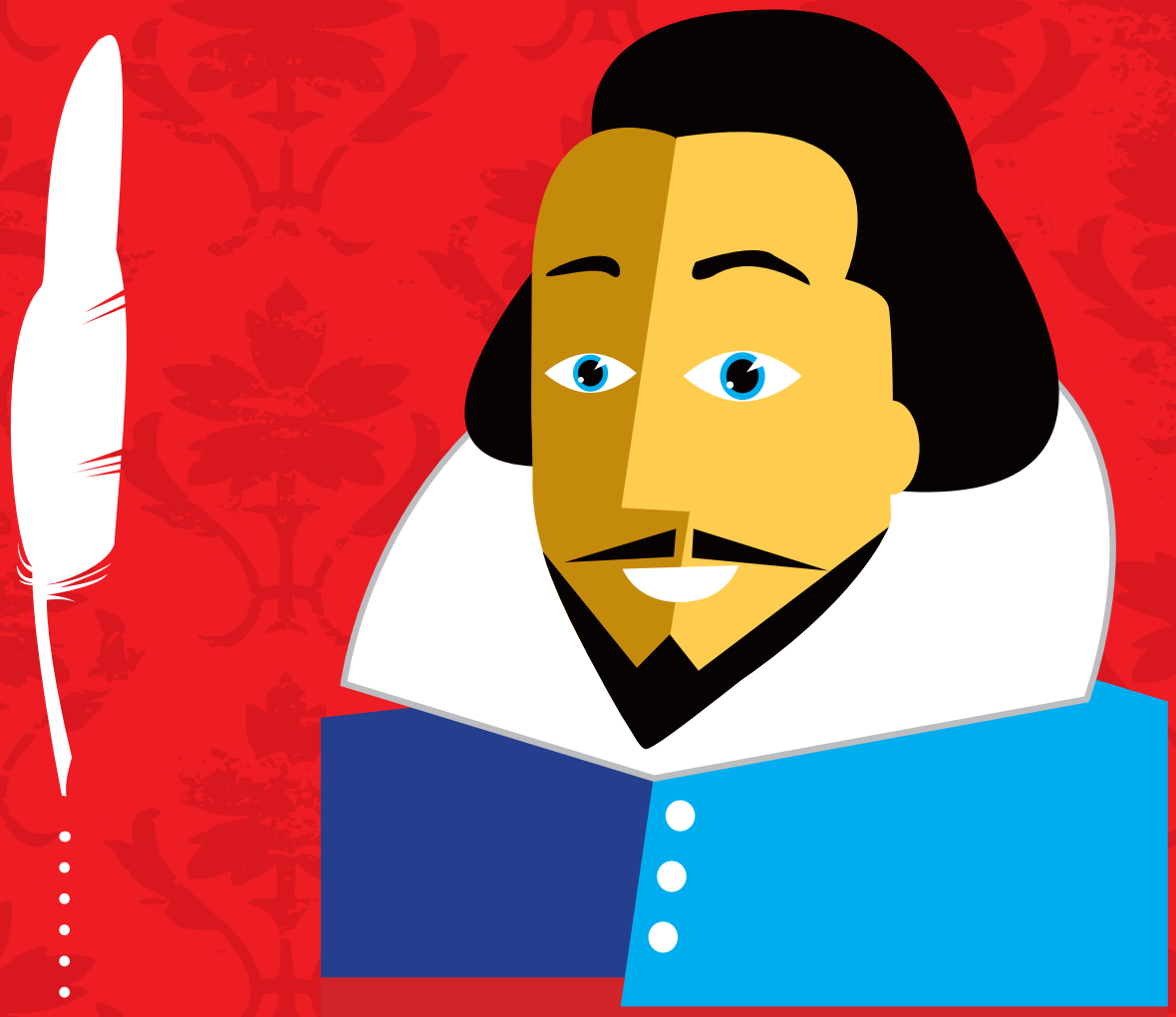
The English-Speaking Union NATIONAL SHAKESPEARE COMPETITION 2019

Judge Handbook



The English-Speaking Union
English in Action
www.esuus.org

English in Action

The English-Speaking Union
National Shakespeare Competition

2018 Judge Handbook

Table of Contents

Clicking the hyperlinked text will allow you to jump directly to the named section.

