



2016/17 Season

The English-Speaking Union
**National Shakespeare
Competition**

**Judge
Handbook**





The English-Speaking Union
National Shakespeare Competition
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THE ESU NATIONAL SHAKESPEARE COMPETITION**

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Created by the ESU Education Staff

NOTE: This handbook and other judging resources are also available online at www.esuus.org in the Programs/National Shakespeare Competition Section; they are listed on *Judge Resources* Page.



The English-Speaking Union
National Shakespeare Competition
2017 MESSAGE TO JUDGES

Dear Judges,

We invite you to celebrate Shakespeare this year by taking part in the 2017 English-Speaking Union National Shakespeare Competition!

In the Competition, students read, analyze, perform and recite Shakespearean monologues and sonnets in as many as three qualifying stages: school, community (ESU Branch) and national levels. Approximately 20,000 students and 1,500 teachers in nearly sixty ESU Branch communities nationwide annually participate in the program.

The purpose of the English-Speaking Union National Shakespeare Competition is to help students develop essential skills (critical thinking, close reading and public speaking) and increase their self-confidence through the reading, analysis and performance of Shakespeare. Through the Competition, students bring the timeless works of Shakespeare to life in their own way and learn to express his words with understanding, feeling and clarity. An essential part of this learning process is the critical and constructive feedback they receive from experienced professionals at all levels of competition.

We encourage you to become one of the hundreds of judges involved in the Competition this year. Join the ranks of renowned academics, directors and actors from across the country, and support Shakespeare in your community. And to those dedicated judges who have previously participated, you are part of a special group of professionals who have sustained this transcending and enriching program over the years; we look forward to another year of celebrating the Bard with you.

The following Judge Handbook includes everything you need to understand the ESU National Shakespeare Competition and its scoring process, including monologue and sonnet scoring rubrics and an accompanying evaluation form. We hope this booklet will be a helpful resource for you as you evaluate contestants' work this year. This handbook and other judging resources are also available online at www.esuus.org.

Thank you for your time, effort and dedication to the study and performance of Shakespeare.

Best regards,

Carol Losos
Director of Education
The English-Speaking Union
144 East 39th Street, New York, NY 10016
closos@esuus.org



The English-Speaking Union National Shakespeare Competition **PROGRAM OVERVIEW**

WHAT IS THE COMPETITION?

In the English-Speaking Union National Shakespeare Competition, high school students nationwide read, analyze, perform and recite Shakespearean monologues and sonnets in as many as three qualifying stages: school, community (ESU Branch) and national levels.

HISTORY OF THE COMPETITION

The English-Speaking Union National Shakespeare Competition began over thirty years ago with 500 students in New York City. Now the Competition involves approximately sixty English-Speaking Union Branch communities nationwide. Annually 20,000 high school students from Honolulu, HI to Boston, MA and their thousands of teachers participate in the program. Over the Competition's history, nearly 300,000 young people of all backgrounds have discovered Shakespeare's writings and learned to earn to express his words with understanding, feeling and clarity.



Early contestants with judges Kate Burton, Christopher Reeve and Peter MacNicol.



2015 National Competition contestants in front of the fountain at New York City's Lincoln Center.

The ESU National Shakespeare Competition has been recognized by the Globe Center (USA), the Children's Theatre Foundation of America and the American Academy of Achievement. Judges for the Competition have included: Andre Braugher, Kate Burton, Maurice Charney, Blythe Danner, Barry Edelstein, Lisa Gay Hamilton, Helen Hayes, Edward Herrmann, Dana Ivey, Peter Francis James, Kristin Linklater, Peter MacNicol, Jesse L. Martin, Cynthia Nixon, Tina Packer, Annie Parisse, Sarah Jessica Parker, Nancy Piccione, Phylicia Rashad, Christopher Reeve, Louis Scheeder, Carole Shelley, Jean Simmons, Richard Thomas, Courtney B. Vance, Sam Waterston, Dianne Wiest, Gene Wilder and Irene Worth.



