A coin flip occurs before each round.
- The winning team selects either the side (Pro/Con) or the speaking order.
- The losing team chooses the remaining option.
- Crossfire segments involve direct questioning between speakers.

### Order of Speeches and Time Limits:

- First Speaker – Team A – 4 min
- First Speaker – Team B – 4 min
- Crossfire – 3 min
- Second Speaker – Team A – 4 min
- Second Speaker – Team B – 4 min
- Crossfire – 3 min
- Summary Speech – First Speaker – Team A – 3 min
- Summary Speech – First Speaker – Team B – 3 min
- Grand Crossfire (all debaters) – 3 min
- Final Focus – Second Speaker – Team A – 2 min
- Final Focus – Second Speaker – Team B – 2 min
- Prep Time: 3 minutes per team

### Key Rules and Expectations:

- Plans/Counterplans: Not allowed. Teams should focus on advocacy rather than policy implementation.
- Prompting: Oral prompting is prohibited. However, debaters can pass notes to their partner while speaking and may verbally consult their partner when not speaking.



- **Electronic Devices:** Internet-enabled devices are allowed at AZ tournaments. Compliance with the NSDA's "Guidelines for Use of Internet-Enabled Devices in Debate Events" is required.
- **Timekeeping:** Judges determine how time is kept. Each team has 3 minutes of total prep time.





# Event Rules: Speech Events

## Dramatic Interpretation (DI)

Overview: Dramatic Interpretation (DI) is a solo performance event in which competitors deliver a dramatic, serious, or poignant monologue from a published work. The goal is to captivate the audience with emotional depth, character portrayal, and a compelling narrative.

### Structure and Timing:

- Time limit: 10 minutes with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- The selection must be memorized and performed without props or costumes.
- The performance should include strong character development and emotional expression.

### Selection and Preparation:

- Competitors may source scripts according to the NSDA rules.
- Selections can include monologues, dialogues where the performer portrays multiple characters, or poetic narratives.
- Competitors must develop distinct character voices, gestures, and facial expressions to bring the piece to life.

### Performance Techniques:

- Vocal modulation, tone, and pacing are essential for creating an engaging performance.
- Physicality and facial expressions should complement the emotional arc of the performance.
- Competitors should maintain an engaging stage presence, ensuring their delivery is powerful yet natural.

### Evaluation Criteria:

- Judges assess emotional authenticity, character consistency, and interpretation of the piece.

- Body language, gestures, and facial expressions should enhance the storytelling without becoming exaggerated.
- Vocal control and pacing should match the tone and themes of the selection.

## Duet Acting (DUET)

**Overview:** Duet Acting is a partnered performance event where two competitors deliver a scene from a published play, short story, novel, or screenplay. Unlike Duo Interpretation, competitors in Duet Acting are allowed to make direct eye contact and interact with one another physically, making it a more theatrical event.

### Structure and Timing:

- Time limit: 10 minutes, with a 30 second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- Memorization is required; competitors may not use scripts.
- Limited stage props are allowed (two chairs and a table). Competitors cannot sit on, roll on, climb on, jump on, or stand on the table.
- No theatrical makeup, sound, or lighting.

### Selection and Preparation:

- Competitors may source scripts according to the NSDA rules.
- The cutting should maintain narrative integrity and character development.
- Both performers should contribute equally to the performance.
- Scene transitions may be bridged using memorized narration.

### Performance Techniques:

- Vocal projection, enunciation, and appropriate pacing are essential.
- Physical interaction and expressive gestures should enhance realism.
- Blocking (staged movement) must be purposeful and natural.
- Emotional and thematic depth must be effectively conveyed.

### Evaluation Criteria:

- Judges assess acting ability, chemistry, and overall believability of the scene.
- Vocal clarity and body language should contribute to character portrayal.
- Timing, pacing, and synchronization between performers are crucial.

- The introduction should provide necessary context while being concise and engaging.

## Duo Interpretation (DUO)

Overview: Duo Interpretation is a partnered performance event in which two competitors deliver a dramatic, humorous, or thematic piece from published literature. The goal is to create a compelling, character-driven narrative that showcases strong acting, coordination, and chemistry between partners.

### Structure and Timing:

- Time limit: 10 minutes, with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- The performance must be memorized.
- Partners must not make direct eye contact during the performance, except during the introduction.
- Performers cannot touch or make direct eye contact during the performance.

