

第二屆臺灣科技大學全國雙語說演競賽
The 2nd Taiwan Tech Talk National Bilingual Public Speaking Slam
Competition Guidelines (English ver.)

I. The Objectives of Taiwan Tech Talk (TTT)

National Taiwan University of Science and Technology (Taiwan Tech) aims to cultivate students with both professional expertise and strong communication skills. In addition to technical knowledge, the university values humanistic literacy and multilingual ability, and is committed to developing bilingual talents who can meet the needs of a globalized world.

In recent years, Taiwan Tech has actively promoted English-Medium Instruction (EMI) and created more opportunities for students to use English beyond the classroom. Taiwan Tech Talk (TTT) was established under this vision to encourage students to express themselves in real-life contexts through bilingual storytelling and performance. By bringing together local and international students, TTT creates a friendly and inclusive stage where participants can share personal experiences, practice bilingual communication, and experience language learning as a meaningful and creative process.

II. Introduction & Rule Explanations

In an era of rapid development in artificial intelligence (AI), many technical and repetitive tasks can now be completed efficiently by machines. However, expressing personal experiences through storytelling remains a uniquely human ability. Storytelling involves emotion, reflection, and values, allowing individuals to connect with others and make meaning from their lived experiences.

Taiwan Tech Talk takes storytelling as its core concept and invites students to transform real-life experiences into bilingual stage performances. Participants are encouraged to speak from their own perspectives and use language creatively to convey ideas, emotions, and insights.

The competition includes three categories: **Performative Storytelling, Stand-up Comedy, and Shout-out EMI TA**. These categories reflect both the diversity of student expression and Taiwan Tech's ongoing efforts in bilingual and EMI education. By offering different forms of performance, the competition allows students to choose a format that best matches their interests and strengths.

Through this bilingual stage, Taiwan Tech Talk aims to create an open and supportive space where students can practice expression, build confidence, and rethink the role of language in their academic paths and future lives.

III. Organizing Bodies

1. Organizer: Taiwan Tech EMI Teaching Resource Center
2. Co-organizer: Project LET'S Go!

3. Supervising Institutions: Ministry of Education (MOE); National Taiwan University of Science and Technology (NTUST)

IV. Competition Guidelines

- A. Eligibility:** All undergraduate or graduate students currently enrolled in colleges or universities in Taiwan, including exchange students with valid enrollment status.

- B. Core Concept: System Glitch**

Across cultures and societies, we're taught what "success" looks like—yet many of us still wonder how to live in a way that feels genuinely our own. A "glitch" happens when things no longer align—when the path we are told to follow stops feeling right, and we begin to question what has long been taken for granted.

In System Glitch, the "system" refers to the set of expectations and values that quietly shape our choices. Built from social norms, mainstream ideas of success, and long-established experiences, this system influences how university students judge their lives and make decisions. It draws a picture of what a "good" life should look like—stable work and relationships, emotional balance, and a smooth, predictable path forward. Within this logic, life appears linear, and stepping off that path is often seen as something that needs to be fixed.

This is where the glitch appears. When real life no longer fits the expected framework, when our feelings and pace fall out of sync with what society asks of us, a glitch may show up as hesitation, doubt, confusion, or a brief detour. These moments are easy to overlook, yet they create space to pause, to reflect, and to rethink what truly matters—allowing us, little by little, to move closer to ourselves.

Building on the idea of System Glitch, this year's competition centers on four topics that reflect moments when life falls out of sync. These glitches often appear when emotions are felt but hard to express, when the desire to act is met with hesitation or loss of direction, when personal values begin to shift away from familiar expectations, or when one's sense of self no longer fits previously assumed roles.

Participants are invited to begin with their own experiences and use language and stage performance to reflect on these moments and give them new meaning. Rather than polished arguments or grand critique, the competition values honesty, reflection, and personal voice.