The English-Speaking Union National Shakespeare Competition **PROGRAM OVERVIEW**

COMPETITION STRUCTURE: SCHOOL → BRANCH → NATIONAL

The program begins in classrooms nationwide. A **school-wide competition** is held in the Fall/Winter, where students perform a monologue from one of Shakespeare's plays.

The school competition winner advances to the **ESU Branch (community)**

Competition in the Winter. There the student performs his/her monologue *and* one of Shakespeare's sonnets. The Branch Competition winner advances to the **National Competition** held in New York City in the Spring. The student performs a monologue and sonnet at Lincoln Center in front of their fellow contestants from across the country. Seven to ten students are chosen for the final round of the Competition; they perform their selections along with a cold reading of a monologue later in the day for another round of judges.



AWARDS

Branch Awards: Each Branch winner receives an all-expenses-paid trip to New York City to compete at the National Competition at Lincoln Center. The trip also includes exclusive workshops, cultural activities and interacting with other Branch winners from across the country. Additional prizes at this level vary by Branch. Some Branches also provide awards for the winners' teachers.

National Awards

The winners of the ESU National Shakespeare Competition receive scholarships and cash awards. Exact prizes to be determined.

NATIONAL COMPETITION DATE

The National Competition usually takes place in New York City on the Monday closest to Shakespeare's birthday (celebrated on April 23rd). **This year the program is tentatively scheduled from Sunday, April 23rd to Monday, April 24th, 2017.** Students perform on Monday, April 24th, 2017. All contestants must arrive in New York City by the afternoon prior to the National Competition. Contestants are expected to fully participate in all ESU organized events surrounding the National Competition.



The English-Speaking Union National Shakespeare Competition **RULES & ELIGIBILITY**

In order for a Branch of The English-Speaking Union of the United States to participate in The English-Speaking Union National Shakespeare Competition, its Competition must meet the criteria listed below. Only those ESU Branches whose competitions meet these criteria will be eligible to send contestants to the National Competition.

BRANCH ELIGIBILITY:

- The Branch must meet all the national deadlines and pay the Branch Participation Fee.
- The Competition must be open to all public high schools in the area the Branch targets for the program. It may be open to independent and parochial schools and home-schooled groups.
- A minimum of 6 schools must each agree to hold a school competition from which a winner will be selected to advance to the Branch competition. (Exceptions can be made for smaller communities, but requests must be approved by ESU National Headquarters.)
- **All stages of the Competition must be judged by a panel of at least 3 individuals familiar with Shakespeare's works. For the Branch Competition, a substitute judge should be considered in case one member of the panel unexpectedly cancels. We also recommend that a Branch representative be present during the judges' deliberations.**

All schools in the Competition should meet the following criteria. The Branch is responsible for ensuring that the schools participating in their competition are eligible for the program.

SCHOOL/HOME SCHOOL ELIGIBILITY:

- The school must register with its local English-Speaking Union Branch Shakespeare Coordinator.
- The school competition must be open to all students enrolled in the 9th, 10th, 11th and 12th grades or an equivalent (for home school students).
- The school competition must involve a minimum of 3 students. Home-school participants must also emerge from a competition of three or more students.
- **School and home school competitions must be judged by a panel of at least three individuals familiar with Shakespeare's works.**

All students in the Competition should meet the following criteria. The Branch is responsible for ensuring that the students participating in their competition are eligible for the program.

CONTESTANT ELIGIBILITY:

- Contestants must be enrolled in the 9th, 10th, 11th or 12th grade or an equivalent (for home school students).
- Contestants *cannot* act for pay on television, the stage or in film during the 2016-2017 school year.



The English-Speaking Union National Shakespeare Competition RULES & ELIGIBILITY

- Contestants should be available to represent their Branch at the National Competition in New York City. If, for any reason, a Branch winner is unable to fully participate, the Branch should send the runner-up from their Branch Competition to advance to the next level of competition.

FOR PREVIOUS SCHOOL WINNERS ONLY: Previous school winners can compete in the school competition in succeeding years and are eligible to advance to the local ESU Branch Competition.