Content	Page
Letter to Judges	2
ProgramOverview ● What is the Competition? ● Competition History ● Competition Structure ● Awards ● National Competition Dates	3-4
Rules&Eligibility	5
InstructionsforJudgingaSchoolCompetition	6
School-LevelEvaluationGuidelines	7
Instructionsfor Judging a BranchCompetition	8
Branch-LevelEvaluationGuidelines	9
Monologue Scoring Rubric	10
Sonnet Scoring Rubric	11
Judges'EvaluationForm	12

Dear Judges,

The English-Speaking Union is pleased to invite you to participate in the 36th annual **English-Speaking Union (ESU) National Shakespeare Competition**!

This project, a performance-based education program that unites high school students and teachers with ESU Branches nationwide, reaches over 20,000 teenagers in over 1,000 schools across the United States. In the competition, students read, analyze, perform and recite Shakespearean monologues and sonnets in three qualifying stages: school, ESU Branch, and national. Approximately sixty branches participate in the program annually. We encourage you to become one of the many judges involved in the competition. And to those dedicated judges who continue to participate, we look forward to another year of celebrating the Bard with you.

Since 1982, the **ESU National Shakespeare Competition** has helped teachers make Shakespeare's work come alive. Students nationwide read, analyze, perform and recite Shakespearean monologues and sonnets. In a competitive, yet friendly atmosphere, students engage with material that transcends past and present, distance and differences. They practice the essential skills you've taught them, such as critical thinking and close reading. Students connect with like-minded peers and increase their self-confidence. In its thirty-six year history, the ESU National Shakespeare Competition has empowered more than 325,000 students to create and convey their own unique perspectives to an audience.

An essential part of this process is the critical and constructive feedback the students receive from experienced professionals at all levels of the competition. Join the ranks of renowned academics, directors and actors from across the country, and support Shakespeare in your community.

This handbook includes everything you need to judge the ESU National Shakespeare Competition at the school and branch levels, including a *Monologue Scoring Rubric*, *Sonnet Scoring Rubric* and *Judges' Evaluation Form*. We hope this handbook will be a helpful resource for you as you evaluate contestants' work this year. This handbook and other 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

Program Overview

What is the Competition?

The English-Speaking Union (ESU) National Shakespeare Competition is a nationwide competition in which high school students read, analyze, perform and recite Shakespearean monologues and sonnets in three qualifying stages: school, ESU Branch, and national.

Competition History

The ESU National Shakespeare Competition began thirty-six years ago with 500 students in New York City. Now the competition involves approximately sixty ESU Branch communities nationwide. Thousands of high school students and their teachers, from Honolulu to Boston, participate in the program each year. Over the competition's history, more than 325,000 young people of all backgrounds have rediscovered Shakespeare's writings and learned to earn to express his words with understanding, feeling and clarity.

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.

Competition Structure: School → Branch → National

The program begins in the classroom as an integral component of a Common Core-aligned ELA, Humanities and/or Theater curriculum, affording teachers the opportunity to use performance as a learning tool. Then, a school-wide competition is held in the Fall/Winter semester, in which 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 their monologue *and* one of Shakespeare's sonnets. The Branch Competition Winner advances to the National Competition held in New York City in the spring; all of the winners perform a monologue and a sonnet at Lincoln Center in front of their fellow contestants from across the country. Seven to ten of those contestants are chosen for the final round of the competition. The finalists perform their selections along with a cold reading of a monologue later in the day for another panel of judges.

Awards

Branch Awards: Each Branch Winner receives the opportunity to travel to New York City to compete and perform on stage in New York City alongside their peers 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. In 2018, the prizes were:

1st place: A scholarship to the Young Actor's Summer School at the Royal Academy of Dramatic Art in London.

2nd place: A scholarship to the American Shakespeare Center's Theatre Camp in Staunton, VA.

