

SOURCES FOR FORENSICS MATERIALS

Forensics-Specific Publishing Houses

There are a number of online publishers dedicated to writing new material for use in forensics tournaments. Many of these pieces originate on the college circuit of forensics, where performing original material is accepted. These online publishers then publish the successful scripts which are then legal for high school competitors to use. The material often has a great success rate. However, there are two notes to consider when purchasing these materials:

A. If you buy a script, someone else probably has too. You may see it in rounds at the same time you are doing it. This is more likely than running into the same script you cut yourself from a longer work.

B. One of the greatest educational lessons of forensics for students (and coaches) is learning how to cut material for oral interpretation. I hope you won't completely ignore this process.

<http://speechgeekmarket.com/>

Most of them are available here. You may find others.

Sources for Dramatic Interp, Duo Interp, and Humorous Interp

While these events can also be cut from stories, novels, and children's literature, most come from plays. Here are many online play publishers whose catalogs you can look through. While you can certainly order these plays yourself, you can also often find the more famous among them in school and university libraries and through interlibrary loan.

http://www.forensiconline.net/forum/local_links.php?catid=14

Sources for Declamation

http://www.danvilleforensics.org/uploads/WHERE_DO_I_FIND_SPEECHES_FOR_DECLAMATION.pdf

Sources for Poetry and Prose

http://www.forensiconline.net/forum/local_links.php?catid=13&s=

http://www.forensiconline.net/forum/local_links.php?catid=12

Storytelling

<http://www.storyarts.org/links/folktale/index.html>

One approach to cutting material (I've used in Speech 2 class):

1. List three key lines or phrases or sentences you love in this story.
2. What is the climax of the story? For multiple-poem selections, what is the connection?
3. List (in phrases and with bullets) the plot incidents that MUST be present to allow the climax to make sense. Include any exposition information we must know from your teaser, introduction, or first minute or so of performance.
4. Combine 1-3 within the time limit of your event (usually ten minutes) and there you are!