FOR PREVIOUS BRANCH WINNERS ONLY: Each Branch individually decides whether a former Branch winner is eligible to compete in their Branch Competition in succeeding years and/or represent the Branch at the National Competition in New York.

SELECTION ELIGIBILITY:

The selection(s) that contestants present should meet the following criteria. The School and Branch Competition Coordinators are responsible (on each of their corresponding levels of the Competition) for ensuring that the student's selections are eligible for competition.

MONOLOGUE

- The monologue must come from one of Shakespeare's 38 plays:
 - *All's Well That Ends Well*
 - *Antony and Cleopatra*
 - *As You Like It*
 - *The Comedy of Errors*
 - *Coriolanus*
 - *Cymbeline*
 - *Hamlet*
 - *Henry IV, Part 1*
 - *Henry IV, Part 2*
 - *Henry V*
 - *Henry VI, Part 1*
 - *Henry VI, Part 2*
 - *Henry VI, Part 3*
 - *Henry VIII*
 - *Julius Caesar*
 - *King John*
 - *King Lear*
 - *Love's Labor's Lost*
 - *Macbeth*
 - *Measure for Measure*
 - *The Merchant of Venice*
 - *The Merry Wives of Windsor*
 - *A Midsummer Night's Dream*
 - *Much Ado About Nothing*
 - *Othello*
 - *Pericles*
 - *Richard II*
 - *Richard III*
 - *Romeo and Juliet*
 - *The Taming of the Shrew*
 - *The Tempest*
 - *Timon of Athens*
 - *Titus Andronicus*
 - *Troilus and Cressida*
 - *Twelfth Night*
 - *The Two Gentlemen of Verona*
 - *The Two Noble Kinsmen*
 - *The Winter's Tale*
- The monologue must be **no more than twenty lines (verse or prose)**. Length is determined by the Folger Shakespeare Library editions of the plays (Simon & Schuster, 2003-2013). **Students performing longer monologues will be disqualified.** They can make cuts to the text (i.e. editing of the monologue is allowed). Note: The Folger editions are available for free online at: www.folgerdigitaltexts.org.

SONNET

- The sonnet must come from Shakespeare's 154 sonnet cycle.
- Students must perform the complete sonnet (i.e. no cutting of lines in the sonnet is allowed).



The English-Speaking Union National Shakespeare Competition COMPETITION RULES

All competitions must adhere to the following rules. These rules are consistent throughout all levels of competition (school, ESU Branch and National).

SCHOOL COMPETITION RULES:

- Each student must select, memorize and perform one (1) monologue from a Shakespeare play. For monologue eligibility, see page 8.
- Students' order of performance should be determined by lot.
- Students should introduce themselves *only* by name.
- Students should identify their selection before they begin their presentation.
- Students *cannot* wear costumes or use props of any kind (including chairs, jewelry, items of clothing and hair/hair clips).
- Students should speak naturally in their own voice (rather than affect a British accent).
- Students are expected to memorize their pieces. If necessary, however, prompting is allowed. If students require prompting, they must say "Line."

ADDITIONAL RULES (FOR THE BRANCH & NATIONAL COMPETITION):

These rules only apply to the English-Speaking Union Branch Competition and the National Competition.

- In addition to their monologue, each student must select, memorize and present one (1) sonnet from Shakespeare's 154 sonnet cycle. For sonnet eligibility, see page 8.
- Students may perform their pieces (monologue and sonnet) in whatever order they prefer.
- If the student has documented hearing, learning, physical and/or visual disabilities, advise the local English-Speaking Union Branch of any such disabilities **prior** to the Branch Competition, so that appropriate accommodations can be made.

NOTE ON COLD READINGS

BRANCH COMPETITION (optional): Some English-Speaking Union Branches with large numbers of participants also include a cold reading of a monologue in the final round of their Branch competitions. Cold reading options are chosen by ESU Branch representatives.

