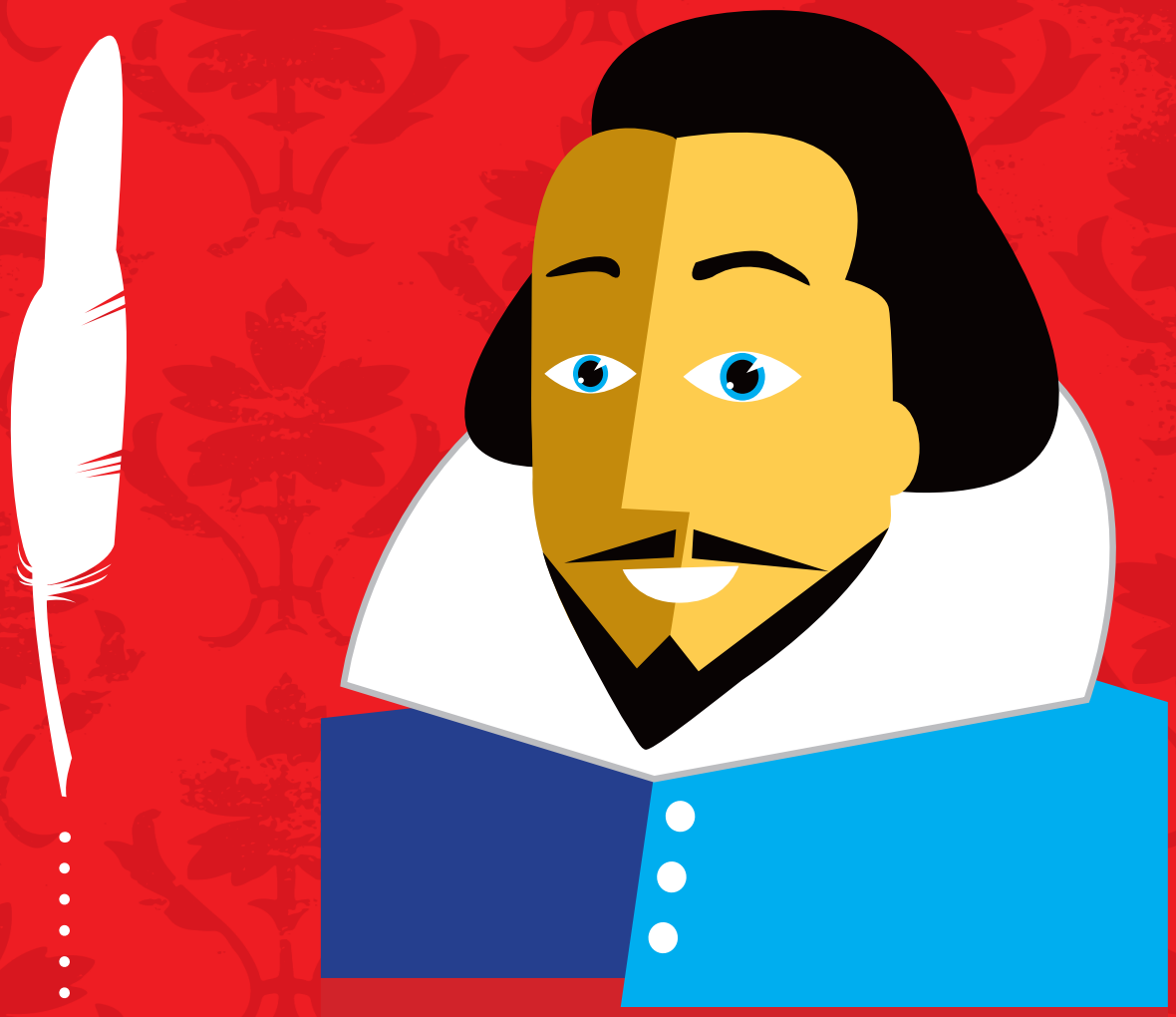
The English-Speaking Union NATIONAL SHAKESPEARE COMPETITION 2019

Student Handbook



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

English in Action

The English-Speaking Union
National Shakespeare Competition

2018 Student Handbook - Online

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Fall 2018

Dear Students,

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 or online, and national. We encourage you to become one of the many students involved in the competition. And to those dedicated students 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 essential skills, 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.