3rd place: $500

National Competition Dates

The National Competition usually takes place in New York City on the Monday closest to Shakespeare's birthday (celebrated on April 23). **This year the program is tentatively scheduled from Sunday, April 29 to Monday, April 30, 2019.** National Semi-Finalists must arrive in New York City no later than the afternoon of Sunday April 29, and will perform on Monday, April 30. They are expected to fully participate in all ESU-organized events during the competition.

Selection Eligibility: Monologue & Sonnet

The School or Branch Coordinator should check that students' selections meet the following criteria:

Students must select their monologues from the *2019 Monologue Packet*, provided by the ESU. The packet has been updated for the 2018-2019 season and now includes 250 monologues from more than 120 characters in all 38 plays. The selections offer a variety of monologues, of 15 to 22 lines a piece; students may select any monologue, regardless of gender. Selections have been taken from the Folger Digital Texts resource (folgerdigitaltexts.org).

No alterations may be made to the monologues. They must be performed as written in the packet.

Sonnets must come from Shakespeare's 154 sonnet cycle. These are all listed in the *2019 Sonnet Packet* and are available at folgerdigitaltexts.org. Students must perform the complete sonnet; **no alterations are allowed.**

SchoolCompetitionRules

The school must adhere to the following rules at their competition

- Each student must select, memorize and perform one monologue from a Shakespeare play.
- Students' order of performance should be determined by lot.
- Students should introduce themselves by name *only*.
- Students should identify their selection before they begin their performance.
- Students *may not* wear costumes or use props of any kind (including chairs, jewelry, items of clothing, and hair/hair clips). The use of props is grounds for immediate disqualification.
- 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 a student requires prompting, they must say "Line."
    - A prompter must be available to students during the competition. Another student (one who is not participating in the competition) may fulfill this role.

AdditionalRules(fortheBranch&NationalCompetitions)

These rules apply only to the Branch and National Competitions.

- In addition to their monologue, each contestant must select, memorize, and perform one sonnet.
- Contestants may perform their pieces (monologue and sonnet) in whatever order they prefer.

Noteon ColdReadings

Branch Competition (optional): Some ESU Branches with a large number of contestants also include a cold reading of a monologue in the final round of their Branch Competition. Cold reading options are chosen by ESU Branch representatives.

National Competition: National Semi-Finalists will perform a monologue, sonnet and a cold reading of a monologue. Cold reading options are chosen by ESU Education staff and assigned at random.

Instructions for Judging a 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 and/or education.

Instructionsforthe SchoolCompetition

During the School Competition:

- Watch each student perform a monologue from one of Shakespeare's plays (2-3 minutes : student).
- Score each performance using the *Monologue Scoring Rubric* and *Judges' Evaluation Form*. Take no more than 1 minute to assign scores and write notes between performances.
- Deliberate with your fellow judges following the performances.
- While you deliberate, a Judges' Liaison will be on hand to observe and answer any questions you may have. A copy of the Judge Handbook will also be on hand.
- Select a School Winner to advance to the Branch Competition.
- Select a First Runner-Up (in case the School Winner is unavailable to compete at the Branch Competition).
- Additional awards and distinctions (3rd Place, Honorable Mention/s, etc.) may vary from school to school.

Judge Etiquette

During the School Competition, please adhere to the following guidelines:

- Do not interact with the students or with the audience until the winners are announced at the end of the program.
- Do not view a copy of the School Competition Program until the winners are announced at the end of the program.
- Separate yourselves from the rest of the audience to minimize distractions.
- Audience members will not be allowed to sit directly behind you. This ensures that no audience member can see your evaluations as you score and take notes on students' performances.
- You will be informed by the Judges' Liaison of any issues with a student's performance (i.e. an ineligible monologue, added or dropped lines from a sonnet and/or monologue or use of a prop).

Note: Branches are required to share your evaluations with the students and their teachers. Please keep this in mind as you complete your evaluation forms, and, when possible, provide for the students a few words of constructive advice.

School-Level Evaluation Guidelines

Student Evaluations

Below are the two main categories by which you will evaluate each monologue:

Understanding

- A thorough understanding of the text, including language, character and plot.
- Within this category, there are three subcategories: Meaning, Language and Character.

