



Forensics III

Arkansas English Language Arts Standards

2016

Course Title: Forensics III
Course/Unit Credit: 1
Course Number: 414040
Teacher Licensure: Please refer to the Course Code Management System (<https://adedata.arkansas.gov/ccms/>) for the most current licensure codes.
Grades: 9-12
Prerequisite: Forensics II

Forensics III

Forensics II is a prerequisite for Forensics III. Students entering Forensics II, III, or IV must have successfully completed the preceding year of study. Forensics I is a foundational course and cannot be combined with other courses. Forensics II-IV may be taught within the same class period; however, the student learning expectations for each level are different and must be addressed.

Forensics III is a two-semester course. In this course students will demonstrate proficiency in research, organization, presentation, performance, and directing. Research activities will include analyzing literary elements and current events, framing a selection or topic around historical context or cultural influences, and maintaining a portfolio of selections and topics. Organization skills will be enhanced by cutting and introducing selections and synthesizing information from complex texts. Students will demonstrate proficiency of the fundamentals of directing. Teacher-guided peer critique will be utilized to enhance presentation and performance skills. Students will engage in oral advocacy to promote community partnerships, enhance community engagement, and cultivate a positive school culture. Forensics III does not require Arkansas Department of Education approval.

Strand	Content Standard
Oral Interpretation	
	1. Students will demonstrate proficient competency through a variety of literary performances.
Performance Literature	
	2. Students will demonstrate competency in a variety of genres.
Public Speaking	
	3. Students will synthesize information to create a variety of speaking genres.
Proficient Communication Skills	
	4. Students will demonstrate communication skills at a proficient level.
Oral Advocacy	
	5. Students will participate at the proficiency level in community outreach, culminating in competitive events.
Peer Directing and Critiquing	
	6. Students will demonstrate proficiency in the fundamentals of directing and peer evaluation skills with teacher guidance.

Notes:

1. Each level continues to address earlier Student Learning Expectations (SLEs) as needed.
2. Student Learning Expectations (SLEs) may be taught in any sequence.
3. Italicized words in this document appear in the glossary.
4. All items in a bulleted list are required to be taught.
5. The examples given (e.g.,) are suggestions to guide the instructor.

How the Anchor Standards are Labeled

R

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CCR

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The letter in the first position of the anchor standard numbering system represents the strand:

- Reading (R)
- Writing (W)
- Speaking and Listening (SL)
- Language (L)

The symbol in the second position of the anchor standard numbering system represents college and career readiness.

The number in the third position of the anchor standard numbering system represents the standard.

How the SLEs are Labeled

D . **10** . **DIII** . **2**

Letters in the first position represent the Strand name (e.g., Delivery).

Numbers in the second position represent the Standard number (e.g., Standard 10).

Symbols in the third position represent the Course name and level (e.g., Debate III).

Numbers in the fourth position represent the SLE number (e.g., SLE 2).

Strand: Oral Interpretation

Content Standard 1: Students will demonstrate proficient competency through a variety of literary performances.

		AR ELA Alignment
OI.1.FIII.1	Select and analyze specific genres of literature to find appropriate stories (e.g., adventure, biographical story, children’s stories, fairy tale, fantasy, historical accounts, modern short story, mythology)	R.CCR.1, R.CCR.2, R.CCR.3, R.CCR.4, R.CCR.5, R.CCR.6, R.CCR.7, R.CCR.8, R.CCR.9, R.CCR.10
OI.1.FIII.2	Demonstrate at a proficient level how vocal variety alters characterization	SL.CCR.6
OI.1.FIII.3	Analyze and incorporate, into a performance, the important elements of a story or poem	R.CCR.1, R.CCR.2, R.CCR.3, R.CCR.5
OI.1.FIII.4	Analyze and incorporate the role of movement and gesture in performing oral readings	
OI.1.FIII.5	Generate appropriate movement for performances: <ul style="list-style-type: none"> • heightened movement • movement to delineate character, time, place and/or mood • simplified movement 	
OI.1.FIII.6	Implement the use of <i>paralanguage</i> in performances to match emotion: <ul style="list-style-type: none"> • dramatic pause • inflection • oral punctuation • pitch variation • stress • tempo • volume 	SL.CCR.6, L.CCR.1, L.CCR.3
OI.1.FIII.7	Implement correct pronunciation and inflection (e.g., acceptance, education, limitations, locale, regional similarity)	SL.CCR.6
OI.1.FIII.8	Coordinate oral interpretation with content and intent	SL.CCR.3, SL.CCR.4, SL.CCR.6

OI.1.FIII.9	<p>Compile and maintain a portfolio for oral interpretation:</p> <ul style="list-style-type: none"> • culturally diverse literature • dramatic literature • humorous literature • poetry • prose • social issues 	R.CCR.10
OI.1.FIII.10	Select literature to be performed based on selected criteria	R.CCR.10
OI.1.FIII.11	Conduct an audience analysis	SL.CCR.4, SL.CCR.6
OI.1.FIII.12	Analyze a character's complexity to develop a fully actualized performance	R.CCR.3
OI.1.FIII.13	Examine the historical impact of literature selected for oral interpretation to develop a fully actualized performance	R.CCR.3, R.CCR.6, R.CCR.10
OI.1.FIII.14	Determine appropriate volume for diverse audiences or venues	SL.CCR.6
OI.1.FIII.15	Experiment and perfect various introductory methods (e.g., author biography, excerpt/exposition, humor, narrative, related anecdote, startling statement, teasers)	SL.CCR.4, SL.CCR.6
OI.1.FIII.16	Shadow a mentor in preparation to perform in a group presentation (e.g., Choral Reading, Readers Theater)	SL.CCR.6
OI.1.FIII.17	Participate in group evaluations	SL.CCR.1, SL.CCR.2, SL.CCR.3, L.CCR.1, L.CCR.3
OI.1.FIII.18	Examine and develop the social impact of a literary selection for a fully actualized performance	R.CCR.1, R.CCR.2, R.CCR.3, R.CCR.4, R.CCR.5, R.CCR.6, R.CCR.7, R.CCR.8, R.CCR.9, R.CCR.10, SL.CCR.6
OI.1.FIII.19	Score a script	
OI.1.FIII.20	Compare multiple interpretations of a selection to develop a fully actualized performance	R.CCR.6, R.CCR.9, R.CCR.10, SL.CCR.6

OI.1.FIII.21	Compare first- and third-person point-of-view	R.CCR.6
OI.1.FIII.22	Contrast performances of fiction and nonfiction to develop a fully actualized performance	R.CCR.7, R.CCR.9, SL.CCR.3
OI.1.FIII.23	Incorporate chosen feedback into future presentations or performances: <ul style="list-style-type: none"> • peer ballots and rubrics • teacher/evaluator ballots and rubrics 	SL.CCR.4, SL.CCR.5, SL.CCR.6
OI.1.FIII.29	Accept and analyze appropriate feedback from critiques	SL.CCR.3, SL.CCR.6
OI.1.FIII.30	Apply specialized vocabulary for performances at a proficient level: <ul style="list-style-type: none"> • black notebook (BNB) • body language • character voice • facial expressions • focal point • gestures • narrative voice • off state focus 	R.CCR.4, L.CCR.4, L.CCR.6

Strand: Performance Literature

Content Standard 2: Students will demonstrate competency in a variety of genres.

AR ELA Alignment

PL.2.FIII.1	Compare and analyze performance literature for specific settings to develop a fully actualized performance	SL.CCR.3
PL.2.FIII.2	Examine the theme of selected literature	R.CCR.2
PL.2.FIII.3	Analyze the imagery within the literature to develop a fully actualized performance	R.CCR.4
PL.2.FIII.4	Prepare performance cuttings (e.g., monologue, duet, words and music, humorous interpretation, dramatic interpretation, program oral interpretation)	SL.CCR.4, SL.CCR.6
PL.2.FIII.5	Cut a piece of literature down to a specified time limit	SL.CCR.6

PL.2.FIII.6	Apply stage direction terminology to personal and group performances at a proficient level: <ul style="list-style-type: none"> • above • backstage • below • blocking • breaking Character • counter cross • downstage • fluidity • full back • full front • give a scene • in the Moment • levels • motivation • offstage • onstage • profile • share a scene • stage left • stage right • tagging lines • take a scene • three-quarter • timing • topping lines • upstage • wings 	L.CCR.6
PL.2.FIII.7	Block a personal performance and defend choices	
PL.2.FIII.8	Analyze pivotal moments in performance literature	R.CCR.5

PL.2.FIII.9	Develop a proficient understanding of basic competitive events adhering to national set performance criteria provided through the National Speech and Debate Association: <ul style="list-style-type: none"> • dramatic interpretation • duo interpretation • extemporaneous speaking • humorous interpretation • improvised duet acting • informative speaking • original oratory • poetry • program oral interpretation • prose • storytelling 	
PL.2.FIII.10	Perform selections for audiences outside the classroom (e.g., civic organizations, classroom showcases of performance work, community events, elementary school classroom performances, parent nights, school assemblies)	SL.CCR.6
PL.2.FIII.11	Research the historical context of performance literature to develop a fully actualized performance	W.CCR.7
PL.2.FIII.12	Investigate the playwright's intended meaning to develop a fully actualized performance	R.CCR.1, R.CCR.2, R.CCR.3, R.CCR.4, R.CCR.5, R.CCR.6, R.CCR.8
PL.2.FIII.13	Examine the social impact of the play or scene to develop a fully actualized performance	R.CCR.5, W.CCR.7, W.CCR.9
PL.2.FIII.14	Research culturally diverse performance literature to develop a fully actualized performance	W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10
PL.2.FIII.15	Delineate characters using various techniques to develop a fully actualized performance (e.g., body posture, consistent mannerisms, large gestures, nonverbal facial expressions, vocal delivery)	SL.CCR.6
PL.2.FIII.16	Evaluate cutting from literature to determine its ability to stand alone as a performance piece to develop a fully actualized performance (e.g., beginning and end, complications that build, self-contained events)	R.CCR.1, R.CCR.2, R.CCR.5

PL.2.FIII.17	Incorporate chosen feedback into future presentations or performances: <ul style="list-style-type: none"> • peer ballots and rubrics • teacher/evaluator ballots and rubrics 	SL.CCR.6
PL.2.FIII.18	Accept and analyze appropriate feedback from critiques	SL.CCR.6
PL.2.FIII.19	Analyze how characters evolve throughout a performance to develop a fully actualized performance	R.CCR.3
PL.2.FIII.20	Create introductions that capture the audience (e.g., dramatic, intriguing, shocking, tantalizing, unique)	SL.CCR.6, L.CCR.1, L.CCR.3
PL.2.FIII.21	Discuss motivation as it relates to dialogue	SL.CCR.1, L.CCR.1, L.CCR.3

Strand: Public Speaking

Content Standard 3: Students will synthesize information to create a variety of speaking genres.

AR ELA Alignment

PS.3.FIII.1	Develop a proficient understanding of public speaking rules to create an effective presentation: <ul style="list-style-type: none"> • competition events • extemporaneous speaking • informative speaking • original oratory (persuasive speaking) • 	W.CCR.9
PS.3.FIII.2	Examine and defend source credibility in personal presentations	W.CCR.7, W.CCR.8, W.CCR.9, SL.CCR.1, SL.CCR.3, SL.CCR.6
PS.3.FIII.3	Summarize complex ideas by accurately paraphrasing	R.CCR.2, L.CCR.1, L.CCR.3, L.CCR.6
PS.3.FIII.4	Examine criteria for speech topics (e.g., age appropriateness, creative angle, interesting to both genders, personal connection, sound documentation, speech type, uniqueness, universal appeal)	R.CCR.10
PS.3.FIII.5	Integrate feedback received after speeches to increase effectiveness of the speaker's delivery	SL.CCR.6
PS.3.FIII.6	Integrate feedback received after speeches to refine use of various levels of intensity as appropriate for task, purpose, and audience	SL.CCR.6
PS.3.FIII.7	Integrate feedback received after speeches to use appropriate tone in delivery	SL.CCR.6
PS.3.FIII.8	Integrate feedback received after speeches to adjust the pace of delivery	SL.CCR.6
PS.3.FIII.9	Utilize transitions as strategic connections	L.CCR.3
PS.3.FIII.10	Defend selected methods of reasoning	R.CCR.10
PS.3.FIII.11	Question author biases or prejudices in informational texts	R.CCR.6, L.CCR.1, L.CCR.3
PS.3.FIII.12	Identify the role of ethics in debate and/or argumentation	R.CCR.6
PS.3.FIII.13	Analyze the effectiveness of presentations conducted by oneself and peers and synthesize the feedback to create a more polished presentation	SL.CCR.3

PS.3.FIII.14	Formulate and design a properly worded proposition of fact, value, and policy	SL.CCR.4, SL.CCR.6, L.CCR.1, L.CCR.3
PS.3.FIII.15	Demonstrate the different kinds of argumentation (e.g., argument by generalization, argument from analogy, argument from authority, argument from expertise, argument from precedent, argument from sign, causal argument, causal chain of reasoning)	R.CCR.8, W.CCR.9, SL.CCR.4, SL.CCR.5, SL.CCR.6, L.CCR.1, L.CCR.3
PS.3.FIII.16	Construct arguments to support a claim	W.CCR.1, SL.CCR.4, SL.CCR.5, SL.CCR.6, L.CCR.1, L.CCR.3
PS.3.FIII.17	Demonstrate knowledge of the guidelines for ethics in research	W.CCR.8
PS.3.FIII.18	Implement various persuasive, informative, and extemporaneous formats	R.CCR.8, W.CCR.7, W.CCR.8, W.CCR.9, SL.CCR.3, SL.CCR.6, L.CCR.1, L.CCR.3
PS.3.FIII.19	Use evidence to develop basic arguments	W.CCR.1, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, L.CCR.1, L.CCR.3
PS.3.FIII.20	Draw conclusions that are defensible	R.CCR.1, R.CCR.2, R.CCR.3, R.CCR.4, R.CCR.5, R.CCR.8, R.CCR.9, SL.CCR.2, SL.CCR.3
PS.3.FIII.21	Practice the process of inquiry in the following order: <ul style="list-style-type: none"> • examine data • ask questions based on data • re-examine data • try to answer the questions • data that supports our answer = evidence 	R.CCR.1, R.CCR.2, R.CCR.7, R.CCR.8, R.CCR.9, W.CCR.7, W.CCR.8, W.CCR.9, L.CCR.1, L.CCR.3

PS.3.FIII.22	Develop a fundamental understanding of the structure and format of each public speech to create an effective presentation: <ul style="list-style-type: none"> • extemporaneous speaking • informative speaking (visual aids) • original oratory 	R.CCR.5
PS.3.FIII.23	Formulate questions and analyze current, domestic, and foreign events to create an effective presentation	W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, L.CCR.1, L.CCR.3
PS.3.FIII.24	Determine the magnitude of a current event topic to create an effective presentation	W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10
PS.3.FIII.25	Discuss the differences between statements of fact, value, and policy to create an effective presentation	SL.CCR.1, SL.CCR.3, SL.CCR.6
PS.3.FIII.26	Contrast the types of reasoning to create an effective presentation: <ul style="list-style-type: none"> • analogy • causal • deductive • inductive 	R.CCR.8
PS.3.FIII.27	Investigate current issues of controversy to create an effective presentation	W.CCR.7, W.CCR.8, W.CCR.9
PS.3.FIII.28	Synthesize information from research using scientific and technical texts, scholarly journals, and different media formats	R.CCR.7, W.CCR.8, W.CCR.9, SL.CCR.2, SL.CCR.5
PS.3.FIII.29	Evaluate credibility of sources	W.CCR.8
PS.3.FIII.30	Cite sources accurately and appropriately	W.CCR.8

Strand: Proficient Communication Skills

Content Standard 4: Students will demonstrate communication skills at a proficient level.

		AR ELA Alignment
PCS.4.FIII.1	Demonstrate the use of varied sentence structure to create emphasis	W.CCR.4, W.CCR.5, SL.CCR.4, SL.CCR.6, L.CCR.3
PCS.4.FIII.2	Work collaboratively to generate ideas and solve complex problems	W.CCR.6, SL.CCR.1, SL.CCR.6, L.CCR.1, L.CCR.3
PCS.4.FIII.3	Participate in discussions for varied purposes	SL.CCR.1, SL.CCR.6
PCS.4.FIII.4	Use vocal variety to establish mood, feelings, and attitude	SL.CCR.6
PCS.4.FIII.5	Control breathing to increase volume and resonance: <ul style="list-style-type: none"> • diaphragmatic breathing • timing of inhalation and exhalation 	SL.CCR.6
PCS.4.FIII.6	Demonstrate appropriate articulation: <ul style="list-style-type: none"> • dialect • enunciation • pronunciation 	SL.CCR.6
PCS.4.FIII.7	Demonstrate audible speech/vocal flexibility	SL.CCR.6
PCS.4.FIII.8	Demonstrate fluency at the proficient level	SL.CCR.4, SL.CCR.6
PCS.4.FIII.9	Display appropriate social etiquette	SL.CCR.4, SL.CCR.6
PCS.4.FIII.10	Demonstrate vocal projection to a specific target	SL.CCR.6
PCS.4.FIII.11	Adjust vocal projection based on the following: <ul style="list-style-type: none"> • level of noise in environment • size of audience • size of room 	SL.CCR.6

PCS.4.FIII.12	Evaluate information from a variety of sources	R.CCR.7, R.CCR.8, R.CCR.9, R.CCR.10, W.CCR.7, W.CCR.8, W.CCR.9, SL.CCR.2
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Strand: Oral Advocacy

Content Standard 5: Students will participate at the proficient level in community outreach, culminating in events.

		AR ELA Alignment
OA.5.FIII.1	Demonstrate a proficiency of terminology and execution of a competitive event	L.CCR.6
OA.5.FIII.2	Shadow and help execute the duties and needs assigned to students in Forensics III leadership roles, documenting the process to secure event resources (e.g., judges, concessions, security, hospitality, time keepers, public relations, volunteers as needed)	
OA.5.FIII.3	Solicit the community for needed resources and materials to support events	W.CCR.2
Teacher Note		
OA.5.FIII.3	Students document their process to find needed resources and materials.	

Strand: Peer Directing and Critiquing

Content Standard 6: Students will demonstrate proficiency in the fundamentals of directing and peer evaluation skills with teacher guidance.

		AR ELA Alignment
PDC.6.FIII.1	Explore the duties of a director	R.CCR.1, R.CCR.10, W.CCR.7, SL.CCR.1
PDC.6.FIII.2	Devise a directorial philosophy	W.CCR.2, W.CCR.4, W.CCR.6, W.CCR.9, W.CCR.10, L.CCR.1, L.CCR.2, L.CCR.3, R.CCR.6
PDC.6.FIII.3	Shadow a student director to observe and analyze directorial processes	SL.CCR.1, SL.CCR.3
PDC.6.FIII.4	Define and incorporate technical language as it applies to directing a performance	L.CCR.6
PDC.6.FIII.5	Determine the meaning of literature for direction purpose	R.CCR.1, R.CCR.2, R.CCR.3, R.CCR.4, R.CCR.5, R.CCR.6, R.CCR.10
PDC.6.FIII.6	Create a working Readers Theater script utilizing various articles, ideas, literary works, play scripts, journals or concepts	R.CCR.1, R.CCR.2, R.CCR.4, R.CCR.5, R.CCR.6, R.CCR.7, R.CCR.8, R.CCR.9, R.CCR.10, L.CCR.1, L.CCR.2, L.CCR.3, R.CCR.6
PDC.6.FIII.7	Create a working words and music script in the role of either a director, choreographer or costumer, focusing on activities appropriate for the selected role (e.g., acting, character development, blocking choices, costuming and prop usage, casting, cutting and creating of a script, locating music tracks, pursuing royalty rights, and choreography)	R.CCR.3, R.CCR.4, R.CCR.5, R.CCR.6, R.CCR.7, R.CCR.9, R.CCR.10, L.CCR.1, L.CCR.2, L.CCR.3, R.CCR.6

Glossary for Forensics III

Academic honesty	Performing all academic work in a responsible and ethical manner, which includes acknowledging any source of information that is not common knowledge and completing academic work without cheating, lying, stealing, or sharing information without authorization
<i>Ad hominem</i>	A Latin term meaning “to the man”; attacking an opponent’s character rather than answering his argument
<i>Ad populum</i>	A Latin term meaning “to the popular opinion”; a fallacious argument that concludes it must be true because many or most people believe it
Arkansas Communication and Theater Arts Association (ACTAA)	State professional organization that encompasses theater, drama, theater dance, oral communication, forensics, and debate
Diversity	Differences in individuals (e.g., ability, culture, federally protected categories, gender, race, religion, socio-economic status)
Literary merit	The quality shared by all works of fiction that are considered to have aesthetic value
National Speech and Debate Association (NSDA)	National professional organization for debate, speech, and forensics
Paralanguage	Nonverbal means of communication (e.g., tone of voice, laughter, gestures, facial expressions) that accompany speech and convey further meaning
<i>Post hoc ergo propter hoc</i>	A Latin term meaning “after the fact, therefore before the fact”; this is a conclusion that assumes if “A” occurred after “B”, then “B” must have caused “A”
Proxemics	Communicating with others by virtue of the relative positioning of the body
Reticence	The trait of being uncommunicative; not volunteering anything more than necessary
Semantics	The study of the meanings of words

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