Introducing, the **ESU National Shakespeare Competition: Online!**

This exciting addition to the program is a digital platform that allows students in schools not affiliated with one of our participating branches to compete via the internet.

The online competition is exclusively for students in schools that don't have a participating branch in their geographical area. In order to participate in the ESU National Shakespeare Competition: Online, your school must register via the *Online Participation Form*.

This handbook includes everything you need to participate in the ESU National Shakespeare Competition at the school, online, and national levels, including access to the *2019 Monologue Packet*, which has been updated for the 2018-2019 season and now includes 250 monologues from more than 120 characters in all 38 plays, and the *2019 Sonnet Packet*. You will work with your teacher/s who will guide you through your monologue selection and study process and, if you advance beyond your school competition, your study of a selected sonnet.

We wish you good luck!

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 or online, 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 → Online → National

The program begins in the classroom as an integral component of a Common Core-aligned ELA, Theater and/or humanities curriculum, affording teachers the opportunity to use performance as a learning tool. Schools must submit the *Online Participation Form* by **December 31, 2018**. A school-wide competition is held in the fall/winter semester, at which students perform a monologue from the *2019 Monologue Packet*. The school competition winner advances to the online competition; that student must submit the *School Winner Entry Form* and a post video of their performance to YouTube by **January 25, 2019**. In the video, the student performs their monologue and one of Shakespeare's sonnets from the *2019 Sonnet Packet*. The online competition winner, announced the week of March 4, 2019, advances to the ESU National Shakespeare Competition in New York City in April, 2019. All of the winners perform their monologue and a sonnet in front of their fellow contestants from across the country. 7 to 10 finalists perform their selections along with a cold reading of a monologue later in the day for another panel of judges.

Awards

Branch and Online Awards: The first place branch and online winners receive the opportunity to travel, all-expenses paid, to New York City to compete and perform on stage in alongside their peers from across the country. Branches may award additional prizes for runners up and 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 ESU National Shakespeare 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.

Rules & Eligibility

Each student must select, memorize and perform one monologue from one of Shakespeare's plays. Please review the following rules and eligibility guidelines.

School/Home School Eligibility

- The school must register with the ESU via the *Online Participation Form* the website.
  - Includes a $75 School Participation Fee.
- The school competition must be open to all students enrolled in the 9th, 10th, 11th, and 12th grades or the equivalent for home school students.
- The school competition must involve a minimum of three students. Home school students must also advance 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 participating in the competition must meet the following criteria.

Student Eligibility

- Students must be enrolled in the 9th, 10th, 11th, or 12th grade or the equivalent for home school students.
- Students *may not* act for pay on television, the stage or in film during the 2018-2019 school year.
- Students must be available to represent their school at the online finals **the week of February 11, 2019** and the ESU National Shakespeare Competition, **tentatively scheduled for April 29-30, 2019**.
- Previous school winners may participate each year they are eligible (regardless of results in past competitions). Schools may not limit student participation except for the above mentioned eligibility requirements.

Selection Eligibility: Monologue and Sonnet

The selections you perform must meet the following criteria.

Students must select their monologues from the *2019 Monologue Packet*, provided by the ESU. This 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 available at 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.**

School Competition Rules

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 at random.
- Students should introduce themselves by name *only*.
- Students should identify their selection before they begin their performances.
- Students *should 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.
- The winner of the school competition is eligible to be a contestant in the online competition.

Online Competition Rules

- In addition to your monologue, you must select, memorize and perform one sonnet.
- Record a video of yourself performing your pieces (monologue and sonnet) in whatever order you prefer. This video must be posted to YouTube by **January 25, 2019**.
- Submit the *School Winner Entry Form* via the website by **January 25, 2019**. Include a link to the video.