NATIONAL COMPETITION: If a student is selected for the final round of competition at the National Competition in New York City, they perform a monologue, a sonnet and a cold reading of a monologue. Cold reading options are chosen by ESU Education staff.



The English-Speaking Union
National Shakespeare Competition
INSTRUCTIONS FOR JUDGING SCHOOL COMPETITION

Thank you for agreeing to be a part of the ESU National Shakespeare Competition. You will serve with at least two other professionals who have expertise in Shakespeare studies, production or education.

INSTRUCTIONS FOR THE SCHOOL COMPETITION

During the school competition:

- Watch each student perform a monologue from one of Shakespeare's plays (approximately 1-2 minutes per contestant).
- Score each presentation using the *Judges' Evaluation Form*. Take no more than 1 minute between presentations for assigning scores/writing notes.
- Deliberate with your fellow judges following the presentations.
- While you deliberate, a school representative is on hand to observe and answer any questions (if necessary).
- Select a winner to advance to the local ESU Branch Competition.
- Select a runner-up (if winner is unavailable to compete at the next level of competition).
- Other awards and distinctions (3rd place, honorable mention, etc.) vary from school to school.

TIP FOR NEW JUDGES: Each student presentation is relatively short. Due to these time limitations, you should use abbreviations for your written notes.

JUDGE ETIQUETTE

During the school competition, please adhere to the following guidelines:

- Do not have any interaction with the contestants or the audience until the winners are announced at the end of the program.
- Do not view a copy of the program until your judging panel has finalized their selections.
- Separate yourself from the rest of the audience to reduce distractions.
- Audience members will not be allowed to sit directly behind you. This ensures that no audience member can see your note taking during the competition.
- You will be informed by a school representative of any issues with a student's performance (i.e. over the line limit for monologue or dropped lines from sonnet).



The English-Speaking Union
National Shakespeare Competition
SCHOOL-LEVEL EVALUATION GUIDELINES

STUDENT EVALUATION

Below are the two main categories of evaluation you should use for each monologue presented:

UNDERSTANDING

- A thorough understanding of the text, including language, character/plot (monologue).

Within this category, there are three subcategories: Meaning, Language and Character.

COMMUNICATION & EXPRESSION

- An effective delivery of the interpretation.
- An unaffected, artistic range that includes the effective use of body and voice and demonstrates an individual point-of-view.

Within this category, there are three subcategories: Vocal, Physical and Ownership.

For more details, see the *Monologue Scoring Rubric*.

EVALUATION FORM

For judging the Competition, we have developed a *Judges' Evaluation Form*, which was created based on educators' and judges' feedback. This form is designed to create a shared base of discussion. Each subcategory (listed above) is ranked on a grading scale of 1 to 4 (with 1 the lowest and 4 the highest). Criteria for each ranking can be found on the accompanying monologue rubric.

On the *Judges' Evaluation Form*, you award one ranking for the monologue in each of the subcategories. These scores are added up, and an overall grade is assigned. Once an overall score for the student's presentation has been established, judges can use this information as a reference for discussing results. This grading system need not be absolute, but it should be useful in narrowing the field of contenders.

Please note:

- The sonnet section of the evaluation form *does not* apply to the school competition. Therefore, please disregard anything relating to scoring of the sonnet.
- Understanding is primary to Expression & Communication.
(i.e. Understanding = 60%, Expression & Communication = 40%)

To familiarize you with the *Judges' Evaluation Form*, a sample form is included in this handbook. A scoring book consisting of *Judges' Evaluation Forms* for each student in the order of their performance will be provided for you on the day of the competition.

TIP FOR NEW JUDGES: You will see many contestants back to back. A few notes as the student begins, to fix APPEARANCE in your memory, will immeasurably aid subsequent recall. To assist you, there is a box on the top left of the *Judges' Evaluation Form* for any notes relating to the contestant's appearance. NOTE: This box is merely for your own use and does not factor into the student's scoring.



The English-Speaking Union
National Shakespeare Competition
INSTRUCTIONS FOR JUDGING BRANCH COMPETITION

Thank you for agreeing to be a part of the ESU National Shakespeare Competition. You will serve with at least two other professionals who have expertise in Shakespeare studies, production or education.

INSTRUCTIONS FOR THE BRANCH COMPETITION

During the Branch competition:

- Watch each student perform one monologue and recite one sonnet (approximately 3-4 minutes per contestant).
- Score each presentation using the *Judges' Evaluation Form*. Take no more than 1 minute between presentations for assigning scores/writing notes.
- Deliberate with your fellow judges following all student presentations.
- While you deliberate, an ESU Branch representative is on hand to observe and answer any questions (if necessary).
- Select a winner to advance to the National Competition in New York City.
- Select a runner-up (if the winner is unavailable to compete at the next level of competition).
- Other awards and distinctions (3rd place, honorable mention, etc.) vary from Branch to Branch.

TIP FOR NEW JUDGES: Each student presentation is relatively short. Due to these time limitations, you should use abbreviations for your written notes. We encourage you to create your own system of notes ahead of time.

JUDGE ETIQUETTE

During the Branch competition, please adhere to the following guidelines:

- Do not have any interaction with the contestants or the audience until the winners are announced at the end of the program.
- Do not view a copy of the program until your judging panel has finalized their selections.
- Separate yourself from the rest of the audience to reduce distractions.
- Audience members will not be allowed to sit directly behind you. This ensures that no audience member can see your note taking during the competition.
- You will be informed by an ESU representative of any issues with a student's performance (i.e. over the line limit for monologue or dropped lines from sonnet).



The English-Speaking Union
National Shakespeare Competition
BRANCH-LEVEL EVALUATION GUIDELINES

STUDENT EVALUATION

Below are the two main categories of evaluation you should use for each piece presented (monologue and sonnet):

UNDERSTANDING

- A thorough understanding of the text, including language, character/plot (monologue) and literary/poetic elements (sonnet).

Within this category, there are three subcategories: Meaning, Language and Character (monologue only).

COMMUNICATION & EXPRESSION

- An effective delivery of the interpretation.
- An unaffected, artistic range that includes the effective use of body and voice and demonstrates an individual point-of-view.

Within this category, there are three subcategories: Vocal, Physical and Ownership.

For more details, see the *Monologue Scoring Rubric* and *Sonnet Scoring Rubric*.

EVALUATION FORM

For judging the Competition, we have developed a *Judges' Evaluation Form*, which was based on educators' and judges' feedback. This form is designed to create a shared base of discussion. Each subcategory (listed above) is ranked on a grading scale of 1 to 4 (with 1 the lowest and 4 the highest). Criteria for each ranking can be found on the accompanying rubrics.

On the *Judges' Evaluation Form*, you award one ranking for the monologue and one ranking for the sonnet in each of the subcategories. These scores are added up, and an overall grade is assigned. Once an overall score for the student's presentation (total for monologue *and* sonnet) has been established, judges can use this information as a reference for discussing results. This grading system need not be absolute, but it should be useful in narrowing the field of contenders.

Please note:

- The monologue and sonnet are *equally* weighted.
- Understanding is primary to Expression & Communication.
(i.e. Understanding = 60%, Expression & Communication = 40%)

To familiarize you with the *Judges' Evaluation Form*, a sample form is included in this handbook. A scoring book consisting of *Judges' Evaluation Forms* for each student in the order of their performance will be provided for you on the day of the competition.

TIP FOR NEW JUDGES: You will see many contestants back to back. A few notes as the student begins, to fix APPEARANCE in your memory, will immeasurably aid subsequent recall. To assist you, there is a box on the top left of the *Judges' Evaluation Form* for any notes relating to the contestant's appearance. NOTE: This box is merely for your own use and does not factor into the student's scoring.

The English-Speaking Union National Shakespeare Competition
2017 MONOLOGUE RUBRIC

<u>UNDERSTANDING</u>	1	2	3	4
<i>MEANING</i>	- misunderstands the meaning of the speech and/or its context in the play.	- understands the general meaning of the speech (i.e. it is comedic). - does not understand the context of the speech in the play.	- clearly understands the meaning of the speech. - clearly understands the context of the speech in the play.	- sophisticated understanding the meaning of the speech. - detailed understanding of the context of the speech in the play.
<i>LANGUAGE</i>	- does not understand certain words, metaphor or imagery in the speech. - misunderstands poetic elements (rhythm, rhyme, etc.).	- understands most words, metaphor or imagery in the speech. - understands some poetic elements (rhythm, rhyme, etc.).	- understands all words, metaphor or imagery throughout the speech. - understands all the poetic elements (rhythm, rhyme, etc.).	- excellent understanding of all words, metaphor or imagery in speech. - nuanced understanding of poetic elements (rhythm, rhyme, etc.).
<i>CHARACTER</i>	- does not portray the character accurately in context of the play. - misunderstands the character's point of view, status or emotional state.	- portrays the character accurately in context of the play. - misunderstands some aspect of the character's point of view, status or emotional state.	- portrays the character accurately and clearly in context of the play. - understands the character's point of view, status and emotional state.	- portrays the character accurately and with detailed understanding of context. - sophisticated understanding the character's point of view, status and emotional state.
<u>EXPRESSION & COMMUNICATION</u>	1	2	3	4
<i>VOCAL</i>	- vocal expression unclear or ineffective (related to articulation, volume, pace, naturalness) - vocal choices do not reflect the character	- vocal expression somewhat unclear or ineffective (related to articulation, volume, pace, naturalness) - vocal choices do not accurately reflect the character	- vocal expression clear and effective (related to articulation, volume, pace, naturalness) - vocal choices reflect the character	- excellent vocal expression, clear and effective (related to articulation, volume, pace, naturalness) - vocal choices fully reflect the character
<i>PHYSICAL</i>	- physical expression unclear or inappropriate (related to use of space, and body movement) - physical choices do not reflect the character or his/her intentions	- physical expression somewhat unclear or inappropriate (related to use of space, and body movement) - physical choices reflect the character or his/her intentions	- physical expression clear and appropriate (related to use of space, and body movement) - physical choices clearly reflect the character or his/her intentions	- excellent physical expression, clear and appropriate (related to use of space, and body movement) - physical choices expertly reflect the character or his/her intentions
<i>OWNERSHIP</i>	- lacks confidence or poise - lacks energy - not fully in character - does not engage the audience.	- minimal confidence or poise - low energy - mostly in character - somewhat engages the audience.	- confident and poised - has energy - fully in character - engages the audience.	- impressive confidence and poise - performance level energy used skillfully - fully in character throughout - captivates the audience.

The English-Speaking Union National Shakespeare Competition
2017 SONNET RUBRIC

<u>UNDERSTANDING</u>	1	2	3	4
<i>MEANING</i>	<ul style="list-style-type: none"> - misunderstands the meaning of the poem - misunderstands the content of the poem (messages, allusions, ironies, tonal shifts, etc.) 	<ul style="list-style-type: none"> - understands the general meaning of the poem (i.e. it is about love) - does not understand the content of the poem (messages, allusions, ironies, tonal shifts, etc.) 	<ul style="list-style-type: none"> - clearly understands the meaning of the poem - clearly understands the context of the poem (messages, allusions, ironies, tonal shifts, etc.) 	<ul style="list-style-type: none"> - sophisticated understanding of the meaning of the poem - detailed understanding of the context of the poem (messages, allusions, ironies, tonal shifts, etc.)
<i>LANGUAGE</i>	<ul style="list-style-type: none"> - does not understand certain words, metaphor or imagery in the poem. - misunderstands poetic elements (rhythm, rhyme scheme, etc.). 	<ul style="list-style-type: none"> - understands most words, metaphor or imagery in the poem. - understands some poetic elements (rhythm, rhyme scheme, etc.). 	<ul style="list-style-type: none"> - understands all words, metaphor or imagery throughout the poem. - understands the poetic elements (rhythm, rhyme scheme, etc.). 	<ul style="list-style-type: none"> - excellent understanding of all words, metaphor or imagery in poem. - nuanced understanding of poetic elements (rhythm, rhyme scheme, etc.).
<u>EXPRESSION & COMMUNICATION</u>	1	2	3	4
<i>VOCAL</i>	<ul style="list-style-type: none"> - vocal expression unclear or ineffective (related to articulation, volume, pace, stress, etc.) - vocal choices do not reflect the poem and its structure 	<ul style="list-style-type: none"> - vocal expression somewhat unclear or ineffective (related to articulation, volume, pace, stress, etc.) - vocal choices somewhat reflect the poem and its structure 	<ul style="list-style-type: none"> - vocal expression clear and effective (related to articulation, volume, pace, stress, etc.) - vocal choices accurately reflect the poem and its structure 	<ul style="list-style-type: none"> - excellent vocal expression that's clear and effective (related to articulation, volume, pace, stress, etc.) - vocal choices fully reflect the poem and its structure
<i>PHYSICAL</i>	<ul style="list-style-type: none"> - physical expression unclear or inappropriate (related to use of space and body movement) - physical choices overpower the poem and its language 	<ul style="list-style-type: none"> - physical expression somewhat unclear or inappropriate (related to use of space and body movement) - physical choices somewhat reflect the poem and its language 	<ul style="list-style-type: none"> - physical expression clear and appropriate (related to use of space and body movement) - physical choices clearly reflect the poem and its language 	<ul style="list-style-type: none"> - excellent physical expression that's clear and appropriate (related to use of space and body movement) - physical choices expertly enhance and illuminate the poem and its language
<i>OWNERSHIP</i>	<ul style="list-style-type: none"> - lacks confidence or poise - lacks energy - not connected to the poem - does not engage the audience 	<ul style="list-style-type: none"> - minimal confidence or poise - has low energy - mostly connected to the poem - somewhat engages the audience 	<ul style="list-style-type: none"> - confident and poised - has moderate energy - fully connected to the poem - engages the audience 	<ul style="list-style-type: none"> - impressive confidence and poise - performance level energy used skillfully - exceptionally connected to the poem throughout - captivates the audience.

APPEARANCE

**2017 ENGLISH-SPEAKING UNION
NATIONAL SHAKESPEARE COMPETITION
JUDGES' EVALUATION FORM**

PERFORMANCE #

The Monologue and Sonnet are equally weighted as two parts of a whole performance.
Students are expected to show evidence of the following criteria. SCALE: 1 = LOW to 4 = HIGH.

STUDENT NAME: _____

<u>MONOLOGUE</u>	<u>SONNET</u>
Character: _____ Play: _____	Sonnet #: _____
<u>UNDERSTANDING</u>	<u>UNDERSTANDING</u>
MEANING: understands the speech and its context in the play. 1 2 3 4	MEANING: understands the sonnet's content (any messages, allusions, ironies, etc.) 1 2 3 4
LANGUAGE: understands Shakespeare's use of language in the monologue. 1 2 3 4	LANGUAGE: understands the sonnet's literary and poetic elements (rhythm, imagery, antithesis, etc.) 1 2 3 4
CHARACTER: an accurate portrayal of character point of view, status, and emotion 1 2 3 4	
<u>EXPRESSION & COMMUNICATION</u>	<u>EXPRESSION & COMMUNICATION</u>
VOCAL: clearly, naturally spoken at an effective volume and pace; reflects the character 1 2 3 4	VOCAL: clearly and naturally spoken at an effective volume, attuned to the poetic elements 1 2 3 4
PHYSICAL: clear, appropriate movement expressing the character and his/her intentions 1 2 3 4	PHYSICAL: an economy of movement that subtly enhances the sonnet 1 2 3 4
OWNERSHIP: confident, poised, energized, fully in character, captivates the audience 1 2 3 4	OWNERSHIP: confident, poised, energized, fully committed to sonnet, captivates the audience 1 2 3 4
MONOLOGUE SCORE:	SONNET SCORE:
NOTES:	NOTES:

