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| Colman-Egan School District  What is…  Oral Interpretation?   |  | | --- | | Advisor Information **Mrs. Zacharias -** [Haley.Zacharias@k12.sd.us](mailto:Haley.Zacharias@k12.sd.us)  Mrs. Zacharias is a middle school and elementary teacher in the Colman-Egan School District. She has an elementary education degree with a 5th – 8th grade communication arts/literature endorsement. Mrs. Zacharias was involved in her High School’s Oral Interp team and took her piece to the state competition three consecutive years. In college, Mrs. Zacharias participated in judging competitions.  Since Oral Interp is a life skill, students who participate can expect to develop opportunities for themselves in many different areas. Contact Info Colman-Egan School District  200 S Loban Ave.  Colman, SD 57017 605-534-3534  [www.colman-egan.k12.sd.us](http://www.colman-egan.k12.sd.us) | | |  |  | | --- | --- | |  |  | | |  |  | What is Oral Interp?  |  |  |  | | --- | --- | --- | | |  | | --- | |  | | Oral Interpretation is a type of acting in which the performer uses a script and performs the reading dramatically. Oral Interp relies on pantomime instead of props, and the primary purpose is to create visual images by using polished vocal techniques. There is much less movement in oral interp than in standard stage acting. |  What are the categories?  |  |  |  | | --- | --- | --- | | |  | | --- | |  | | In South Dakota, Oral Interp is performed in the categories of **humorous, serious, oratory, poetry, storytelling, duet, and reader’s theater.** Each school can only take one contestant from each category to districts. |  What is duet and reader’s theater?  |  |  |  | | --- | --- | --- | | |  | | --- | |  | | Duet Interp is just what it sounds like—two actors perform a piece together. Unlike stage acting, you cannot speak or look directly at your partner. Instead, you pantomime the interaction between you and your partner.  Reader’s theater is a group between three and seven performers. It is much like duet in that you can’t look or speak to the others on stage. Reader’s theater relies more on movement and transitions to create meaning. | |

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| Lettering  |  |  |  | | --- | --- | --- | | |  | | --- | |  | | In order to letter in Oral Interp, a student must attend regular practice sessions at least once per week and participate in at least three tournaments, including the district contest. |  Oral Interp Dress Code  |  |  |  | | --- | --- | --- | | |  | | --- | |  | | Part of being a positive representation of our school is adhering to a dress code. If you show up to a tournament in clothing not adhering to the following dress code, you will either change clothing or be asked not to perform.   * Hair out of face * No excessive adornment: fingernails, make-up, jewelry, hair accessories * No athletic shoes * No visible brand names or logos * Boys:   + Collared shirts preferred   + Dress Pants (no jeans)   + Dress Shoes * Girls:   + Dress Shoes (no heels higher than 2 inches)   + Skirts below the knee and preferably worn with hose   + Be aware of the amount of skin shown | |  |  | |  |  | | --- | --- | |  |  |  Oral Interp Etiquette Oral Interp is a Fine Art which means that participants are expected to display a high level of refinement in their demeanor when engaged in the activity. Additionally, when we travel to tournaments, we are representing our school. Our goal is always to leave a positive impression. The following are the expectations for our team. Failure to comply with these rules of etiquette may result in dismissal from the team.   * Arrive to the room assigned to you on time * NEVER walk into a room while someone is speaking * No texting or talking while someone is speaking * Pay attention while someone is speaking * No talking during performances or between performances * Keep voices down in the halls outside performances * Always use appropriate language * Never speak negatively about pieces, participants, performers, judges or schools in public * Be friendly and inviting to students from other schools * Unless you are double entered, you are expected to stay in your performance round until the last participant has performed * Listen to your coach at all times * If you sign up for a tournament, do not back out! We pay for your registration fee. Logically, if you back out, you should be responsible to reimburse the school for the cost of your registration fee. If you back out of two performances, you will be dismissed from the team. |
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| Student Eligibility Student participation in school activities is a privilege, not a right. Students who choose to participate in school activities are expected to positively represent their school and community by demonstrating appropriate behavior.Any elementary, junior high, or high school student wishing to participate in school activities shall not sell, dispense, use or possess tobacco or e-cigarettes, controlled/mood altering substances (e.g. marijuana, inhalants, alcohol etc.), or commit any crime against a person or against property.Rules will be enforced the entire school year, regardless of whether a student is participating in an activity at the time of violation. This includes before and/or after school activity sessions and practices. Academic Eligibility:  If students have a failing grade in any class, they will not be permitted to participate in any competitions until all grades are at a passing level.  Grade sheets will be filled out every week and turned into the activity director. It is each students’ responsibility to get grade sheets filled out, signed by the appropriate teachers, and turned in. |  |  | |  |  |  |  |  | | --- | --- | --- | --- | --- | |  | Script Selection  |  |  |  | | --- | --- | --- | | |  | | --- | |  | | The Colman-Egan school has started its own library of pieces. Please see Mrs. Zacharias if you are interested to preview the library. If you take a piece to read, PLEASE bring it back. It may be the only copy we have. We have borrowed copies of scripts from other schools (and may continue to do that). Our digital library of pieces is available through a link on Mrs. Zacharias’ website. The pieces are not perfectly organized or culled, so please use discretion when viewing online.  You are welcome to find your own pieces from other places. Oral Interp selections must appear in physical or digital print and be available to the public; in other words, there must be an ISBN number associated with the piece of drama or literature or poetry. The only exception to this is in Non-Original Oratory and Reader’s Theater.  If you have a question about a piece that you have found (online, in the physical library, or in your own searchings), please ask Mrs. Zacharias.  There is a specific template we use for our pieces. If the piece you found is not in that template, please download the template from Mrs. Zacharias’ website and format the piece. | |  |  |  | | --- | --- | |  |  | |  |  |  |  |  | | --- | --- | |  |  | |
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| Writing an Intro  |  |  |  | | --- | --- | --- | | |  | | --- | |  | | Scripts should either begin with an introduction or begin with a teaser. A teaser is created when you begin your performance with reading the first few lines of your piece and then transition into the introduction.  Introductions should include the following:  • The name of your piece and its author. This should be the last sentence of your intro, and you should pause for a moment before you say the name of your piece. One way to do this is to say something like "Over time, Shirley realizes there's more to Ben than meets the eye. [Pause.] 'Shirley and Ben,' by Shirley Glockenpfeffer." Alternatively, you can connect these statements: “Shirley realizes there’s more to Ben than meets the eye in – ‘Shirley and Ben,’ by Shirley Glockenpfeffer.”  • A slight change of inflection. If the tone of voice you use when playing your character is at a medium pitch, lower the pitch of your voice slightly during your intro. This shows your audience that you’re no longer saying lines, you’re saying an intro. Careful, though – think professional, not robot.  • The name of your character/characters. Many competitors forget to do this, but it’s always worth the extra second of effort. If your piece has multiple characters, you should at least state the name of the central character you’re playing. Never say “This character,” though. Act like you're talking about an actual person.  Use your introduction to stress one element of your piece that you want your audience to consider throughout the rest of your performance." | |  |  |  |