Rules for the Video

- You do NOT need professional recording, lighting, editing or sound equipment in order to record a video. Cell phone video is acceptable.
- You must be clearly audible and visible from head to toe.
- You should introduce yourself by name and selections *only*.
- You *should 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.
- The video should be of one continuous performance with no editing or cuts.
- No camera work (close-ups, pans, fades) and no effects (light or sound).
- No titles or credits of any kind.

Rules for the Online Finals via Video Chat

- A team of qualified judges organized by ESU Education will select 7 to 10 finalists from the video submissions. You will be informed of your status in **early February 2019**.
- Finalists will perform live via video chat for a panel of judges comprised of actors, directors and educators with expertise in Shakespeare on **the week of February 11, 2019**.
- The winner of the online competition will receive an all-expenses paid trip to compete live, on stage in New York City, at the ESU National Shakespeare Competition, **tentatively scheduled for April 29-30, 2019**.

Note on Cold Readings

ESU National Shakespeare Competition: National 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.

Monologue Selection & Preparation

Selecting a Monologue

Your Aim: To select a monologue from one of Shakespeare's plays that interests you.

Review the *2019 Monologue Packet*. Select at least two monologues that interest you. You may pick any role regardless of gender.

When selecting your monologue, you should:

- **Read the script**: Actors research their roles; it would be a rare thing to perform a monologue convincingly without knowing the character inside and out. Therefore, your students should have read the play(s) from which their selections are taken and know the plot and characters. Free online editions of the plays are available at: folgerdigitaleditions.org.
- **Play the casting director**: When your students play their selections, they will need to be actors and casting directors at the same time. Your students should ask themselves if they would be a more convincing Viola or Olivia, Othello or Iago, Macbeth or Lady Macbeth.
- **Consider:** Advice from a teacher: "I see so many students looking for a piece to set them apart, but a speech we know, done with command of the language and brave choices behind it, is JUST AS EXCITING for those of us who know and love these works."

Understanding the Monologue

Your Aim: To understand the play, your chosen character and your selected monologue.

A monologue is a speech performed by a single character set within the context of a play. Remember that actions (whether implied, reported or performed) have both preceded and/or will proceed from this monologue.

The words spoken by your character fit within the larger framework of the play in one or more of these ways:

- They reveal the character's personality or goals.
- They are used by the character to incite others into action and more the plot forward.
- They set the scene or close the action (as in prologues and epilogues, respectively).

Tasks for Students:

Once you have selected your monologues, you should:

- Become the character!
    - As you read the play, you will imagine yourself in the circumstances of your character. If necessary, make a chart of your character's emotional journey over the course of the play, highlighting high and low points. Pay particular attention to what happens immediately before the monologue begins.
- Be a Textual Investigator!
    - Using textual evidence, answer the following questions:
        1. Who is my character?
        2. In what situation do I (the character) find myself?
        3. What decisions and discoveries am I (the character) making?
        4. What do I (the character) want to happen as a result of this speech?
        5. Given my past and my personality, how will I (the character) act to bring about the desired effect?

6. What is my character's mood at the beginning of the speech?
7. Has it (my character's mood) changed by the end? If so, how?

Preparing the Monologue

Your Aim: To thoughtfully interpret your character on stage. You must understand their role in the play and accurately interpret the meaning of the character's actions.

Our advice to you comes from Shakespeare himself: "Suit the action to the word, the word to the action" (*Hamlet* 3.2). You should discover which movements and gestures best fit with the words of your monologue and vice versa. Great actors are praised for their "natural" performances (i.e. performances that naturally fit and flow with the text and character). Actors do this by mastering the tools of vocal and physical expression so completely that they *seem* natural.