Expression & Communication

- An effective, interpretive delivery of the text.
- Includes the effective use of both body and voice to demonstrate an individual point-of-view.
- Within this category, there are three subcategories: Vocal, Physical and Ownership.

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

EvaluationForms

For the competition, we have developed a *Judges' Evaluation Form*, which was created based on educators' and judges' feedback from previous years. This form is designed to create a base of discussion. Each subcategory (above) is listed on a scale of 1 - 4 (1 : the least effective and 4 : the most). Criteria for each scale can be found in the *Monologue Scoring Rubric*.

On the *Judges' Evaluation Form*, you will score each monologue in each of the six subcategories. These scores are added up, and an overall score is awarded to each student. This score is not the sole determinant of the winner, but rather a tool used to select a winner.

Please note:

- It is *not* required that students perform a sonnet at the School Competition. Therefore, please disregard the section of the form entitled "Sonnet".

Familiarize yourselves with the *Judges' Evaluation Form*; a sample form is included in this handbook. A Scoring Book consisting of *Monologue Scoring Rubrics* and *Judges' Evaluation Forms* for each student in the order of their performance will be provided for you on the day of the competition.

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

Instructions for Judging a 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 and/or education.

Instructionsfor BranchCompetition

During the Branch competition:

- Watch each contestant perform one monologue and recite one sonnet (3-4 minutes per student).
- Score each performance using the *Monologue Scoring Rubric*, *Sonnet Scoring Rubric* and *Judges' Evaluation Form*. Take no more than 1 minute to assign scores and write notes between performances.
- Deliberate with your fellow judges following the performances.
- While you deliberate, a Judges' Liaison will be on hand to observe and answer any questions you may have. A copy of the Judge Handbook will also be on hand.
- Select a Branch Winner to advance to the National Competition in New York City.
- Select a First Runner-Up (in case the Branch Winner is unavailable to compete at the National Competition).
- Additional awards and distinctions (3rd Place, Honorable Mention/s, etc.) may vary from branch to branch.

JudgeEtiquette

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

- Do not interact with the contestants or with the audience until the winners are announced at the end of the program.
- Do not view a copy of the School Competition Program until the winners are announced at the end of the program.
- Separate yourselves from the rest of the audience to minimize distractions.
- Audience members will not be allowed to sit directly behind you. This ensures that no audience member can see your evaluations as you score and take notes on contestants' performances.
- You will be informed by the Judges' Liaison of any issues with a contestant's performance (i.e. an ineligible monologue, added or dropped lines from a sonnet and/or monologue or use of a prop).

Note: Branches are required to share your evaluations with the contestants and their teachers. Please keep this in mind as you complete your evaluation forms, and, when possible, provide for the contestants a few words of constructive advice.

Branch-Level Evaluation Guidelines

Contestant Evaluations

Below are the two main categories by which you will evaluate each monologue and sonnet:

Understanding

- A thorough understanding of the text, including language, character and plot.
- Within this category, there are three subcategories: Meaning, Language and Character.

Expression & Communication

- An effective, interpretive delivery of the text.
- Includes the effective use of both body and voice to demonstrate 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*.

EvaluationForms

For the competition, we have developed a *Judges' Evaluation Form*, which was created based on educators' and judges' feedback from previous years. This form is designed to create a base of discussion. Each subcategory (above) is listed on a scale of 1 - 4 (1 : the least effective and 4 : the most). Criteria for each scale can be found in the *Monologue Scoring Rubric* and *Sonnet Scoring Rubric*.

On the *Judges' Evaluation Form*, you will score each monologue and sonnet in each of the six subcategories. These scores are added up, and an overall score is awarded to each contestant. This score is not the sole determinant of the winner, but rather a tool used to select a winner.

Please note:

- The monologue and sonnet are to be weighted *equally*.

Familiarize yourselves with the *Judges' Evaluation Form*; a sample form is included in this handbook. A Scoring Book consisting of *Monologue Scoring Rubrics*, *Sonnet Scoring Rubrics* and *Judges' Evaluation Forms* for each contestant in the order of their performance will be provided for you on the day of the competition.