### Selection and Preparation:

- Competitors may source scripts according to the NSDA rules.
- Characters should be clearly distinguished through vocal and physical techniques.
- Transitions between scenes and dialogue exchanges must be smooth and engaging.
- Both competitors should maintain an equal distribution of lines and stage presence.

### Performance Techniques:

- Vocal variety and clear enunciation are essential for distinguishing characters.
- Physical positioning and movement should enhance storytelling without breaking direct focus.
- Facial expressions should match the tone of the scene and convey emotions authentically.
- Timing and synchronization between partners should be seamless to maintain performance fluidity.

### Evaluation Criteria:

- Judges assess acting ability, chemistry, and synchronization between partners.
- Creativity in staging and interpretation adds to the effectiveness of the performance.



- Vocal modulation and pacing should match the mood of the piece.
- A balance between humor, drama, and emotional engagement is encouraged.

## Extemporaneous Speaking (EX)

Overview: Extemporaneous Speaking is an event that tests a competitor's ability to analyze and discuss current events with limited preparation time. Competitors receive a topic related to domestic or international affairs and must construct a coherent and well-supported argument under timed conditions. The goal is to develop the competitor's ability to articulate informed opinions on complex issues concisely and persuasively.

### Structure and Timing:

- Competitors will draw three topics and must select one within a short timeframe.
- The preparation period lasts 30 minutes, during which the competitor researches and organizes their speech.
- The speech itself lasts 7 minutes, with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- No notes are allowed during the delivery of the speech.
- Competitors must demonstrate clear organization, logical reasoning, and depth of analysis in their argumentation.

### Research and Use of Materials:

- Competitors may source scripts according to the NSDA rules.
- No pre-written speeches, prepared outlines, or briefs may be used.
- Electronic Devices: Internet-enabled devices are allowed at AZ tournaments. Compliance with the NSDA's "Guidelines for Use of Internet-Enabled Devices in Debate Events" is required.
- Proper source citation is expected; competitors must reference evidence accurately to maintain credibility.

### Evaluation Criteria:

- Judges assess clarity of argument, depth of analysis, and engagement with the topic.
- Competitors are expected to present logical, well-supported, and structured arguments.
- Delivery style, including vocal variety, pacing, eye contact, and confidence, is a crucial component of evaluation.
- Effective use of evidence and the ability to synthesize information from multiple sources contribute to scoring.



## Humorous Interpretation (HI)

Overview: Humorous Interpretation (HI) is a solo event where competitors deliver a comedic performance from a published literary source. The event emphasizes comedic timing, character development, and storytelling through dynamic delivery.

### Structure and Timing:

- Time limit: 10 minutes, with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- The performance must be fully memorized.
- The competitor portrays multiple characters using voice and movement.

### Selection and Preparation:

- Competitors may source scripts according to the NSDA rules.
- Effective humor must be appropriate and engaging for a broad audience.
- Physical and vocal adjustments should differentiate characters.
- Transitions between characters and comedic beats should be well-executed.

### Performance Techniques:

- Competitors should use exaggerated vocal inflections and facial expressions to enhance humor.
- Clear gestures and movement should add comedic effect without being over-the-top.
- Strategic pauses, pacing, and timing contribute to the effectiveness of the humor.
- Competitors should connect with the audience, ensuring jokes and punchlines land effectively.

### Evaluation Criteria:

- Judges evaluate comedic timing, character variation, and originality in performance.
- Strong physical and vocal control is essential for maintaining audience engagement.
- The overall coherence of the performance, including smooth transitions, is assessed.
- The ability to sustain humor while maintaining a logical narrative is crucial.

## Impromptu Speaking (IMP)

Overview: Impromptu Speaking challenges a competitor's ability to develop and present a structured speech with minimal preparation. The event focuses on quick thinking, organization, and persuasive communication. Topics can vary widely, ranging from abstract concepts and famous quotations to contemporary issues.

### Structure and Timing:

- Competitors are presented with three topic choices and must select one.
- Competitors have a limited amount of time (typically 1-2 minutes) to structure their speech before beginning their delivery.
- Preparation and speech delivery must be completed within 7 minutes with a 30 second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- Unlike Extemporaneous Speaking, competitors cannot use outside sources and must rely on personal knowledge and reasoning.

### Preparation and Speech Composition:

- The speech should have a clear introduction, body, and conclusion.
- Competitors are encouraged to develop a thesis and provide supporting points quickly and effectively.
- Judges expect fluidity, coherence, and strong transitions between ideas.
- Competitors may use a 3x5 notecard for the preparation and delivery of the speech.

### Evaluation Criteria:

- Judges assess how well the competitor organizes and delivers their speech under pressure.
- Creativity, originality, and effective storytelling can enhance a speech's impact.
- Speech clarity, logical flow, and the ability to engage the audience are critical aspects of scoring.
- Confidence, eye contact, vocal variety, and persuasive elements contribute to a successful presentation.

## Informative Speaking (INF)

**Overview:** Informative Speaking is a speech event in which competitors deliver an original speech designed to educate and engage an audience on a topic. Unlike Original Oratory, Informative Speaking focuses on conveying knowledge rather than persuading, and it allows the use of visual aids to enhance comprehension.

### Structure and Timing:

- Competitors must present a fully memorized speech.
- The speech time limit is 10 minutes, with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- Visual aids may be used but must not be electronic in nature.

### Preparation and Composition:

- The speech should introduce and explore a specific subject, breaking it down into key points that enhance audience understanding.
- Effective Informative Speeches often include examples, anecdotes, statistics, and historical context to provide depth.
- Visual aids such as charts, diagrams, or physical props can be used to reinforce key concepts, but they should not distract from the speech itself.
  - No electronic equipment may be used.
  - No live animals can be used in the speech.
  - The visual aids cannot endanger the competitor or audience, including the use of any flames or sparking objects.
- A strong conclusion should summarize the key takeaways and reinforce the significance of the topic.

### Evaluation Criteria:

- Judges evaluate the clarity of explanation, the depth of research, and the logical organization of the speech.
- The speaker should demonstrate an engaging and authoritative delivery while maintaining an informative tone.
- Use of visual aids should be effective but not overpower the speech content.
- Vocal variety, gestures, and pacing should contribute to audience engagement and comprehension.

## Original Oratory (OO)

**Overview:** Original Oratory (OO) is a competitive speech event in which participants deliver an original, persuasive speech on a topic of their choosing. This event emphasizes rhetorical skill, critical thinking, and the ability to inspire and influence an audience through well-crafted argumentation and compelling delivery. Oratories may address social issues, philosophical debates, or personal experiences with broader societal relevance.

### Structure and Timing:

- Competitors must present a fully memorized speech.
- The speech time limit is 10 minutes in length, with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- No visual aids or props are permitted.

### Preparation and Composition:

- The speech must be the competitor's original work and should present a clear thesis supported by logical reasoning and evidence.
- The structure typically includes an engaging introduction, a well-developed body with supporting arguments, and a strong conclusion.
- Competitors may use persuasive techniques, including storytelling, rhetorical questions, analogies, and calls to action.
- Up to 150 words of direct quotation from other sources are allowed, but excessive reliance on external material is discouraged.

### Evaluation Criteria:

- Judges assess the effectiveness of the argument, the strength of evidence, and the clarity of structure.
- The speaker's vocal variety, facial expressions, gestures, and pacing should enhance the speech's impact.
- A compelling delivery with a strong emotional connection to the subject is key to high scores.
- Logical organization and a well-supported thesis contribute significantly to overall success.



## Original Spoken Word Poetry (OSWP)

**Overview:** Original Spoken Word Poetry is an expressive event where competitors deliver original poems that combine literary artistry with performance. The event allows for personal expression and social commentary, emphasizing rhythm, emotion, and storytelling.

### Structure and Timing:

- Each student should prepare 3 poems for use during the competition.
- Time limit: 3 minutes, with a 15-second grace period in prelims and semifinals. The time limit for finals is 10 minutes with a 30 second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- The poems must be fully memorized and performed without a script.
- Students will perform a separate poem in each preliminary round, a poem of their choice in the semifinal round, and all three poems in succession during the final round.

### Composition and Preparation:

- The poems must be original, written by the competitor.
- Each poem can contain up to 50 words of directly quoted from external sources.
- Topics can range from personal experiences to broader social and cultural themes.
- Poetic devices such as metaphor, alliteration, and repetition should be used effectively.

### Performance Techniques:

- Competitors should use expressive vocal variety to enhance the delivery.
- Physical movement and body language should support the poem's meaning without overpowering it.
- Eye contact and engagement with the audience add to the impact of the performance.
- Competitors should maintain a balance between authenticity and polished delivery.

### Evaluation Criteria:

- Judges assess creativity, originality, and emotional depth of the poem.
- The effectiveness of rhythm, word choice, and poetic structure is evaluated.
- Vocal dynamics and physical expression should complement the message.
- Competitors must create a strong connection with the audience, ensuring an engaging and impactful performance.

## Poetry Interpretation (POE)

Overview: Poetry Interpretation is a competitive speech event where participants deliver a performance of one or multiple poems, using vocal delivery and movement to bring the literature to life. The event allows for both individual poems and programs of poetry, focusing on themes, rhythm, and emotional connection.

### Structure and Timing:

- Time limit: 5 minutes, with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- Competitors may perform a single poem or a collection of related poems.
- The performance should convey the intent, tone, and meaning of the poetry selection.

### Selection and Preparation:

- Competitors may source scripts according to the NSDA rules.
- Poems can be narrative, lyrical, free verse, or any recognized poetic form.
- If multiple poems are used, they must be thematically connected.
- Competitors may arrange poetry creatively, incorporating line breaks, pauses, and rhythm into their performance.
- The use of a manuscript is required (this is usually in the form of a small black binder or a “blackbook” that the competitor holds for the duration of the performance).

### Performance Techniques:

- Competitors should demonstrate vocal control to convey the mood and emotion of the poem.
- Strategic use of pauses, pacing, and volume variation can enhance impact.
- Subtle physical movements can help reinforce meaning, but excessive gestures should be avoided.
- Effective eye contact can establish a connection with the audience and reinforce thematic elements.

### Evaluation Criteria:

- Judges evaluate the depth of interpretation, emotional engagement, and authenticity of the performance.
- Vocal modulation and rhythm should enhance the poetic structure.
- Clarity of speech and command over the poem’s themes are crucial.
- The competitor’s ability to balance performance elements with respect for the text will be factored into scoring.

## Program Oral Interpretation (POI)

Overview: Program Oral Interpretation (POI) is a unique event that combines multiple genres of literature—prose, poetry, and drama—into a cohesive, thematic performance. The goal is to weave together different pieces into a singular narrative, demonstrating strong character development, emotional depth, and literary analysis.

### Structure and Timing:

- Time limit: 10 minutes, with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- The performance must include at least two different literary genres (prose, poetry, and/or drama).
- The competitor must use a manuscript during the performance (this is usually in the form of a small black binder or a “blackbook” that the competitor holds for the duration of the performance).

### Selection and Preparation:

- Thematic cohesion is essential; all pieces should connect under a unifying theme.
- Transitions between excerpts must be seamless and clearly articulated.
- Competitors may source scripts according to the NSDA rules.
- The manuscript serves as a focal point and can be creatively integrated into the performance.

### Performance Techniques:

- Vocal variation and expressive gestures enhance characterization.
- Physicality and facial expressions should complement the material.
- The use of pacing and pauses can help highlight emotional depth.
- Competitors should maintain clear distinctions between characters when applicable.

### Evaluation Criteria:

- Judges assess thematic development, character consistency, and emotional engagement.
- Effective use of the manuscript as a prop is encouraged.
- Vocal control, body language, and fluidity of movement contribute to scoring.
- Creativity in integrating different genres strengthens the impact of the performance.

## Prose Interpretation (PRO)

**Overview:** Prose Interpretation is an oral interpretation event where competitors perform a reading from a piece of prose literature. Prose includes fiction (novels, short stories) and non-fiction (essays, journals, biographies). The event focuses on storytelling, character development, and engagement with the audience through dynamic vocal and physical interpretation.

### Structure and Timing:

- Time limit: 10 minutes with a 30-second grace period. If the speech time exceeds the grace period, the competitor cannot receive the rank of 1 in the round.
- The performance must be read from a manuscript, typically contained within a folder/"black book".
- No costumes, props, or direct interaction with the audience are permitted.

### Selection and Preparation:

- Competitors may source scripts according to the NSDA rules.
- Competitors should choose selections that allow for effective emotional and tonal shifts.
- The cutting should be structured to highlight narrative flow and characterization.

### Performance Techniques:

- Effective use of voice modulation, pacing, and emphasis is critical.
- Facial expressions and limited gestures can enhance interpretation.
- The manuscript may be used creatively but should not distract from the performance.
- Maintaining eye contact and audience engagement is essential.

### Evaluation Criteria:

- Judges evaluate the competitor's ability to convey the prose's meaning and emotion.
- Clarity of speech, vocal variation, and effective pacing are essential factors.
- The overall cohesiveness and impact of the cutting determine scoring.
- The competitor's ability to balance expressive delivery with adherence to the text is crucial.