Explore the words—the character's thoughts and feelings—with your voice and body. This helps you make your character come alive on stage. In doing so, you convince the audience to accept you as that character and to believe in the message you deliver. As you discover your own interpretation of Shakespeare's works, guidance and feedback from both your teacher and your classmates are encouraged.

Avoid the temptation to "blow the audience away" with an excess of emotion. In acting, more is often less. An actor who "doth protest too much" (*Hamlet* 3.2) rarely convinces.

Tasks for Students:

As you work on your monologue, you should:

- Perform with your **whole body**.
- **Explore** a range of expressive possibilities, both physically and vocally.
- **Experiment** with emphasis and volume as well as gesture and facial expression.
- Allow your work to naturally **grow and change**.
- **Decide** what means of expression best fits the tone and character of the monologue.

Performance Tips

- **Project:** Projection is an essential element of performance. Everyone in the audience should be able to hear you, including the back row. However, projection is *not* the same as yelling.
- **Talk at an appropriate pace:** Talking too quickly makes your performance difficult to understand, just as talking too slowly can break up the language or cause the audience to lose interest. Find an appropriate pace and stick with it.
- **Think multi-tone, not monotone:** Do not speak in a monotone voice. Instead, vary your pitch, tone, emphasis and inflection. Feel free to experiment with your voice as you rehearse!
- **Be a know-it-all:** You should know the meaning of every word in your selection(s). If necessary, use a dictionary to look up unfamiliar words. (We recommend the Oxford English Dictionary, because you can look up what a word meant in Shakespeare's day!) Also, remember to check the footnotes for textual clues.
- **Increase your applause, not a pause:** While a momentary pause may be effective, avoid long pauses that detract from the language, or lose the interest of your audience.
- **No Shakespearean Idol** (for the sonnet): This is not a singing competition, so please do not recite the sonnet in a sing-song manner. Shakespeare's language is musical enough.
- **No Charades** (for the sonnet): Do not act out the sonnet like a game of charades. Movement and gesture as part of the sonnet recitation are permitted if it will *enhance* your delivery. Excessive movement that distracts from the language and rhythm of the selection, however, is discouraged.
- **Perform for others:** Perform for your teacher/s, classmates, family and friends and ask them to give you feedback. This is the best way to learn!

Sonnet Selection & Preparation

Applies to school winners who advance to the online competition.

Selecting a Sonnet

Your Aim: To select a sonnet that serves as a counterpoint to your monologue and demonstrates interpretive range.

Review the *2019 Sonnet Packet*. You may choose to focus on sonnets that you have already studied/will study in class, or be adventurous and discover Shakespeare's lesser-known sonnets. The sonnet you select should serve as a counterpoint to your monologue. For example, if your monologue features a character in love, you might want to pick one of Shakespeare's poems about death, morality, art, beauty or the passage of time, to name a few.

When selecting your sonnet, you should:

- **Decide what's missing:** Look at your monologue and think about the character's emotions and situation in the play at that moment. Ask yourself questions about their character's mood and tone in this scene: Is your character light-hearted or bitter? Celebrating a victory or plotting revenge? Once you have these answers, select a sonnet that contains the opposite emotions, moods, tones, etc.
- **A whole not a half:** Think of the sonnet and monologue *not* as two separate pieces, but as *one complete performance*. Use the sonnet as an opportunity to expand upon and highlight your interpretive range.
- **Put in the time:** Your sonnet and monologue are equally weighted (i.e. your sonnet is worth 50% of your overall score). Put the same time and attention into selecting your sonnet as you did with your monologue.

Understanding the Sonnet

Your Aim: To understand the sonnet's form, rhythm and content.

A sonnet is a type of poem. **What is a poem?** A poem is a verbal composition designed to convey experiences, ideas, or emotions by the use of language and literary techniques.

A sonnet contains the following elements:

- **Form:** A sonnet is a fourteen-line poem written in iambic pentameter, made up of three quatrains and a couplet. A quatrain is four lines of verse. The couplet is the final two lines of verse. The rhyme scheme is ABAB CDCD EFEF GG.
- **Rhythm:** Shakespearean sonnets are written in iambic pentameter, which is a line made up of ten syllables or five iambic feet – an unstressed syllable followed by a stressed syllable.
- **Theme:** In his sonnets, Shakespeare touches on the themes of love, death, morality, art, beauty and the passage of time, to name a few.
- **Progression:** A sonnet explores and resolves a thought or an experience, and it frequently contains a "turn" or change of thought. Lines 1-12 often develop an argument or give examples. The couplet (lines 13 and 14) draws a conclusion (sometimes witty) or acts as a zinger (points out a paradox or contradicts the preceding twelve lines).

Once you select your sonnet, you should:

- Be a Textual Investigator!
    - Using textual evidence, have the student answer the following questions:

        1. What is the central idea of the sonnet?
        2. How do the lines break down into an introduction, development of the theme and conclusion?
        3. Is there a turning point in the sonnet?
        4. How do the meaning and delivery of these words differ from my monologue?
        5. Can I strengthen the contrast?
        6. How should the examples and arguments be emphasized?
        7. How should the tone of the couplet be interpreted? Ironic? Witty? Contradictory?
- Summarize, summarize, summarize!
    - Make sure the student understands the sonnet's language with this exercise:
        1. Have the student summarize the sonnet in the shortest sentence possible.
        2. Have the student summarize each line of the sonnet.
        3. Have the student work on achieving this same clarity when delivering the sonnet.

<u>Reciting the Sonnet</u>

Your Aim: To incorporate an understanding of the sonnet's form, rhythm and content into the recitation.

You must fully understand the sonnet and its language and clearly convey that understanding to the judges.

Remember:
- Be aware of the sonnet's **form** as you study and interpret the piece.
- Keep the **rhythm** of the speech in mind as you practice.
- Always be aware of the **content** of the language.

As you work on your recitation, you should:
- **Recognize the difference:** A sonnet is not the same as a monologue; one is a dramatic text (a speech performed by a single character set within the context of a specific play) and the other is a poem (a verbal composition designed to convey experiences, ideas or emotions though the use of language and literary techniques). Thus, the monologue and sonnet should not be approached in the same way. A monologue requires a *performance* (i.e. embodying the character), but the sonnet requires a *recitation* (i.e. vocalizing the words on the page).
- **Explore the language:** Sit down and recite the language out loud (focusing on the rhythm). Articulate every word. If you are unsure of a pronunciation, ask your teacher for assistance. If there are multiple pronunciations for a word, decide which pronunciation best fits the sonnet.
- **Speed check:** Every line of a sonnet contains a line break (when the line of a poem ceases to extend, and a new line starts). Not all line breaks are the same, however. Decide if a line break requires a pause, and, if so, for how long.
    - We advise you to avoid long pauses that may detract from the recitation.
- **Stand up for sonnets:** Once you are comfortable with the language, stand up and practice!

Movement and gesture as part of the sonnet recitation are permitted if it will *enhance* your delivery of the sonnet. Excessive movement that distracts from the language and rhythm of the selection, however, is discouraged.

Judging Advice

Judges are professionals who have expertise in Shakespeare studies, production or education. The judging panel should be diverse in background; judges may be ***academic*** *(English teacher/professor, Shakespeare educator),* ***artistic*** *(Drama teacher/professor, director, teaching artist, actor), or otherwise familiar with Shakespeare (casting director, theater critic, administrator, etc.).*

Student Evaluations

Review the *Monologue Rubric*, the *Sonnet Rubric* and the *Judges' Evaluation Form* to understand the categories (below) by which the judges will evaluate your overall performance.

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 examples, view the 2018 ESU National Shakespeare Competition finalists' performances on YouTube.

English in Action

The English-Speaking Union
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.

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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.

APPEARANCE

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: _____

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	***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	
EXPRESSION & COMMUNICATION	**EXPRESSION & COMMUNICATION**
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: