1. A Humorous competitor is watching Creative Expression finals, and hears a line that would work perfectly in her own introduction. The Humorous competitor re-writes her Humorous intro for the following meet, and uses the quote she heard in the Creative Expression finals.

2. A Storytelling competitor, after performing, remains in the room to watch the rest of the competitors in her round. She loves the way that another competitor portrays the witch in a particular story as a "Valley Girl". The following week, she draws the story with the witch, and makes her witch a "Valley Girl", too.

3. In Original Oratory, a competitor uses a statistic that she found in the New York Times, but does not credit the publication.

4. A Duo is performing a storyline that involves parents flipping through their child's photo album, and commenting on the stories they recall from each picture. At a tournament, another Duo performs a different story, but one which also has a couple that page through a book as the story progresses. The original Duo really likes the way the second Duo mimes using the book, and after seeing their performance a few times in a few different rounds, has memorized the physicalities. The original Duo then incorporates those movements into their own performance.

5. A Poetry competitor is performing a program on poverty. While listening to another competitor perform a program with a similar (but not identical) theme, the first Poetry speaker feels that a poem the second Poetry speaker is using would be a perfect inclusion in her own program. She re-writes her program to include the poem she heard delivered by the second competitor.

6. During a round, a Discussant makes careful notes of key statistics and ideas, and the sources cited for each, when competitors offer them as contributions to the round. In subsequent tournaments, the Discussant uses these facts, even though they never accessed the primary source and read it for themselves.

7. An Informative competitor starts the season with two-dimensional boards with no "bells or whistles". As the season progresses, however, he takes note of ways that other competitors add elements to enhance their two-dimensional visuals, as well as ways other competitors incorporate three-dimensional visuals. He occasionally asks a competitor after a round if he may take a cell phone picture of their visual aid; he only takes the photo if they consent. At practice each week, he and his coach work together to alter his visuals aids to model aspects of them after the visuals he has seen his competitors use.

8. A Dramatic Interpretation competitor is performing a piece that has recently done well at Nationals. She locates a video of the nationally-ranked performance on YouTube, and memorizes the pacing, vocal inflections, character choices, and physicalities of the performance; she performs the piece with those inclusions and qualities at tournaments.