



# COMMUNICATION SPEECH & THEATRE ASSOCIATION

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**Congratulations  
to:**

**Melissa Marek-  
Donahue**

**of Fargo  
Shanley**

**Debate Coach**

## **News from the President**

**Beth Aufforth**

February in North Dakota can be cold and lonely outside, but inside the world of words is hot.

We use words to warm hearts (Valentines' Day is February 14).

We use words to fire up teams (We are in the middle of high school basketball season.), and words to lift people from defeat (Our record shows a few more losses than wins, but we still hope.).

We use words to create imaginary lives (As actors take the stage and lose themselves in their characters.)

We use words to persuade (As I write, the endless stream of Super Bowl commercials interrupt the game.) and words to impart knowledge (our main focus in the classroom).

And I haven't even mentioned competitive speech or debate.

Life in this world of words is exciting. This past weekend I listened to an elementary student present her first oral interpretation. She was amazingly confident, and her voice clear. She will grow into a fine speaker. I see schools hosting new meets, especially for the junior high students. This focus on encouraging younger speakers will help our programs grow in this age of declining enrollment. I hear coaches speaking with passion about their speakers and performances, and I know that we are a dedicated organization. We love what we do, we love our words.

"Speak properly, and in as few words as you can, but always plainly; for the end of speech is not ostentation, but to be understood."  
(William Penn—1644-1718)



North Dakota Speech and Theatre Association  
Box 292  
Valley City, ND 58072

## State Debate

The 95th Annual North Dakota High School Activities Association Debate Tournament was held at Fargo Shanley High School on Friday and Saturday, February 1 & 2, 2008.

**Fargo South** won the team championship followed by **Fargo Shanley** in second place.

The coach of the year as elected by her peers is **Melissa Marek-Donahue of Fargo Shanley**.

Individual placewinners in each division are as follows:

### Open Policy Debate

**1st place** –John Kenney and Kristin Vetter of Fargo Shanley.

**2nd place** –Dan Cho and David Karaz of Fargo Shanley.

**Semi Finalists** - Beth Osman and Nathan Elness of Fargo South, and Amanda Burke and Sam Soper of Grand Forks Central.

**Quarter Finalists** – Jessyca Attandsio and Heather Alvar of Grand Forks Central, and Cristina Lawrence and Jacob Dixon of Fargo Shanley, and Avi Rajender and Abhi Vaidya of Fargo South.

### Speaker Awards Open Policy:

1st speaker Kristen Vetter of Fargo Shanley

2nd speaker –John Kenney of Fargo Shanley

tied for 3rd speakers – Amanda Burke of Grand Forks Central, and David Karaz of Fargo Shanley

### Novice Policy

**1st place** –Alicia Schroeder and Andrea Crary of West Fargo.

**2nd place** –Christy Smith and Max Tolstedt of Fargo Shanley.

**Semi Finalists** – Elizabeth Eiler and Kaitlin Ford of Fargo South, Joe Kalka and Chris Leopold of Grand Forks Central.

**Quarter Finalists** – Brooke Solberg and Claire Carlson of Grand Forks Red River, and Mike Dancer and Matthew Donahue of Fargo Shanley.

### Speaker Awards Novice Policy:

**1st speaker** –Christy Smith of Fargo Shanley

**2nd speaker** –Max Tolstedt of Fargo Shanley

**3rd speaker**- Alicia Schroeder of West Fargo

**4th speaker**-Andrea Crary of West Fargo.

### Varsity Lincoln-Douglas Debate

**1st place** – Jeff Fricker of Fargo South

**2nd place** – Phoebe Strom of Fargo North

**Semi Finalists** – Hedan Zeng of Grand Forks Red River and Ian Yocum of Fargo South

**Quarter Finalists** – Mason Lende of Fargo Shanley, Bill Restemayer of Fargo Shanley, Adeeti Katti of Fargo North, and Chris Krapu of Valley City.

### Junior Varsity Lincoln-Douglas Debate

**1st Place** –Nora Hyde of Fargo South

**2nd place** – Thom Beneke of Fargo South

**Semi Finalists** – Jennifer Vetter of Fargo Shanley, and Teagan Lende of Fargo Shanley

**Quarter Finalists** – Nick Traynor of Fargo Shanley, Dillon Hofsommer of Fargo South, Siri Johnson of Fargo South, and Andrew Leizens of Grand Forks Central.

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What's the best part of speech?

“...being able to stand in front of an audience and entertain them.” --Laurel '08

## State Debate continued.....

### Novice Lincoln-Douglas Debate

**1st place**—Jon Lipp of Fargo Shanley

**2nd place** – Philip Thelen of Fargo Shanley

**Semi Finalists** – Jared Gilmore of Fargo North, and Catherine Cho of Fargo South

**Quarter Finalists** – Lianna Hansen of Central Cass, Griffin Morris of Fargo Shanley, Patrick Lin of Fargo South, and Anjali Lall of Fargo South.

### Varsity Public Forum Debate:

**1st Place** – Matthew Budke and John Mitzel of Fargo South

**2nd place** – Naveena Lall and Sebastian Hull of Fargo South

**Semi Finalists** – Amanda Berg and Rachael Gay of Fargo South, and Sam Ewen and Marcus Geffre of MPCG

**Quarter Finalists** – Hannah Thoreson and Kate Thoreson of MPCG, Amanda Kalka and Logan McManus of Grand Forks Central, Erika Berger and Ashley Barrios of Mandan, and Sami Wagner and Colton Kling of Bismarck.

### Novice Public Forum Debate:

**1st Place**- Amy Yu and Anjali Karna of Fargo South

**2nd place**-Jake Blotter and Samantha Hersch of Mandan

**Semi-Finalists**-Garret Zastoupil and Grace Pauley of Fargo South, and Matt Erickson and Taylor Wynn of Bismarck

**Quarter Finalists**-Max Spaeth and Attul Panigrahi of Fargo South, and Leah Keim and Kayleigh Biloki of Fargo South, and Catrina Nyberg and Chad Brinkman of Mandan, and Megan O'Neil and Madison Krebsbach of Mandan

**Schools participating:** Bismarck High, Central Cass, Fargo North, Fargo Shanley, Fargo South, Grand Forks Central, Grand Forks Red River, Mandan, May-Port CG, Minot, Richland, Valley City, Wahpeton and West Fargo.

What's the best part of speech?

“...meeting all the new people and being more confident when you speak in front of groups.” Austin '08



### Coming on Friday, April 18th to a cave near you Floyd Collins Musical Theatre Drama Day!

A day full of Musical Theatre activities, Dance workshops, Acting the Song, and Designing a Kentucky Cave...all revolving around the Fargo/Moorhead premiere of the Bluegrass style musical "Floyd Collins" (a true story about a cave explorer who gets trapped 150 feet underground).

Scholarship Auditions will be conducted at 12-1 PM.

see [www.ndsu.edu/fine\\_arts/theatre](http://www.ndsu.edu/fine_arts/theatre) to register and for more details!

## Highlight of NCTE Conference in New York By Chad Gifford Language Arts Teacher and Drama Director Minot Central Campus

In November 2007 I had the opportunity to attend the NCTE Conference in New York. While there I enjoyed meeting several published authors who wrote in the young adult genre. I've had a lot of success having students read Neal Shusterman's newest books (his older books were written for a younger audience). At the conference, Shusterman spoke about how he had started to try to find a way to make students want to think about "big issues."

One particular book in that I brought back from the conference is called *Unwind*. The novel is set in the near future after Pro Life and Pro Choice groups actually went to war in the United States. Eventually, they reach a settlement that says life is protected from the moment of conception to the age of thirteen. From thirteen to eighteen, parents can sign the order to have their child "unwound." Organ donation has developed to the point that the entire body can be donated. Need a hand? No problem. Want a new head of hair? Got it. It's not considered murder because the organ donor is anesthetized and the body is separated while the donor is still alive. No one can determine whether or not the donor ever actually dies, so they avoid that moral dilemma.

*Unwind* follows the tales of three teenagers who are scheduled to be unwound for three different reasons: Connor, the trouble maker whose parents can't deal with him anymore; Risa, the foster kid that the state can't afford anymore; and Lev, the "tithe" of his family. *Unwind* is not only a novel following three troubled teens, it also deals with complicated issues of abortion, parental rights, and the definition of life.

If you are looking for a new YA novel, try *Unwind* by Neal Shusterman.



## "What Have You Been Reading?"

**For those students interested in auditioning during NDSU Spring Drama Days for NDSU Theatre Scholarships: Go on line and click on Scholarship Info and Applications. Contact NDSU Theatre soon -- Audition/Interview slots (from 12-1) are going fast!**



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Available in "white" and "light blue"



## Helping Others Feels Good... By: Paula Rauschenberger Glenburn High One-Act Play Director

Several of the cast and crew of this year's Glenburn one-act play, MmmBeth, have seen the negative impact of the disease named cancer. Loved ones have been lost, are survivors, or are currently being treated for the disease, so Glenburn's drama group decided that they should do something to help the American Cancer Society combat cancer. They presented "Kilts for Cancer," as a benefit, on Sunday, December 9, at the Mouse River Players Theatre in Minot. The evening included a variety of wonderful activities: Rick Watson and Melissa Zietz, as well as the staff and students of Glenburn Public School, played Celtic music. Auctioneer Kevin Beeter of Northern Auction led an auction that included donated items, such as quilts and Christmas crafts. On our "Banner of Courage," audience members wrote names of cancer patients, survivors, and victims. This banner will be given to the Relay for Life event. Luminaries were sold to honor any cancer survivor or victim, and the GHS cast members read the names of those honored during the lighting of the candles. The night also included a performance by the cast and crew of their 3rd place state production, MmmBeth, a "Scottish Play Spoof."

This event was a wonderful opportunity for these students to share their dramatic talents and raise money to help others in need. I had the privilege to work with these young actors as their director. The concept for the fundraiser sprang from my yearning to give my mother, who was diagnosed with ovarian cancer during one-act season, an opportunity to see the show. She was in Minneapolis having and recuperating from surgery during regional and state one-act but was finally able to see the show from the front row at "Kilts for Cancer." I, too, am a thyroid cancer survivor, so the event held a special place in my heart for all these reasons. Our students raised around \$2,000 that night, and all was donated to the American Cancer Society. Once again, the benefits of the arts taught young people to do good, unselfish things. We'll never forget it!



## New Speech Rules for 2007—2008

### Speech

- a. Rule 12 on Page 7 – Change to read, “The last legal qualifying tournament for ALL schools is one week prior to the regional tournament. **(DELETE:and) Results** must be reported to the regional manager and the NDHSAA no later than SIX days before the regional tournament.

**NOTE:** Regional tournament substitutions and drops may be made anytime BEFORE tournament day **by (CHG: be)** fax or e-mail to the regional manager and the NDHSAA.

- b. Rule 1 under “REGISTRATION FEES” on page 6. “Registration fees are set at the time of the 2 week registration deadline and a check should be **(INSERT) sent** immediately **(DELETE:sent)** to the manager. There shall be NO reimbursement for cancelled/dropped entries. A check or checks for ALL fees including additional entries must be paid prior to regional tournament day.
- c. Add to Rule **5 (DELETE:r)** on page 7 under REGIONAL PARTICPATION for QUALIFIERS. Exemption of a state qualifier from attending the regional tournament cannot override NDHSAA eligibility rules as listed on page 1.
- d. Judge Fee increase:
1. Student Congress—from \$75 to \$125 as a 2-day event
  2. Debate—Policy @ \$20 a round from \$14 and LD and Public Forum down from \$14 to \$12 a round.
  3. Plays—\$12 from \$10 per each regional play and \$14 from \$12 per each state play judged.
  4. Speech—\$80 from \$70 for a regional tournament and \$100 from \$85 for a state tournament.
- e. Language/Content Rule Administration: Add to top of Rule 10 on page 9 “A contestant whose interpretation is judged to be offensive or in bad taste shall be given a lower rating and/or ranking by the judge.”
- f. Burden of Proof: Page 17, Section 2, add to Part C. Burden of Proof: “At EVERY tournament, a hard copy burden of proof must be shown to EVERY judge in interpretation events prior to competing.” REPLACE Rule 9 on page 13 with this rule.
- g. Impromptu: Page 30; add to Impromptu ballot—“Prep. Time Used \_\_\_\_\_ Speaking Time Used \_\_\_\_\_”

### Speech Coach/Manager Rules Interpretations by Bob Hetler

Here are some questions that have been asked at January Invitational tournaments followed by NDHSAA answers.

#### 1. Question: With the new Language/Content form, how will speech managers handle substitutions for Interpretation events?

Answer: No substitutions will be allowed in interpretation events on tournament day except for a substitution of one duo partner as long as the selection remains the same. However, substitutions may be made as long as a new Language/Content form (with the changes and an administrator’s signature by the substitutions) is faxed to the manager by Noon of the day prior to the tournament.

**GENERAL NOTE:** Each coach must fax his/her completed Language/Content form (signed by a school administrator) by noon prior to the day of every tournament. **RATIONALE:** We do not want any manager being questioned on tournament day. Managers are instructed to fax or e-mail schools not in compliance with the rule, instructing the coach that their interpretation participants will not be eligible to compete as the proper form was not received on time.

CONTINUED next page.....

**Q & A CONTINUED.....****2. Question: Do I have to send a new Burden of Proof Form to the manager of each tournament my team attends?**

Answer: Yes, However many coaches are organizing an EXCEL list containing every student performing an interpretation, even if he/she does not attend every tournament. Then all a coach must do is edit the name of a selection if a change is made and/or add latecomers to the list.

**3. Question: If I have 7th and 8th graders on my varsity team, in how many junior high and senior tournaments may they participate?**

Answer: Twelve total.

**4. Question: If I am unsure if a Dramatic Monologue is legal for Dramatic Interpretation, what should I do?**

Answer: Fax the selection in question to Bob Hetler, as he has made many interpretations already. The rule of reference used is Page 18 of the current Speech Rules Book, under Dramatic Interpretation. – second sentence. "Any dramatic monologue MUST have stage directions to be legal under NDHSAA standards."

**5. Question: What if I have 12 tournaments on my schedule, and one or more become "stormed out"?**

Answer: The tournament number is determined by those in which your school actually participates.

**6. Question: How serious will tournament managers be on the "Burden of Proof" rule?**

Answer: I have sent manager guidelines to all invitational managers. The manager must have a judges' meeting on tournament day and instruct all interpretation judges that they must have each participant show "Burden of Proof" prior to speaking in the first round. No checking need be done after that. If a student does not have proof, he/she will not be allowed to compete in that tournament.

**7. Question: Where are the specific rules for "Burden of Proof"?**

Answer: Those rules are specified on pages 16 & 17 of the current rules book. It would be wise to give a copy of those rules to each of your interpretation participants to staple to their Burden of Proof materials. Burden of Proof means each interpretation student must present (1) copyright of the selection used and (2) photos of parts of pages prove correct genre of the selection(s) used.

**8. Question: May I use a ISBN number in lieu of a photocopy of the copyright?**

Answer: See page 16, Section 2 B under copyright requirements – second sentence. "An ISBN number may be used to prove copyright..." However, I would strongly urge the coach to use that ISBN number to find the publication, purchase it so that you may have the authentic copyright. Some judge will start question if the ISBN number given is authentic.

**9. Question: Some Dramatic Monologues are very difficult to judge the correct genre. What should I do?**

Answer: Many coaches fax the selections in question to the NDHSAA in care of Bob Hetler and he will send a letter specifying the legal genre of the selection. Remember, Humorous Dramatic Interpretation and Humorous Poetry may be used legally in those categories or in Humorous Interpretation.

**10. Question: What is the intent of the Burden of Proof rule for invitational tournament?**

Answer: The intent is twofold: a. The rule is to protect students and help them know they are performing legal selections in the correct category. Having problems brought to a participant's attention now will insure worry free times when regionals approach.

b. We are not only dealing with an NDHSAA rule, but we are dealing with United States copyright law. The authors of works need to be financially rewarded for their efforts and this will not happen if photocopied selections are passed from one coach to another. If a coach or student cannot conform to the rules, then he/she has the remainder of the season to find and practice a legal selection.

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**Q & A CONTINUED.....****11: Question: Do participants in Inform, Persuade and Entertain need to bring and produce a script at each tournament?**

Answer: Yes, several years ago, the purpose of this rule is to make sure have students taught how to properly cite sources as they give their speech. Also, a judge can ask to see the script AFTER THE SPEECH, to check proper sources being listed as the speech progresses. Thus, a script with a bibliography attached, not just a bibliography is needed. PENALTY:

A student may be DQed if no sources were cited or of there is proof of plagiarism or if the speech was is used in another category(See Section 2, page 36).




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What's the best part of speech?

“...meeting new people and competition.” --Ashley '08

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## **Young Actors and Strong Emotions** By Chad Gifford Minot Central Campus

Fairly recently, I directed a suspenseful drama, The Ghost Train. During the show, several young actors had to show strong feelings of fear. No matter what I tried, I could not get the desired effect from these actors. I got looks of surprise, tense shoulders, shaking arms, and one young man who looked as if he had shoved his finger into an electrical socket. The problem wasn't with their effort; they just didn't know fear.

I tried mood music. I crept around backstage in the dark and scared them just before they came onstage. Occasionally shoes flew onto the stage, narrowly missing the actors, or at least without causing major injury.

Finally, after doing some reading on different directing methods, I came across a technique that I hadn't tried before. In this reading, which discussed Stanislavski's Method and Strasberg's Method, actors were able to imitate the physical aspects of strong emotions that they were not able to produce otherwise.

I took this idea to my next rehearsal. We came to the fateful scene that, once again, lacked the proper feeling. I pulled a coach's whistle out of my pocket, blew it, and all the actor's looked up in confusion. Using my sternest voice, I called, "Two laps around the auditorium. Go!" The actors were unsure of what was going on, but started running. Two more blasts from my whistle and another shout of "Move" and they were running for all they were worth.

Once they finished the run, I chased them onto the stage and got them into their places. Cue lines were called and the scene began again. Suddenly, the actors found themselves panting, sweating, and looking the part of a terrified traveler. We stopped and took note of the change in their acting. The young actors were thrilled with what had happened after so many attempts to create that feeling. We repeated the activity in the next two rehearsals. Then, in the third rehearsal, I "forgot" to stop them to do their run. Sure enough, they remembered how their bodies acted when they were scared and were able to do it without the physical activity.

I have since used this activity in a number of ways to help struggling young actors. Some "professionals" criticize this method because it isn't "true" acting, but for the age group I work with, I find it highly effective.

## MEET GAYLE HYDE by Tyler Billman.... NFL Staff (as taken from www.nflonline.org)



### What was your first NFL experience?

My first NFL experience was as an assistant coach. The school I was coaching at had not attended the NFL Qualifier for 10 years, although they had maintained their membership in NFL as an honor organization. The head coach had made it her goal to attend the qualifier with a group of students that year. Of course, then she found out she was expecting and she had a very difficult pregnancy. That left me to take the students to the tournament. We arrived two hours early (wouldn't want to miss the first round) and found out that no one had read the rule that all interps have to be memorized. We put our two hours to good use memorizing in the cafeteria. Later in the tournament I came down with the stomach flu. Needless to say, this NFL Qualifier was memorable. Although no one qualified that year, we learned a lot and came back much stronger the next.

### What is your team philosophy?

My team philosophy is that not everyone wins, but everyone can improve. The unspoken part of that philosophy is that everyone is welcome. Surprisingly, with this philosophy, almost everyone wins – eventually. We set goals for each tournament and if goals are met there are rewards even if you didn't win a trophy. Goals help move students toward excellence and excellence is something for which we all strive.

### How many hours do you spend with this activity a week?

The number of hours I spend with this activity each week varies on the time of year and the season. In addition, as I've gotten older, I've gotten smarter about practice time. The growth of electronic communication has also reduced the number of hours I spend at the school and in the library, but it doesn't really reduce the number of hours spent coaching. My guess is that I spend 30-40 hours a week directly coaching, reading cases and speeches, judging or tabulating at tournaments. My husband would probably tell you it is more!

### What do you consider your coaching strengths and challenges?

My coaching strength is my passion for the activity. I really believe every student should do forensics during their educational career. It helps them in so many facets as they move into the world. Of course, I don't reach my goal, but I think I have a knack for seeing a spark in a student and convincing them that they can do the activity. My greatest challenge as a coach is time. Students' time because they are overburdened with too many activities, a work schedule and still are trying to fit in forensics. My time as I try to balance coaching time and my school family with my own family. If there were 48 hours in a day, I think this would still be a problem.

### Do you have any fundraising secrets that you use with your team at Fargo South?

Fundraising is the bane of my existence – as it is everyone's. I wish that we had a magic method of raising funds. Our district is supportive of in-state competition. They pay for our transportation and registration/judging fees for any tournament in our regular season as long as it is in a bordering state. The students have to pay an activity fee to participate which is sometimes a stumbling block, but we work that out. The students also pay any overnight hotel and meal expenses which again can be a hardship for some. Our team hosts several concessions stands in our building and this helps with some of the money. Our district will pay nothing toward NFL qualifier competition (unless it is part of our in-state season) or nationals competition, so we are always looking for something to help raise money. The Schwan's fundraiser is an easy way to raise some funds and we do take advantage of that.

### Do/Did you have a forensics mentor? If so, who and how have they changed the way you coach?

Don't we all? I could not have made it through those first few years coaching without the help of so many. Harlan Schuck who used to coach in Moorhead, MN was a lifesaver. I remember hosting my first debate tournament. This was when you still scheduled the tournament in advance and tabulated by hand. Right before the tournament, the weather turned bad. We had drops and my schedule was collapsing. He calmly said, "give it to me" and proceeded to reschedule the entire tournament before my eyes. He taught me patience, recruitment, and endurance. Of course he also taught me that in the big picture of the world, forensics was just a game and what really mattered were the people!

### How do you mentor others?

I mentor others by being willing to share anything with anyone. I have no secrets. I tell everyone exactly how I coach. I give out my phone number, my email, and my team web address I also try to mentor by example. I offer to help, but step back if they want to try it on their own. I believe that coaching is about education and that if everyone else's students are good, your own will have to rise to the occasion.

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## **MEET GAYLE HYDE.... Continued from page 9**

### **What is exciting about being an NFL coach in North Dakota?**

Being a coach in North Dakota is exciting because we are one big family. Although we are competitive, we also work together and trust each other. In addition, we have had a lot of retirements and turn-over of coaches in our state, so it is exciting to see new coaches take the helm and get excited about ideas and plans. It is always good to be reminded that not everything needs to stay the same.

### **What's unique about Fargo South High School as an NFL chapter?**

The Fargo South chapter is unique in that our team stretches across four different schools. We are in a time of transition and we have two feeder middle schools that are actively part of our team as well as our 9th grade housed in a temporary building 13 blocks away from the rest of the high school. The fact we have fragmented schools may not be unique, because I know other schools even in our state that deal with a similar issue, but I think we are unique because the feeling of the team is that we are one team. It doesn't matter what school you are in you are still a member of the Fargo Southside Team. This inclusionary vision of the students makes our job as coaches so much easier.

### **How do you recruit students to the team?**

What qualities do you look for when recruiting students to your program? Recruiting students is an on-going process. We run a "summer camp" for Student Congress because the activity has its first tournament in North Dakota three weeks after school starts. We invite every student who has ever done any forensic activity to the "summer camp." In addition, because my own philosophy is that every student should experience forensics, I watch for students who might be ready to try. I encourage them. We also send letters to honor students, speak in English classes, and have students recruit friends, all the usual tricks. I think the biggest selling point is that we really do believe "it is never too late to join." Up until the regional and state competition, we let students become a member of the team.

### **What is the coolest place you've ever been on a forensics trip?**

I think the "coolest" place we have gone is to a small town in Western North Dakota. It may seem odd to say that with all of the national locations I have gone to, but this town is very unique. Richardton, North Dakota has an Abbey and once my Student Congress team actually got to stay there. The church is beautiful and the people are friendly. The Abbey was a very cool experience for my students.

### **What is your vision for the future of NFL?**

I like that NFL has moved into the 21st century, but I hope that we never lose sight that it is an honor organization for all students. We need to be careful to respond to all types of programs and not fall into the trap that the largest programs or the most visible are advantaged because of the perspective that the NFL hears from the largest and most visible programs. Here in North Dakota we really do have chapters who provide NFL as an honor organization for students to be part of a national organization; it is used as a way to recognize excellence in students. The idea of competing at nationals is not important to them. It is about the educational advantages NFL can provide for their students.

### **Do you have any advice for new NFL coaches?**

Ask questions and advice from those who have been around the block a few times. Then listen to what they tell you. Most NFL coaches are so willing to share their experience both with coaching their team and with the NFL experience.

### **What has been the most rewarding experience thus far in your career?**

I think the most rewarding experience as a coach has to be seeing your students achieve their potential. For some students that is getting higher than a 5 in a round by the time they are a senior and for others it is being in the final round at the national tournament. Whatever is the most that student can achieve, it is rewarding when you know you have helped them to achieve that goal.

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### **What's the best part of speech?**

"...learning about certain topics and current events and meeting a bunch of new people." --Kisten '08

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**JCSTAND:****EDITORIAL PURPOSE AND SUBMISSION GUIDELINES FOR VOLUME 21 (2008)**

Submitted by Robert Littlefield

The JCSTAND is a refereed scholarly journal designed to provide a forum for cross-disciplinary research. Editors welcome a wide range of material that contributes to the excellence of speech and theatre education, and to scholarly knowledge of the communication discipline. This may include any material that can enhance secondary or higher education curriculum, or material that is devoted to basic or applied research in speech communication, mass communication, or theatre arts.

Volume 21 will consist of three sections: Research Forum, Teaching Forum, and Undergraduate Papers. The research forum is devoted to publishing original research in the investigation of research questions or hypotheses. Any methodological perspective, quantitative, qualitative, rhetorical, critical) is welcome. The teaching forum will feature ideas and in-class activities related to communication and theatre education, coaching forensics, or the dramatic arts. The undergraduate papers will feature top manuscripts selected for presentation at the previous CSTAND convention or other submitted papers whose authors so designate themselves as undergraduates.

All manuscripts must be prepared in accordance with the Publication Manual of the American Psychological Association (5th ed.). To facilitate the submission process, JCSTAND will accept manuscripts electronically. Three separate files should be attached: File 1 should include a title page including the author(s) contact information and credits, if necessary. File 2 should include a 100-word or less biographical statement about the author(s). File 3 should begin with an abstract of no more than 100 words, five key words for indexing, and the body of the text (including references). All references to the author(s) should be removed from the body of the text. All manuscripts should be received on or before March 15, 2008, to be considered for Volume 21, which will be published in September, 2008.

E-mail manuscripts to: Robert S. Littlefield, editor, at R.Littlefield@ndsu.edu. If you wish to submit manuscripts in printed form, mail to the editor at Department of Communication, Box 5075, Fargo, ND 58105. For more information, contact the editor at the above address, by telephone at 701.231.7783, or by email, at R.Littlefield@ndsu.edu.

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### **All-State Nominations...** a note from Bonnie Muehlberg, Class B rep.

Just a reminder for All-State nominations: The applications may be filled out on-line at [www.cstand.org](http://www.cstand.org) NOW. From the Class B side, one of the small problems we had last year was in determining if participants were in the top 20%. It's a fairly easy formula: In order for an 8th place finish to count, there has to be at least 40 participants; for a 7th place, there has to be at least 35 participants; for a 6th place, there has to be at least 30 participants; for a 5th, there has to be at least 25 participants; for a 4th, there has to be at least 20 participants; for a 3rd, there has to be at least 15 participants, for a 2nd, there has to be at least 10 participants, and for a 1st, there has to be at least 5 participants. Just go by the minimums: with only 39 participants 8th place doesn't meet the 20%.

Also, remember that at least seven events in the meet must be state-qualifying and that at least one member of the coaching staff, drama or speech, must be a member of CSTAND. Documentation (tab sheets) is appreciated so that the Class A and Class B representatives don't have to do as much checking and verifying.

## Speakers Showcase by Beth Aufforth

What do we do about dwindling speech entries? How do we get schools with potential or new coaches to build programs? How can we entice students to at least give speech a try? These were questions tossed around last spring during the Regional meet in Region 9, held in Tioga.

Coach Angela Johnson from Ray had the answer: a speech showcase road trip. And so in December 2007 the Region coaches again got together for supper in Ray and planned the details. Eight speakers from 3 schools, Bowbells, Ray, and Tioga, traveled to 4 other schools and demonstrated their events from the previous year. We knew we needed to limit the presentation to an hour, and tried to highlight a variety of events: duos, interps, as well as radio, story telling, and inform. Between each speaker Angela or I would share a few details about that event. The target audiences were junior high students.

An event such as this takes planning. It is necessary to contact the schools to be visited and arrange a time, so that students and teachers can adjust their class schedules, and then coordinate that time to allow for travel between schools. Teachers and students then need to miss school to travel. We did our presentations on 2 separate half days because we couldn't squeeze 4 stops into one day with the driving we had to do. Our administrations were very support, covering the cost of gas, and subs. Angela also prepared a handout briefly explaining each event on one side and putting quotes from our speakers on the back side about why they participate in speech (see below).

Coaches from the schools that we visited felt the time and effort was worth it. Jessica Irey from Stanley said that her junior high students really enjoyed the speeches and has several new speakers practicing this season. As a first year coach, Loni Stepler of Trinity Christian in Williston said that she learned more than the students. It helped give her an idea of what each event was about. Our hope is that entries will increase at our Regional meet. This spring we will visit again and see what we need to do next.



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## NDSU THEATRE SPRING DRAMA DAYS!!

Mark your calendars! NDSU Theatre Department is hosting another Drama Day of excitement, learning, and networking! ?Getting Theatre Opportunities? held on Friday February 22 will be all about getting the job, nailing the interview, acing the audition, and showing all you have to offer as a theatre person!

We will have workshops on Audition Techniques, Making your Degree work for you, Design Interviews and Portfolios (featuring the student designers of our current main stage production "Pterodactyls") and as a special feature we will have a hands on workshop on the Making of Dinosaur Bones for the stage. You and your students are encouraged to come and play with us for an afternoon and seize all these great theatre opportunities!

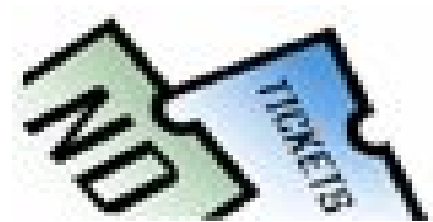
To register, just go on line to [www.ndsu.edu/fine\\_arts/theatre](http://www.ndsu.edu/fine_arts/theatre) and Register on line for you and your Group. Or Call Dr. Pam Chabora at 701-231-6657 for more info.

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If you are interested in staying to see the production of "Pterodactyls" on Friday evening, free tickets for you and all your students will be provided. PLEASE NOTE: This play has mature content and is not suitable for all audiences.

CSTAND Fall Convention  
September 11—13, 2008  
Seven Seas, Mandan

Your Convention,  
Your Say  
Your Talent  
Your Abilities  
Your New Ideas  
Your Dreams



The planning for our CSTAND convention 2008, "Communication is our Ticket to Success," is well under way. We are still looking for your input as to what you would like to see, hear, and experience. We know that you are the people attending the sessions, so we want the sessions to be beneficial to you.

Please let Yvonne Kalka know what your ideas are. You can email Yvonne at: [yvonne.kalka@gfschools.org](mailto:yvonne.kalka@gfschools.org).