- C. Competition Topic**

- (1) 訊號未送達 Signal Not Transmitted**

In a time that places strong emphasis on self-awareness and emotional expression, we are often reminded to clearly communicate our feelings and respond to others. However, for some people, growing up offered very few examples of how emotions are actually expressed. When care and affection are treated as something understood but rarely spoken, expression itself can gradually become something awkward or uncomfortable.

As a result, many people find themselves stuck when they want to show support or care—unable to turn inner feelings into words or actions. When emotions exist but the way to express them is never learned, relationships can become marked by delay, misunderstanding, and missed signals. If an entire generation struggles with expression, this may itself be a form of system malfunction. Perhaps it is in these moments of emotional blockage that we begin to notice the softer parts of ourselves that have always been there.

- **Suggested direction:** Think back to moments when you wanted to speak but couldn't, or when you hesitated to move closer to someone. Was the hesitation rooted in emotion, language, or uncertainty about the relationship itself? When did you start saying less—or realizing you no longer knew how to say anything at all?

(2) 軟爛的藝術 The Art of “Rotting”

In a system that values efficiency, productivity, and being constantly online, rest often needs to be justified. Time is divided, states are managed, and doing “nothing” is easily seen as avoidance—or even failure. We are expected to keep running, but rarely allowed to truly shut down. However, people are not machines. The idea of “rotting” emerges within this very system.

When our bodies and emotions overheat, we sometimes choose to pause—to lie down, zone out, step away from others, or allow ourselves to be briefly “unproductive.” In these moments, often joked about as “goblin mode,” we begin to feel our boundaries and breathing again. Rather than giving up, this can be a way of reclaiming rhythm: acknowledging exhaustion, accepting low energy, and recognizing that being “offline” can sometimes be necessary.

Perhaps it is in these moments—when the system briefly stalls—that we truly begin to recharge ourselves.

- **Suggested direction:** Recall moments when you chose to stop pushing forward. How did you view doing nothing at the time? When nothing was accomplished and no clear purpose could be named, was that state still acceptable to you? Were those moments an escape, or a way to regain balance?

(3) 陸柒 67

In a generation where everything is expected to be “meaningful,” even joy, rest, and doing nothing seem to require an explanation first.

If an action does not lead to growth, productivity, or visible results, it is often questioned: “What’s the point?” Even simple happiness can feel like something that needs to be justified. The emergence of the “67” trend among younger generations reflects this

context. It has no clear origin, no fixed meaning, and does not aim to represent anything important—yet it is widely used, easily understood, and strongly resonates with many.

What makes “67” distinctive is that it refuses to explain itself. It is not meant to express a stance or prove value; it simply exists. Precisely because of this, its popularity quietly reminds us that not everything needs a reason to be allowed to exist.

Our social environment often promotes the idea that everything must have value, show growth, or make an impact. But perhaps being meaningless, in itself, is a form of freedom that is often overlooked.

- **Suggested direction:** In a world that expects reasons and meaning, can actions without clear purpose still be valid? Share moments or choices that did not aim for growth or results, yet were still meaningful to you. When explanation becomes a habit, does it also shape—or limit—the way we understand the world?

(4) 被誤判的聰明 **The Fox Moment**

In environments where “being smart” is often measured by grades, efficiency, KPIs, and correct answers. We tend to value abilities that are measurable, comparable, and visibly productive. In contrast, ways of thinking that do not follow established rules or standard processes are often seen as unstable or even mistaken for a lack of intelligence.

Yet some forms of intelligence do not disappear—they simply take a different shape. They may appear as an intuitive decision, a sudden idea, or a moment of “let’s try this.” Sometimes, these choices lead to unexpectedly effective solutions; other times, they result in detours, mistakes, or self-doubt afterward. Regardless of the outcome, such moments reflect how we understand the world and how we make decisions.

If we momentarily set aside rigid standards of right and wrong, or efficiency and results, and look back at these choices—both successful and unsuccessful—we may realize that what was underestimated or misunderstood was, in fact, a form of intelligence in action.

- **Suggested direction:** Have you ever been misjudged because your way of thinking differed from others’? When you followed intuition and made a choice different from the majority, what happened next? Did it go smoothly, take a detour, or lead somewhere unexpected? Looking back, did that experience change how you define “being smart”?

D. Competition Categories

(1) 故事敘事 (Performative Storytelling)

- a. Category Description: This category centers on storytelling and invites participants to transform personal experiences, life moments, or real observations into meaningful stage performances in English. Rather than simply recounting events, participants are

encouraged to express the emotions, reflections, and growth behind their stories, connecting with the audience through narrative and performance.

b. Rules

1. This category is conducted in English.
2. Individual participation only.
3. Participants may use assistive props. Please view “G. Relevant Regulations” for more information.
4. The performance time is 5–6 minutes, with reminders shown at 5 minutes and at 6 minutes when time is up.

c. Evaluation

1. The judging panel will be composed of experienced individuals invited by the organizers.
2. Evaluation Criteria

Category	Weight	Description
Storytelling	30%	The story is based on real experience, and its sourcing, perspective, or adaptation enhances originality and creates resonance with the audience.
Structure	30%	The story is clearly organized, with smooth transitions and a complete, coherent narrative.
Presentation	30%	Stage presence, voice, and body language effectively capture audience attention and create emotional engagement.
Topic Relevance	5%	The content clearly aligns with the selected topic and remains focused.
Time Control	5%	The story is fully delivered within the given time limit.

d. Final Awards

Award	Prize
1st Place	NTD 10,000 worth of prizes + Certificate
2nd Place	NTD 6,000 worth of prizes + Certificate
3rd Place	NTD 3,000 worth of prizes + Certificate
All Participants	Certificate of Participation
Transportation Subsidy	Finalists whose universities are located outside Taipei City may apply for round-trip transportation reimbursement. The reimbursement amount is capped at the standard HSR economy-

	class fare, calculated based on the address of the participant's university.
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(2) 站立喜劇 (Stand-up Comedy)

a. Category Description: This category uses humor and observation to respond to personal experiences, daily life, and shared generational topics. Emphasis is placed on comic timing, perspective, and live interaction with the audience, allowing humor to serve as a bridge for communication and understanding. (Comedy styles may be found in Section VIII: Reference Information.)

b. Rules

1. Performance language may be Mandarin Chinese, English, or a combination of both. (This rule is intended to encourage international students to participate using Chinese.)
2. Participants may register individually or as a duo.
3. The performance must not include pornography, violence, false defamation, discrimination, or malicious personal attacks. Violations may result in immediate termination and disqualification.
4. Participants may use assistive props. Please view “G. Relevant Regulations” for more information.
5. The performance time is 5–6 minutes for solo participants and 5–8 minutes for duos. A time reminder will be shown at the 5-minute mark, with another reminder given one minute before the time limit.

c. Evaluation

1. The judging panel will be composed of experienced individuals invited by the organizers.
2. Evaluation Criteria

Category	Weight	Description
Sense of Humor	40%	The participant generates laughter and enjoyment through natural punchlines, smooth pacing, and overall entertainment value that resonates with the audience.
Performance Skills	30%	The participant's stage presence, including body movement, facial expression, voice, and delivery, and how effectively these elements enhance humor and maintain audience attention.
Comedy Structure	20%	The comedic content demonstrates originality, creativity, completeness, and a clear overall structure.
Topic Relevance	5%	The content clearly aligns with the selected topic and remains focused.

Time Control	5%	The story is fully delivered within the given time limit.
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d. Final Awards

Award	Prize
1st Place	NTD 10,000 worth of prizes + Certificate
All Participants	NTD 600 worth of prizes + Certificate of Participation
Transportation Subsidy	Finalists whose universities are located outside Taipei City may apply for round-trip transportation reimbursement. The reimbursement amount is capped at the standard HSR economy-class fare, calculated based on the address of the participant's university.

(3) 英語教學助理敘事 (Shout-out EMI TA)

- a. Category Description: This English-only category is designed for participants with experience as EMI Teaching Assistants (EMI TA) or equivalent roles. Content must be based on real EMI TA experiences, including classroom interaction, instructional support, and reflections on the EMI TA role. To support the authenticity of the content, participants in the EMI category are required to submit “supporting materials” that directly correspond to the content of their preliminary-round video together with the video submission.
- b. Supporting Materials and EMI TA Story Reference
 1. **Supporting Materials:** Supporting materials must be submitted with the video to verify and explain the EMI TA experience presented. Materials may include classroom records, course-related documents, professor recommendations, or photos/videos of teaching activities, and should directly support the video content.
 2. **EMI TA Story Reference:** Story guidelines will be provided in “Section VIII: Reference Information (Item 2)” to help EMI TA participants develop their videos based on the four topics and prepare the supporting materials.
- c. Rules
 3. Participants must have EMI TA experience or relevant background.
 4. This category is conducted in English.
 5. Individual participation only.
 6. Submission of “supporting materials” during the preliminary stage is required.
 7. Participants may use assistive props. Please view “G. Relevant Regulations” for more information.
 8. The performance time is 5–6 minutes, with reminders shown at 5 minutes and at 6 minutes when time is up.
- d. Evaluation
 1. The judging panel will be composed of experienced individuals invited by the organizers.

2. Evaluation Criteria

Category	Weight	Description
Storytelling	30%	The story is based on real experience, and its sourcing, perspective, or adaptation enhances originality and creates resonance with the audience.
EMI TA Role Understanding & Experience Interpretation	20%	The participant demonstrates a clear understanding of the EMI Teaching Assistant role and reflects on their position, responsibilities, and value based on personal experience.
Structure	20%	The story is clearly organized, with smooth transitions and a complete, coherent narrative.
Presentation	20%	Stage presence, voice, and body language effectively capture audience attention and create emotional engagement.
Topic Relevance	5%	The content clearly aligns with the selected topic and remains focused.
Time Control	5%	The story is fully delivered within the given time limit.

e. Final Awards

Award	Prize
1st Place	NTD 15,000 worth of prizes + Certificate
2nd Place	NTD 10,000 worth of prizes + Certificate
3rd Place	NTD 5,000 worth of prizes + Certificate
Merit Awards	NTD 1,000 worth of prizes (3 recipients) + Certificate
All Participants	Certificate of Participation
Transportation Subsidy	Finalists whose universities are located outside Taipei City may apply for round-trip transportation reimbursement. The reimbursement amount is capped at the standard HSR economy-class fare, calculated based on the address of the participant's university.

E. Competition Schedule and Information

(1) Preliminary Round:

Participants are required to upload a preliminary performance video, which will be evaluated by professional judges to determine the finalists. For further details, please refer to Section F. Preliminary Submission Guidelines.

- a. Video submission: **February 24, 2026 (Tue) – April 6, 2026 (Mon), 23:59**
- b. Announcement of finalists: **April 13, 2026 (Mon)**

(2) Final Round:

The final round will be conducted through live, on-site performances. Participants will be evaluated by professional judges, and final rankings will be determined.

- a. Date & Time: **May 15, 2026 (Fri), 16:30–20:30**
- b. Venue: **Taiwan Tech Art Gallery, International Building (IB), NTUST** (The final venue may be adjusted based on the number of participants and administrative considerations. Any changes will be announced on the official Taiwan Tech Talk social media page.)
- c. Presentation order: The presentation order will be announced after the preliminary results are released.

F. Preliminary Submission Guidelines

- (1) Eligibility and Topic Selection: Participants must select one of the four competition topics and one of the three competition categories, and complete their performance according to the rules of the selected category (see Section D. Competition Categories).
- (2) Submission Method: The performance video must clearly show the participant's face, body movements, and any presentation slides used. The video should present the complete performance and must be uploaded via a video link to the online registration form before the submission deadline.

<https://forms.gle/t5ZGKMbXq52dw2ME7>



- (3) Preliminary Evaluation: Preliminary submissions will be evaluated according to the rules of the competition category selected by each participant. A panel of professional judges will review the submitted videos and select the finalists for the next round.
- (4) Preliminary Video Upload Instructions: Please upload the preliminary video to YouTube and include the video link in the registration form. YouTube videos may be set as public or unlisted. If set as unlisted, please ensure that the organizers can access the video via the provided link to avoid affecting eligibility.
- (5) Mentorship and Feedback: Finalists advancing from the preliminary round will be paired with an assigned mentor arranged by the organizer. Mentors will provide

feedback and guidance to help participants further refine and improve their performances.

- (6) Announcement of Finalists: The list of finalists will be announced on the official Taiwan Tech Talk Instagram page (@taiwantechtalk). Finalists will also be notified individually via email.

G. Relevant Regulations

- (1) Preliminary videos must be recorded in a single continuous take with no editing, post-production, or enhancements. The use of any artificial intelligence (AI) tools for video, audio, or overall content generation is strictly prohibited. Any violation will result in disqualification.
- (2) The topic selected for the preliminary round must be the same as that used in the final round. Changes are not allowed after registration.
- (3) Team composition for the preliminary and final rounds must remain the same. Student ID cards will be used for identity verification on the day of the final round.
- (4) Evaluation criteria for the final round will be the same as those used in the preliminary round and will follow the rules of each competition category.
- (5) For the Stand-up Comedy category (duo), each team member must speak during the performance. There is no restriction on speaking order or frequency.
- (6) Participants who do not meet the minimum performance time will receive a 5-point deduction from the total score.
- (7) Participants who exceed the time limit will receive a 5-point deduction for every 30 seconds exceeded. Any excess time under 30 seconds will still be counted as 30 seconds, and deductions will accumulate accordingly.
- (8) On the day of the finals, the official timer operated by the organizer will serve as the sole basis for timekeeping.
- (9) If assistive props are required for the final performance (e.g., tables, chairs, props, manuscripts), participants must contact the organizer at least three days before the final round.
- (10) If screen projection is required for the final performance, it is limited to two slides in PNG or PDF format. Participants must contact the organizer at least three days in advance.

V. Important Notes

1. Finalists must attend the final round in person at the designated time and venue. The organizer will conduct full audio and video recording during the event.
2. All competition-related rules and updates will be announced on the official Taiwan Tech Talk social media page and shall prevail.
3. Participants must ensure that all submitted information is true and accurate, and that no third-party data is falsely used or misrepresented. Any false or inaccurate information may result in disqualification or revocation of awards.
4. The organizer reserves the right to revise, suspend, terminate, or interpret the competition at any time, including but not limited to changes in content, early termination, or extension of the event. Any updates will be announced on the official social media page.

5. Personal data collected will be used solely for competition-related communication.
6. The copyright and property rights of submitted works will be transferred to National Taiwan University of Science and Technology. The university may publicly display or authorize third-party use of the works without limitation on time, frequency, or format, and without additional notice or compensation.
7. Final results will be determined by the judging panel. The organizer may adjust the number of awards or withhold awards if necessary.

VI. Contact Information

1. Contact Person: 陳慧怡 Aleana Chen (Project Coordinator)
2. Phone: +886-2-2730-3684
3. Official Email: taiwantechtalk@gmail.com

VII. Websites

1. [Taiwan Tech Talk Instagram](#) (@taiwantechtalk) All important announcements and updates will be published here.
2. [Project LET'S Go! Instagram](#) (@projectletsgo)
3. [Project LET'S Go! Official Website](#)
4. [NTUST EMI Teaching and Learning Center](#)

VIII. Reference Information

A. Types of Comedy

(For reference only; participants are not limited to the following styles.)

1. Observational Comedy: Focuses on everyday situations and experiences, highlighting humor in ordinary life.
2. Anecdotal Comedy: Tells personal stories with humorous twists, often drawing from childhood memories or recent experiences that resonate with the audience.
3. Wordplay Comedy: Uses puns and linguistic play to create humor, often featuring witty and clever jokes.

B. EMI Teaching Assistant Category: Story Development Reference

(For reference only; participants are not limited to the content below.)

(1) Topic 1: 訊號未送達 Signal Not Transmitted

In EMI classrooms, have you ever noticed a student struggling to keep up, but chose not to step in at the moment—perhaps because you were unsure how to explain it in English, worried about interrupting the class flow, or concerned that your intervention might be inappropriate? Experiences of “wanting to help but not speaking up right away” are common for EMI Teaching Assistants.

Reflect on a similar situation you have encountered in an EMI class. What issue did you observe? Why didn't you take immediate action at the time? Did you later adjust your approach—for example, by changing how or when you communicated, or by rethinking your role in supporting students? How did this experience shape the way you view your relationship with students?

※**Suggested supporting materials:**

- Language support or translation materials, such as notes, charts, or explanations that help students better understand complex English content.
- Records of communication (with personal information removed), such as LINE, Discord, or email exchanges with students or professors that show how you helped address gaps in understanding or communication.

(2) Topic 2: 軟爛的藝術 The Art of “Rotting”

As an EMI Teaching Assistant, you may be balancing classroom support, message responses, material preparation, and continuous English use. In such a high-intensity environment, have you ever felt exhausted or overwhelmed?

Share an experience where you chose to pause and rest—for example, stepping away from messages, delaying responses, or giving yourself time away from teaching-related tasks. Did you feel uneasy or pressured about taking this break? How did this pause affect your return to the EMI classroom or your TA role? Did it change how you view the balance between constant productivity and appropriate rest in teaching work?

※**Suggested supporting materials:**

- “Offline” or response-time notices posted in group chats or course platforms, showing how you manage boundaries and expectations.
- Examples of sharing emotional or stress-management resources with students, rather than focusing only on task completion.
- Classroom designs that include buffer time, such as informal discussion or relaxed interaction.
- Brief self-reflection records on how you adjusted your own state under EMI-related pressure and reflected that awareness in your support of students.

(3) Topic 3: 陸柒 67

In EMI teaching environments that emphasize learning outcomes, performance, and evaluation indicators, have you ever done something that did not directly affect grades or measurable results—but made you feel more relaxed or genuinely happy?

For example, chatting casually with international students about non-course topics, adding small jokes or light humor to slides, or staying after class to talk instead of moving on to the next task. These actions may not be easily measured as “teaching effectiveness,” yet they may influence classroom atmosphere or your sense of comfort in the teaching role.

Share one small thing you did during your EMI TA experience that might seem “not particularly useful,” but mattered to you. Why was it meaningful? Did it affect your interaction with students or the classroom atmosphere? How do you view the value of such informal interactions in EMI teaching?

※ **Suggested supporting materials:**

- Ice-breaking content, such as memes, jokes, or light interaction materials unrelated to course content.
- Records of non-academic interactions with students (with personal information removed).
- Screenshots of informal, non-graded discussions or activities on course platforms.
- Student feedback indicated that they felt more comfortable asking questions or interacting in class.

(4) Topic 4: 被誤判的聰明 The Fox Moment

In EMI classrooms, when discussions fall flat, students struggle to understand English instructions, or the atmosphere becomes awkward, have you ever tried a non-traditional but effective way to move the class forward?

For example, using exaggerated gestures or demonstrations, creating an impromptu mini activity or game, or rephrasing instructions in a more informal or accessible way. These approaches may not strictly follow the original teaching plan and might even seem “off-script,” but they can improve student understanding or classroom dynamics.

Reflect on one EMI classroom experience: What situation did you face? What approach did you take that differed from the original plan? Why did you choose this response? Looking back, how do you view the role of flexibility and improvisation in EMI teaching?

※ **Suggested supporting materials:**

- Records of digital tool use, such as AI-based summary tools, Slido, or Kahoot!, to support interaction or comprehension.
- Before-and-after comparisons of teaching materials or lesson flow, showing how you adjusted content or processes to address classroom challenges.

If there are any additional matters, they may be revised or supplemented as necessary.

For any questions, please contact the implementers.