

Prose

*Prose reading is an interp event that focuses on telling a story. Unlike HI, DI, and Duo, Prose focuses on narration rather than characterization, and vocal interpretation rather than physical interpretation. However, that does not mean there is no room for creativity or acting. **A good prose reader is a master storyteller, drawing the audience in with a well-cut and interesting piece, energy and variety in vocal inflection, and the ability to engross the listener in what is being read.***

Type of speech: Interp (interpretation - - this is NOT an original work)

Time limit: 8 minutes, with 30 seconds' grace

**Look to cut a 6-7 minute piece, allowing time for nerves and an approximately 1-minute introduction

Memorized? No, you will always use a script (in a black binder), but you will be so familiar with the piece you will be practically memorized by the end of the year.

NFL Event? No - this is an Oregon event, which means you can go to State, but not to Nationals in this event.

Guidelines:

- No physical props or costumes may be used.
- Very limited movement/physical acting.
- Piece must be from a published source. Pieces found on the Internet, copied verbatim from TV, or only published in a high school publication cannot be used.
- No more than 50% of the written material may be dialogue. The rest must be narration.
- Introduction must be memorized. (You will write this intro yourself)
- You must have your script out and open at all times while you are performing.
- You cannot be memorized, but over time you most likely will be. Make sure you still continue to "read" from the script by looking down occasionally to give the impression that you are reading from the pages.

When choosing a piece:

- Find a piece that you are able to do - something that you can connect with in some way on a personal level, but also something that can be convincing coming from you. Find a piece that flatters you and your abilities.
- Never go for the first thing you find. Do some hunting! It may be you end up with that first piece after all, but never settle right away.
- Find a piece that is easy to cut. Something that is too long (or too short) will give you trouble.
- Find a piece that is not dependent on movement in order to tell the story.
- Find a good, powerful story to tell.
- Find a piece that has not been overtold (i.e. Edgar Allen Poe, Dr. Seuss, David Sedaris).
- Find a narrator whose voice you can assume (for example, don't choose a character with an accent you can't do).
- Remember that just because the storyline is beautiful or gripping to you doesn't mean we will find it that way. Don't just read aloud - **do** something with it!
- Action is better than description to keep an audience engaged.
- Find a piece with a range of emotions - unlike HI and DI, there is no primary focus of one single emotion in prose.

When developing your piece:

- Discover your characters. Know them. Become them.
- Find ways to use your voice (and, to a more subdued extent, your body) to tell the story.
- Don't overact your story - keep reactions and emotions natural.
- This is interping, not acting. There is a subtle difference.

Delivery

- Polished and fluent, yet fresh.
- Give this, as if you are saying the lines for the first time, every time. Don't let it become a routine.
- Use appropriate facial expressions and gestures.
- Natural tone of voice.
- ***Tell us a story.***