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

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National Shakespeare Competition

Monologue Rubric

UNDERSTANDING	1	2	3	4
MEANING	- 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.
LANGUAGE	- 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.).
CHARACTER	- 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.
EXPRESSION & COMMUNICATION	**1**	**2**	**3**	**4**
VOCAL	- 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
PHYSICAL	- 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
OWNERSHIP	- 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.

English in Action

The English-Speaking Union
National Shakespeare Competition

Sonnet Rubric

UNDERSTANDING	**1**	**2**	**3**	**4**
MEANING	- misunderstands the meaning of the poem - misunderstands the content of the poem (messages, allusions, ironies, tonal shifts, etc.)	- 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.)	- clearly understands the meaning of the poem - clearly understands the context of the poem (messages, allusions, ironies, tonal shifts, etc.)	- sophisticated understanding of the meaning of the poem - detailed understanding of the context of the poem (messages, allusions, ironies, tonal shifts, etc.)
LANGUAGE	- does not understand certain words, metaphor or imagery in the poem. - misunderstands poetic elements (rhythm, rhyme scheme, etc.).	- understands most words, metaphor or imagery in the poem. - understands some poetic elements (rhythm, rhyme scheme, etc.).	- understands all words, metaphor or imagery throughout the poem. - understands the poetic elements (rhythm, rhyme scheme, etc.).	- excellent understanding of all words, metaphor or imagery in poem. - nuanced understanding of poetic elements (rhythm, rhyme scheme, etc.).
EXPRESSION & COMMUNICATION	**1**	**2**	**3**	**4**
VOCAL	- vocal expression unclear or ineffective (related to articulation, volume, pace, stress, etc.) - vocal choices do not reflect the poem and its structure	- vocal expression somewhat unclear or ineffective (related to articulation, volume, pace, stress, etc.) - vocal choices somewhat reflect the poem and its structure	- vocal expression clear and effective (related to articulation, volume, pace, stress, etc.) - vocal choices accurately reflect the poem and its structure	- excellent vocal expression that's clear and effective (related to articulation, volume, pace, stress, etc.) - vocal choices fully reflect the poem and its structure
PHYSICAL	- physical expression unclear or inappropriate (related to use of space and body movement) - physical choices overpower the poem and its language	- physical expression somewhat unclear or inappropriate (related to use of space and body movement) - physical choices somewhat reflect the poem and its language	- physical expression clear and appropriate (related to use of space and body movement) - physical choices clearly reflect the poem and its language	- 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
OWNERSHIP	- lacks confidence or poise - lacks energy - not connected to the poem - does not engage the audience	- minimal confidence or poise - has low energy - mostly connected to the poem - somewhat engages the audience	- confident and poised - has moderate energy - fully connected to the poem - engages the audience	- impressive confidence and poise - performance level energy used skillfully - exceptionally connected to the poem throughout - captivates the audience.

English-Speaking Union National
Shakespeare Competition Judges'
Evaluation Form

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: _____

MONOLOGUE Character: _____ Play: _____	**SONNET** Sonnet #: _____
UNDERSTANDING	**UNDERSTANDING**
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 ***CHARACTER:*** an accurate portrayal of character point of view, status, and emotion. 1 2 3 4	***LANGUAGE:*** understands the sonnet's literary and poetic elements (rhythm, imagery, antithesis, etc.) 1 2 3 4
EXPRESSION&COMMUNICATION	**EXPRESSION&COMMUNICATION**
***VOCAL*:** clearly, naturally spoken at an effective volume and pace; reflects the character. 1 2 3 4	***VOCAL*:** clearly, naturally spoken at an effective volume attuned to the poetic elements. 1 2 3 4
***PHYSICAL*:** clear, appropriate movement expressing the character and their intentions. 1 2 3 4 ***VOCAL*:** confidence, poised, energies, fully in character, captivates the audience. 1 2 3 4	***PHYSICAL*:** an economy of movement that subtly enhances the sonnet. 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: