



2016/17 Season

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

**Teacher
Handbook**





The English-Speaking Union
National Shakespeare Competition
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THE ESU NATIONAL SHAKESPEARE COMPETITION**
Created by the ESU Education Staff

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**The English-Speaking Union
National Shakespeare Competition
2017 MESSAGE TO TEACHERS**

Fall 2016

Dear Teachers,

We invite your schools to celebrate Shakespeare this year by participating 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 2,500 teachers in nearly sixty ESU Branch communities annually participate in the program. We encourage you to become one of the many teachers involved in the Competition. And to those dedicated teachers who continue to participate, you are part of a special group of approximately 25,000 teachers who have sustained this transcending and enriching program over the years; we look forward to another year of Shakespeare with you.

The purpose of the English-Speaking Union National Shakespeare Competition is to help your students develop essential skills (critical thinking, close reading and public speaking) and increase their self-confidence through 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. The skills that students acquire serve them well both now and later in their academic, professional and everyday life. Additionally, implementation of this program in your classrooms addresses national, state and local curriculum standards.

This handbook includes everything you need to start a competition at your school or continue to hold your annual competition. This booklet and other resources are available online at www.esuus.org in the Teacher Resources section. We especially want to highlight there our free monologue and sonnet lesson plans (created by a Competition teacher), program connections to current curriculum standards and free digital copies of all the plays and sonnets (available from the Folger Shakespeare Library at www.folgerdigitaltexts.org).

In order to participate in the Competition, your school must register with the closest participating English-Speaking Union Branch. A list of 2017 participating English-Speaking Union Branches will be posted online this October at www.esuus.org. Until then, please use last year's list in this handbook for reference.

Please join us in expanding and sustaining the ESU National Shakespeare Competition.

Best regards,

Carol Losos
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The English-Speaking Union
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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
CONDITIONS OF SCHOOL PARTICIPATION

In order for a school to participate in The English-Speaking Union National Shakespeare Competition, it must meet the criteria listed below. Only those schools whose competitions meet these criteria will be eligible to send contestants to their local ESU Branch Competition.

SCHOOL/HOME SCHOOL ELIGIBILITY:

- The school must register with its local English-Speaking Union Branch Shakespeare Coordinator (see page 9 for more information).
- 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 three (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 (3) individuals familiar with Shakespeare's works.

All students in the Competition should meet the following criteria. The school should ensure 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.
- Contestants should be available to represent their school at the local ESU Branch Competition. If, for any reason, the school winner is unable to fully participate, the school should send the runner-up from their school competition to advance to the next level of competition.

NOTE: This rule applies to all levels of the competition (school, ESU Branch and National).

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 English-Speaking Union 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. Please talk to your local ESU Branch Shakespeare Coordinator for your Branch's policy.



The English-Speaking Union
National Shakespeare Competition
CONDITIONS OF SCHOOL PARTICIPATION

SELECTION ELIGIBILITY: MONOLOGUE & SONNET

The selections that your contestants present should meet the following criteria. The School Competition Coordinator should check that contestants' selections meet these guidelines.

- The monologue must come from one of Shakespeare's 38 plays.
- 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.** NOTE: Text of a student's monologue can be taken from any edition of Shakespeare's works (as long as their complete selection adheres to this line limit rule).
- The sonnet must come from Shakespeare's 154 sonnet cycle.
- Students must perform the complete sonnet; **no cutting of lines in the sonnet is allowed.**

The school must adhere to the following rules at their school competition. These rules are consistent with the rules of the ESU Branch Competition and the National Competition.

SCHOOL COMPETITION RULES:

- Each student must select, memorize and perform one (1) monologue from a Shakespeare play.
- Students' order of performance should be randomly assigned.
- 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.
- 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.



The English-Speaking Union
National Shakespeare Competition
REGISTRATION INFORMATION

A school must register with their local English-Speaking Union Branch to participate in the Competition. Approximately 60 ESU Branches across the country annually participate in the program. To find out if an ESU Branch near your school is participating this year, please check online in October 2016 at www.shakespearecompetition.org. If you are unsure which Branch to apply to or would like contact information for your local ESU Branch Shakespeare Coordinator, please email shakespeare@esuus.org.

LIST OF PAST YEAR’S PARTICIPATING BRANCHES:

NOTE: If there is only one ESU Branch in your state, this Branch may serve the entire state.

- **ARIZONA**
Phoenix
Tucson
- **CALIFORNIA**
Los Angeles
Palm Springs (Desert)
San Diego
San Francisco
- **COLORADO**
Denver
- **CONNECTICUT**
Greenwich
- **DELAWARE**
Wilmington
- **DISTRICT OF COLUMBIA**
Washington, D.C.
- **FLORIDA**
Fort Lauderdale
Jacksonville
Miami
Naples
Palm Beach
Winter Park (Central FL)
- **GEORGIA**
Atlanta
Savannah
- **HAWAII**
Honolulu
- **ILLINOIS**
Chicago
- **INDIANA**
Indianapolis
- **KENTUCKY**
Louisville
- **LOUISIANA**
New Orleans
- **MASSACHUSETTS**
Boston
- **MISSISSIPPI**
Jackson
- **MISSOURI**
Kansas City
St. Louis
- **NEW JERSEY**
Monmouth County
Princeton
- **NEW YORK**
Albany
Buffalo (Niagara Frontier)
New York City
Rochester
Syracuse
- **NORTH CAROLINA**
Charlotte
Greensboro
New Bern (Colonial NC)
Raleigh (Research Triangle)
Sandhills
- Cincinnati
Cleveland
Columbus
- **OKLAHOMA**
Tulsa
Oklahoma City
- **OREGON**
Portland
- **PENNSYLVANIA**
Central PA
Philadelphia
- **RHODE ISLAND**
Providence
- **TENNESSEE**
Memphis
Nashville
- **TEXAS**
Austin
Dallas/Fort Worth
Houston
- **VIRGINIA**
Charlottesville
Lexington
Roanoke (Southwestern VA)
- **WASHINGTON**
Seattle

NO ESU BRANCH IN YOUR STATE?

Schools with no English-Speaking Union Branch in their state may petition a Branch in a neighboring state for participation in the program.



The English-Speaking Union
National Shakespeare Competition
ORGANIZING THE SCHOOL COMPETITION

Hold your school-wide competition as an individual event or combine it with another program (see below). If you hold the competition as a stand-alone event, we recommend that your school have the school-wide competition during an assembly or on a weekday afterschool.

SELECTING A DATE

The majority of school-wide competitions take place in the fall and early winter. Dates will vary depending on the availability of your school venue and any local ESU Branch Competition deadlines and dates. Note: ESU Branch Competitions usually take place between January and early March (some exceptions apply).



When selecting a date, please be mindful of:

- School breaks
- Holidays (religious and national)
- State and standardized testing days (SAT, ACT, etc.)
- Staff professional development days
- Competing education programs
- Other school events

PARTNERING EVENTS



Some schools combine their school competition with another event or activity at their school. These events need not be just about Shakespeare and his works, but they should connect in some way to language, literature, drama and/or education. An ideal event will complement your school-wide competition.

Here are some suggestions of events you can hold in conjunction with your school competition:

- Shakespeare Festival
- Theater Production
- Assembly
- Student Group or Club Meeting
- Student Workshop
- Speech Competition



The English-Speaking Union National Shakespeare Competition ORGANIZING THE SCHOOL COMPETITION

PICKING A VENUE

The date is set! Now reserve a free school theater, auditorium, library or other appropriate space.

The ideal setting should have:

- a raised platform or stage
- theater-style seating

Note: No sound system is required; students are expected to perform without amplification.



INVITING AN AUDIENCE

We recommend that the event be open to the entire student body and school staff. If possible, please invite:

- Students (especially Grades 8-12)
- School faculty
- School administrators (principals, assistant principals, etc.)
- School Board officials
- Contestants' families and friends
- Any prominent, interested members of your school's greater community

CLASSROOM COMPETITIONS REQUIRED FIRST?

*The ESU only requires that your school hold a school-wide competition. Schools (especially those with large numbers of participating students) may decide, however, that they need an additional round of competition prior to their school-wide event. If needed, first hold classroom competitions at your school. **Again this is an optional step.***

These classroom competitions should:

- adhere to the same rules as the school-wide competition (see page 9)
- have the class serve as the judging panel (with the classroom teacher supervising)
- be held on one day or multiple days (depending on numbers and availability)
- allow each classroom winners to advance to the school-wide competition*

*If you have fewer than 3 classes holding classroom competitions, you may allow the top 2 or 3 students to advance to your school-wide competition.

NOTE: See the lesson plan, *Completing a Competition Dress Rehearsal*, for more instructions.



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

Raise school spirit and generate positive visibility for your school! Advertise the program to students and faculty at your school, hold a great school competition, and then celebrate and share your students' achievements with the local community.

PUBLICITY OUTLETS:

- Newspaper (School/Community)
- Radio (Broadcast/School-Run)
- Television (Broadcast/School-Run)
- Newsletters (School/Community)
- Websites (School/Community)
- Blogs & Social Media Sites

PRIOR TO YOUR SCHOOL COMPETITION (AT YOUR SCHOOL):

- Hand out the *Competition Postcard* and other Competition materials (*Instructions for Students, Judging Advice for Students, Suggested Monologues List & Packet*) to your students.
- Post an announcement about the Competition on bulletin boards throughout your school.
- Mark your school calendar with the school-wide competition date.
- Publicize the school-wide competition on your school website, newsletter and/or newspaper.
- Announce the Competition at your school/department meetings or informally talk to your colleagues about the program. Give them the *Competition Postcard* or other educator materials.
- Encourage colleagues to forward Competition information to other teachers and distribute Competition materials to their students.

FOLLOWING YOUR SCHOOL COMPETITION (IN YOUR COMMUNITY):

- Send a press release and photos to local media outlets (radio, newspaper, television, etc.) Highlight any stories unique to your school competition.
- Send any coverage as well as photos and videos to ESU National Headquarters (for posting online and/or use in publicity materials).
- “Like” the ESU Educators and ESU National Shakespeare Competition on Facebook.

NOTE: A sample press release for your school competition and other promotional program materials are available online at www.esuus.org in the National Shakespeare Competition section.





The English-Speaking Union
National Shakespeare Competition
STAFFING THE SCHOOL COMPETITION



Since your competition is a school-wide program, invite your entire school to be involved. Send out information to all your colleagues (including English, drama and speech/debate) informing them about it and the different positions. If needed, enlist help from sources outside your school community. If needed, more detailed descriptions are available online at www.shakespearecompetition.org in the Teacher Resources section.

STAFF POSITIONS:

- **School Coordinator:** A current English or drama teacher at your school. This person acts as a liaison between the school and the local ESU Branch. He/she may choose to share responsibilities with a Co-Coordinator (recommended).
 - **School Co-Coordinator** (optional)
 - **Master of Ceremonies**
 - **Judges** (at least 3): Judges should be professionals with expertise in Shakespeare studies, production or education. The School Coordinator or Co-Coordinator may invite teachers, actors, directors and school officials to judge your competition. Note: You are allowed to use your school's faculty. See more on judges on page 14.
 - **Judges' Liaison:** The role may be filled by the School Coordinator or Co-Coordinator. The liaison explains the competition process and standards for evaluation to the judges. They should be familiar with the *Judge Handbook*.
-

VOLUNTEER POSITIONS APPROPRIATE FOR STUDENTS:

Students don't just need to be onstage to make an impact. There are also roles for students who prefer to stay behind the scenes.

- **Prompter** (1 or more): The Prompter is responsible for the prompting book and for prompting the contestants during the school competition (if needed).
- **Photographer**
- **Videographer**



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

*Judges are obviously an essential element of your school competition. Your school needs at least three (3) judges. The judges may be faculty or community members. **Please be mindful of and sensitive to any conflicts of interest (actual or perceived) with your judging panel.** This may include (but is not limited to) judges who are relatives or friends of participating students.*



JUDGING PANEL:

When selecting a judging panel, please remember AAA.

Academic (English Teacher /Professor, Shakespeare Educator, etc.)

Artistic (Drama Teacher/Professor, Director, Teaching Artist, Actor, etc.)

Another (Casting Director, Theater Critic, Poet, School Board Member, etc.)

SOLICITING JUDGES:

- Contact the prospective judge and describe the program. Mention other judges who will be on the judging panel (if known) or people who have judged in the past.
- Alert past judges of the change in judging materials such as the new Judge Handbook (if needed).
- Inform them of the details of the school competition (date, time & place) and time commitment.
- Select a follow-up date to discuss judging criteria.
- Request a short biography to include in the school competition program.





The English-Speaking Union
National Shakespeare Competition
JUDGES

REMINDER: If you have not already done so, please familiarize yourself with the Judge Handbook (including the rubrics and evaluation sheet), so you will be better able to answer any judges' questions or queries.

PREPARING JUDGES:

- Send them a *Judge Handbook* (includes Competition rules/guidelines and instructions for judging at the school and Branch levels). Note: Copies of the *Monologue Scoring Rubric*, *Sonnet Scoring Rubric* and *Judges' Evaluation Form* are included in this booklet.
- Schedule an orientation or conference call prior to the competition, so that all judges can ask questions and have consistent scoring advice.
- Encourage judges to view videos of the National finalists' performances online at www.YouTube.com/EnglishSpeakingUnion. Suggest that they practice scoring these performances to prepare themselves for the actual school competition.
- Send students' selections to them prior to the competition, so judges can familiarize themselves with any unusual pieces.

GUIDELINES FOR JUDGES DURING THE COMPETITION:

- Judges should not have any interaction with the contestants or the audience, until the winners are announced at the end of program.
- Judges should not see a copy of the school competition program until the winners are announced at the end of the program.
- If possible, separate the judges from the rest of the audience, so that they are not distracted by anyone. Do not allow audience members to sit behind judges. This ensures that no audience member can see the judges' evaluation sheets during the performances as they take notes.
- Judges should be informed by the judges' liaison of any issues with a student's performance (i.e. he/she went over the twenty line limit for their monologue).

AFTER THE COMPETITION:

- Thank the judges. Acknowledge them in the school newsletter, paper, etc.



The English-Speaking Union National Shakespeare Competition SCHOOL COMPETITION SUPPLIES

The following supplies are necessary for your school competition. Please bring them with you to the event. All documents can be found online at www.esuus.org in the Programs/National Shakespeare Competition section.

FOR PARTICIPATING STUDENTS:

- **Certificate of Participation (1 per contestant)**

We recommend a certificate of participation (signed by the lead teacher or another school official) be awarded to all contestants. NOTE: A certificate template is available for download on our website.

- **School Winner Entry Form (1 copy for School Winner Only)**

The link to this online registration form should be supplied to your School Winner immediately following the announcement of awards. It can be completed by the school winner or his/her teacher.

- **Instructions for School Winner (1 copy for School Winner Only)**

This packet should be given to your School Winner immediately following the announcement of awards. It provides guidance in selecting, understanding and preparing a sonnet for the ESU Branch Competition.

- **Suggested Sonnets List (1 copy for School Winner Only)**

This document (along with the accompanying packet below) should be given to your School Winner immediately following the announcement of awards. It includes suggestions for presentation (Branch-level).

- **Suggested Sonnets Packet (1 copy for School Winner Only)**

This packet should be given to your School Winner immediately following the announcement of awards.

- **Photo Release Form (1 copy for School Winner Only)**

This document should be given to your School Winner immediately following the announcement of awards. NOTE: This document is not mandatory for your winner to compete in the Branch Competition.

- **Additional Judges Materials (1 per contestant)**

Copies of *Judging Advice for Students*, *Monologue Scoring Rubric* and *Judges' Evaluation Form* should be given to each contestant (just as a reminder) prior to the start of the Competition.

FOR JUDGES:

- **Scoring Book (1 per judge)**

This notebook consists of the *Judges' Evaluation Forms* for each contestant in the order of performance.

- **Judge Handbook for the ESU National Shakespeare Competition (1 per judge, 1 for judges' liaison)**

A copy of this handbook (available for download online) should be given to all judges. Please point out the sections about Competition rules, rubrics and scoring.





The English-Speaking Union
National Shakespeare Competition
SCHOOL COMPETITION SUPPLIES

FOR GENERAL AUDIENCE:

• **Program (if desired)**

A program for your school competition should contain the following:

- Contestants' Names
- Participating Teachers
- Contestants' Monologue Selections
- Judges' Names and Bios
- Awards
- Any Local Funders or Supporters (if applicable)

FOR COMPETITION VOLUNTEERS:

• ***Teacher Guide to the ESU National Shakespeare Competition (1 per volunteer)***

A copy of this handbook (available for download) should be given to all interested volunteers. Please point out the sections about staffing, supplies and scheduling.

• **Prompt Book (1 per prompter)**

A prompt book consists of large-font copies of the contestants' monologue selections in the order of performance.

NOTE: Tips for prompters are available online in the Organizing a School Competition section.

• **Additional Materials**

- Directional Signs & Tape
- Pens and Highlighters
- Camera (with extra batteries)
- Extra Copies of Judging and Contestant Materials

NOTE ABOUT THE FOLGER SHAKESPEARE LIBRARY TEXTS: We suggest having copies of and/or access to the Folger Shakespeare Library editions of the plays (Simon & Schuster, 2003-2013) with you at the event. **Free digital copies of all the plays are available at: www.folgerdigitaltexts.org.**



The English-Speaking Union
National Shakespeare Competition
SCHOOL COMPETITION SAMPLE SCHEDULE



SAMPLE SCHEDULE

Length of Time

Description

5 minutes

Welcome remarks and explanation of the Competition.
Introduction of the judges and summary of Competition rules/ judging criteria.

3-4 minutes per contestant

Contestant presentations (approximately 3-4 minutes per student).
Judges should take no more than 1 minute for writing notes between presentations.

15-30 minutes

Contestant presentations end and judges retire to another room to deliberate. Presentation of certificates to students onstage.

5 minutes

Deliberation end and judges return to theater/auditorium.
Announcement of winner and runner-up. Closing remarks.

AT THE END OF YOUR SCHOOL COMPETITION:

After the judges have chosen your school winner, please complete the following tasks:

- Instruct the school winner to select a sonnet for their local ESU Branch Competition. Provide the student with the *Instructions for School Winner*, the *Suggested Sonnets List* and its accompanying *Suggested Sonnets Packet* (if applicable).
- Supply the school winner with the links to the *School Winner Entry Form* and *Photo Release Form* (to be filled out for the ESU Branch Competition). Note: They may also have to send copies of their monologue and sonnet selections to your local ESU Branch Shakespeare Coordinator.

NOTE: In case of any scheduling conflicts or emergencies with your school winner, we highly recommend you also send your school runner-up's form and their selections to the Branch.



The English-Speaking Union
National Shakespeare Competition
THE COMPETITION: THE CLASSROOM & BEYOND

Competition Preparation in the Classroom

We encourage you to incorporate the Competition into your classroom curriculum. In order to balance your desire to bring it into your classroom with your busy schedule, we have designed a **sample class schedule**; it does not require full class periods and can easily be adapted to fit your already established curriculum. The program takes place over the span of six weeks (which you can adjust according to your own interest, agenda and time constraints). **Lesson plans** that connect to this proposed schedule are also available for your use.

Classroom Benefits

- implements both text-based *and* performance-based teaching approaches
- provides a structured and easily adapted method for you and your students
- addresses national, state and local curriculum and standards for English and drama classes
- engages nontraditional learners (ELL/ESL and special education students)

TIP: The easiest way to incorporate the Competition into your classroom is to hold a classroom competition for your students prior to the school-wide competition (see page 11 for more information). Depending on your school's decision about classroom competitions, this could be a practice session (see the Lesson Plan: *Completing a Competition Dress Rehearsal*) or the first stage of the school competition. In order to encourage participation, you may either make the Competition mandatory or offer it for extra-credit.

Competition Preparation as an Extra-Curricular or After-School Program

We understand that it may not always be possible to fit the program into already busy class periods. Alternatively, you may offer the Competition as an extra-curricular activity (free period/zero hour, lunch period or afterschool) open to all eligible students. You may incorporate Competition preparation into one or more of the following clubs:

- Drama Club
- Speech or Forensics Club
- English or Language Arts Club
- Shakespeare Club

NOTE ON LESSON PLANS: Although this work is being done beyond the classroom, you may find the lesson plans available for the Competition useful in this setting as well. We encourage you to review the lesson plans and pull out any activities that may be beneficial to your students.



The English-Speaking Union
National Shakespeare Competition
SUGGESTED CLASS SCHEDULE

Please modify this sample schedule to fit your classroom needs. Accompanying lesson plans are provided on page 21.

Week 1

- Pass out Competition materials, including the *Instructions for Students* and *Suggested Monologues List*. Have students look over the list and choose 2-3 monologues that interest them.
- Have students explore the plays in which these monologues appear and research the characters.
- Students select one (1) monologue to present at the school competition.

Week 2

- Read and discuss 2-4 monologues in class (preferably a mixture of comedic and dramatic ones). Select pieces from plays your students are already studying in class or choose ones from various works.
- Students begin reading the play in which their monologue appears (if they have not already done so) outside of class; they should finish by the end of Week 3. Note: Depending on which play they select and what your curriculum covers, this may intersect with your current class reading schedule.

Week 3

- Model effective and ineffective performance practices for your students. You can do this by modeling these techniques yourself or even better by showing various video clips of performances (stage productions, films, etc). *See note at bottom of page.*
- Have students get up on their feet and practice good performance techniques with a printed copy of their monologue. Offer advice and guidance (if needed).
- Students begin memorizing their monologues and finish reading the plays in which their monologue appears.

Week 4

- Students work separately (on their feet) exploring their own interpretation of the monologue with their body and voice both in and outside of class.
- Have them also practice their monologues in pairs with various partners in class.
- Students continue to work on their memorization. They should have their monologues completely memorized and be able to recite without using a printed copy by the end of the week.

Week 5

- Hold practice competitions: Break up the class into groups. One student at a time performs for the group, which acts as a body of judges. Encourage positive discussion about the interpretation and presentation. Have each classmate comment on what they noticed about the student's performance; what they liked about it (with examples); and what the student might change or add to the presentation.

Week 6

- Hold the classroom competition. Each student presentation is approximately 3 minutes with an additional minute or so for you to judge the performance. (You may break up the competition into multiple days.)
- Hold the school-wide competition. A school winner and school runner-up are chosen. The school winner advances to the local ESU Branch Competition.



The English-Speaking Union

National Shakespeare Competition

MONOLOGUE LESSON PLANS

Below are overviews of the lesson plans that accompany the previous sample schedule. **The full versions can be found online at www.esuus.org in the Teacher Resources section.** These lessons were developed by Susan Biondo-Hench, a long-time Competition teacher and Master Teacher for the Folger Shakespeare Library.

Week 1

Getting to Know Monologues
and the ESU National Shakespeare Competition

- Day 1: 1 x 50 minute class period (Class Activity)
- Day 2: 1 x 50 minute class period (Independent Research)

Aim: This first week is all about inspiration and groundwork. Key goals: introduce students to the English-Speaking Union National Shakespeare Competition, share several videos of successful monologues from the Competition, and to have the students select and begin to explore their own monologues.

Tasks:

- Watch several monologues from the Competition.
- Explore and discuss the Competition's format and guidelines.
- Select and research several monologues (in order to choose one for the Competition).
- Develop a working relationship with the chosen monologue and the play from which it comes.

Homework Highlights:

- Review the *Suggested Monologues List* and the accompanying *2016 Suggested Monologues Packet*.
- Select a minimum of 3-5 monologues to explore.
- Begin to read the selected play.
- Write a one sentence summary of the first third of the monologue.
- Complete a 200-word summary of the play.

Common Core Standards Met:

- CCSS.ELA-Literacy.RL.9-12.1, 4 & 10
- CCSS.ELA-Literacy.SL.9-12.1 & 4
- CCSS.ELA-Literacy.L.9-12. 4

Week 2

Taking the Monologue Out for a Walk

- Day 1: 1 x 50 minute class period (Class Activity)

Aim: This week students continue to research the monologue and begin the physical work of putting the monologue up on its feet. This type of close study helps each student to explore the thought process/meaning behind their monologue and start to make their chosen monologue their own.

Tasks:

- Explore physically presenting their monologues.
- Recite the beginning third of their monologues for each other.
- Explore the specific scene from which their monologue comes.
- Sharpen their focus and understanding of their monologues.

Homework Highlights:

- Continue to read the play.
- Write a 100-words or less summary of the scene from which the monologue comes.
- Write a one sentence summary of the middle third of the monologue.
- Continue memorizing the monologue.

Common Core Standards Met:

- CCSS.ELA-Literacy.RL.9-12.1, 5, 6 & 10
- CCSS.ELA-Literacy.SL.9-12.1, 3, 4 & 6
- CCSS.ELA-Literacy.L.9-12. 4 & 5



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Week 3

Going in Circles: Exploring the Monologue's Reach

- Day 1: 1 x 50 minute class period (Class Activity)

Aim: This week students refine their understanding of their monologues and expand their physical engagement with the text.

Tasks:

- Complete a “three-circle” reading of their monologues, an activity developed by Patsy Rodenburg, Director of Voice at the Guildhall School of Music and Drama.
- Recite the middle third of their monologues for each other.

Homework Highlights:

- Finish reading the play.
- Complete the *Become Your Character* exercise.
- Write a one sentence summary of the final third of their monologue.
- Continue memorizing their monologue.

Common Core Standards Met:

- CCSS.ELA-Literacy.RL.9-12.1, 2, 3, 4, 5, 6 & 10
- CCSS.ELA-Literacy.SL.9-12.1, 3, 4 & 6
- CCSS.ELA-Literacy.L.9-12.4 & 5

Week 4

Unpacking the Monologue's Center

- Day 1: 1 x 50 minute class period (Class Activity)

Aim: This week focuses completely on performance. Activities will continue to help deepen the students' work with the monologues and build their confidence in presenting their selections in front of others.

Tasks:

- Complete a “backpack recitation,” an exercise based on displacement strategies by Cicely Berry, Director of Voice at the Royal Shakespeare Company.
- Recite their entire monologue.
- Achieve a more authentic manner of delivery.
- Practice their introduction to the monologue.

Homework Highlights:

- Review the *Monologue Scoring Rubric* and the *Judges' Evaluation Form*.
- Prepare to perform their complete monologues for each other next week.
- Prepare to both .

Common Core Standards Met:

- CCSS.ELA-Literacy.RL.9-12.1, 2, 3, 4, 5, 6 & 10
- CCSS.ELA-Literacy.SL.9-12.1, 3, 4 & 6
- CCSS.ELA-Literacy.L.9-12.4 & 5



MORE ABOUT THE CREATOR OF THESE LESSON PLANS:

Susan Biondo-Hench is our Competition Teacher Liaison. A participant at the first Folger Teaching Shakespeare Institute in 1984, Sue helped edit the Folger Shakespeare Library's *Shakespeare Set Free* series. She now works for them as a Folger Master Teacher, presenting workshops to teachers across the country. Sue is also a National Board Certified teacher, who currently teaches at Carlisle High School in Pennsylvania (where her students annually participate in the ESU National Shakespeare Competition). In her home state, she established the Central Pennsylvania Shakespeare Festival and annually runs the Carlisle Shakespeare Troupe for students. Sue is also a recipient of the Folger's Shakespeare Steward Award. **Questions? Email Sue at biondohs@carliseschools.org.**



The English-Speaking Union
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MONOLOGUE LESSON PLANS

Week 5

Workshopping the Monologues

- Day 1: 1 x 50 minute class period (Class Activity)
- Day 2: 1 x 50 minute class period (Class Activity)

Aim: This week you hold a monologue workshop, where the students recite their monologues in front of each other and offer feedback to their peers. This type of activity allows the students to: assess their progress, benefit from seeing their classmates' work, and set personal goals for their formal presentations at the school competition rehearsal next week.

Tasks:

- Present their monologues to each other.
- Provide feedback to their peers.
- Write goal-setting notes to themselves about what they want to continue to work on between this workshop and the formal presentation next week.

Homework Highlights:

- Review peers' written feedback.
- Complete the *Monologue Goals Handout*.
- Incorporate constructive peer feedback into their work.
- Prepare for the school competition rehearsal next week.

Common Core Standards Met:

- CCSS.ELA-Literacy.RL.9-12.4
- CCSS.ELA-Literacy.SL.9-12.4
- CCSS.ELA-Literacy.L.9-12.5

Completing a School Competition Dress Rehearsal

- Day 1: 1 x 50 minute class period (Class Activity)

Aim: This week students draw their work with the monologues to a close by participating in a dress rehearsal for the school competition, assessing and reflecting on their progress. At this dress rehearsal, they complete final presentations of their monologues, and each monologue presentation is assessed for a grade.

Tasks:

- Present their monologues for a final grade.
- Provide feedback to their peers.
- Reflect on their experiences.

Homework Highlights:

- Write a journal entry, explaining how they felt about their process, progress and presentation.
NOTE: If time permits, this journal entry may also be developed into a full reflection paper.
- Set new goals based on peer feedback.
- Continue final preparations for the school competition.

Common Core Standards Met:

- CCSS.ELA-Literacy.RL.9-12.4
- CCSS.ELA-Literacy.SL.9-12.4
- CCSS.ELA-Literacy.L.9-12.5

NOTE: LESSON PLANS ON THE SONNETS ALSO AVAILABLE AT WWW.ESUUS.ORG.

For those teachers who want to do sonnet work in their classrooms, we also offer a cycle of lesson plans focusing on Shakespeare's sonnets. These lessons (also created by Susan Biondo-Hench) are designed to complement the monologue work your students have just finished. The sonnet lesson plans are also spread out over a six week period, which you can adjust according to your own interest, agenda and time constraints. These lesson plans are available online at www.esuus.org in the Teacher Resources section.



The English-Speaking Union National Shakespeare Competition MONOLOGUE SELECTION & PREPARATION

Each student in your school competition must memorize and perform one (1) monologue from one of Shakespeare's plays. Monologue eligibility guidelines can be found on page 8.

STEP 1: SELECTING A MONOLOGUE

IMPORTANT NOTE: Please check to see if your students are required to select a monologue from a specific list provided by your local ESU Branch. You can find this information on top of the *Suggested Monologues List* or in Competition materials sent to your school by your local ESU Branch. If you are in doubt, please ask your local ESU Branch Shakespeare Coordinator.

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

Have your students choose a monologue to memorize and perform. You may assign them a specific part or have them pick their own selection. We strongly recommend the latter because it engages students in an active learning process (read, debate, decide.) Please offer them guidance and assistance as needed.

Make copies of the *Suggested Monologues List* and *Suggested Monologues Packet* available/accessible to your students. They can pick any role regardless of their gender (i.e. females can play male roles and vice versa).

While all of your students could find suitable pieces on this list, some may choose to explore Shakespeare's lesser-known roles and plays. Here are a few general tips you should share with these students:

- Aim for consecutive material with a beginning, middle and end.
- Avoid cutting within speeches (unless cutting the lines of another role in a shared dialogue).
- If any cuts are made, make sure the piece still makes logical sense.

Reminder: Their chosen monologue must not exceed twenty (20) lines (verse or prose) according to the Folger Shakespeare Library editions of the plays (Simon & Schuster, 2003-2013). The English-Speaking Union adheres strictly to this rule, and the presentation of a monologue exceeding these limits will result in disqualification. Note: All the monologues on the *Suggested Monologue List* adhere to this line limit rule.

TASKS FOR YOUR STUDENTS:

When selecting their monologue, your students should:

- **Read the Script** Referenced in Lesson Plan for Week 1
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 Folger editions of the plays are available at: <http://www.folgerdigitaltexts.org>.
- **Play the Casting Director**
When your students pick 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.





The English-Speaking Union
National Shakespeare Competition
MONOLOGUE SELECTION & PREPARATION

STEP 2: UNDERSTANDING THE MONOLOGUE

Student's Aim: To understand the play, their chosen character and their selected monologue.

A monologue is a speech presented by a single character set within the context of a play. When students select their texts, remind them that actions (whether implied, reported or presented) have both preceded and/or will proceed from this speech.

The words spoken by their 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 move the plot forward.
- They set the scene or close the action (as in prologues and epilogues).



TASKS FOR YOUR STUDENTS:

Once your students select their monologues, the students should:

- **Become Their Character**
As they read the play, your students place themselves in the circumstances faced by their character (noting their interactions with other characters). If necessary, suggest they make a chart of their character's emotional journey over the course of the play (highlighting any high and low points). Have them pay particular attention to what happens immediately before the monologue begins.
- **Be a Textual Investigator**
Using textual evidence, have them 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?

SUGGESTION: Incorporate a Research Element (fulfills Common Core Standard RL.9-10.9)
Look at Shakespeare's source material for the chosen play (such as the Bible or works by classical authors.)
How are the characters and events incorporated and transformed in Shakespeare's version?



The English-Speaking Union
National Shakespeare Competition
MONOLOGUE SELECTION & PREPARATION

STEP 3: PREPARING THE MONOLOGUE

Student's Aim: To thoughtfully interpret his or her character on stage. The student must understand his or her role in the play and accurately interpret the meaning of the character's actions.

Our advice to your students comes from Shakespeare himself: “Suit the action to the word, the word to the action” (*Hamlet* 3.2). Students should discover which movements and gestures best fit with the words of their monologue and vice versa. Great actors are praised for their “natural” performances (i.e. for having their performance 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.

Students become “natural” actors with Shakespeare through on-their-feet trial and error. Your students should explore the words—the character’s thoughts and feelings—with their voice and body. This helps them make their characters come alive on stage, and in doing so, convince the audience to accept them as those characters and to believe in the message they are delivering. As students discover their own interpretation of Shakespeare’s works, guidance and feedback from both you and their fellow classmates are encouraged.

TIP: Your students should avoid the temptation to “blow the audience away” with an excess of emotion. In acting, more is often less. An actor who “protests too much” rarely convinces.

TASKS FOR YOUR STUDENTS:

As your students work on their monologues, the students should:

- Get out of their chairs and **up on their feet**.
- **Explore** the range of expressive possibilities of voice and movement.
- **Experiment** with emphasis, phrasing, volume vs. economy of gesture and facial expression.
- **Allow** their work to naturally **grow and change**.
- After experimenting with many different options, **decide** which means of expression best fits the tone and character of their monologues.



Reminder to Students: Review the *Monologue Scoring Rubric* and *Judging Advice for Students*.



The English-Speaking Union
National Shakespeare Competition
SONNET SELECTION & PREPARATION

Only the winner of your school competition is required to memorize and present one (1) sonnet (in addition to their monologue) at their local ESU Branch Competition. Sonnet eligibility guidelines can be found on page 9.

STEP 1: SELECTING A SONNET

IMPORTANT NOTE: Please be sure to check whether or not your student is required to select a sonnet from a list of specific ones provided by your local ESU Branch. You can find this information on top of the *Suggested Sonnets List* or in Competition materials sent to your school by your local ESU Branch. If you are in doubt, please ask your local ESU Branch Shakespeare Coordinator.

Student's Aim: To select one of Shakespeare's sonnets that complements the monologue and demonstrates interpretive range.

You may assign the student a specific sonnet from the cycle or have the student select one. We strongly recommend the latter because it engages the student in an active learning process (read, debate, decide.) It also allows the student to not only select the sonnet that best complements their monologue (in their opinion), but to select one that is meaningful to them (giving them a deeper and more personal connection to the sonnet and Shakespeare's works). Please offer guidance and assistance to the student as necessary.

Provide your school winner and runner-up with the *Suggested Sonnets List* and *Suggested Sonnets Packet*.

While your school winner can easily find a suitable sonnet on this list, he or she may decide to recite one not listed. Please remind your school winner, however, that the selected sonnet should serve as a complement to their monologue. For example, if their monologue features a character in love, the student might not want to pick one of Shakespeare's love poems. Instead they should select one that is more disenchanted (such as those about death or passage of time).

TASKS FOR THE STUDENT:

When selecting their sonnet, the student should:

- **Decide What's Missing**
Have them look at their monologue and think about their character's emotions and situation in the play at that moment. Suggest they ask themselves questions about their character's mood and tone in this scene. Point them towards sonnets that contain the opposite emotions, moods, tones, etc.
- **A Whole not a Half**
Remind them to think of the sonnet and monologue *not* as two separate pieces, but as one complete presentation. Have them use the sonnet as an opportunity to expand upon and highlight their interpretive range. If necessary, offer them guidance and assistance.
- **Put In the Time**
Urge them to read at least 5 sonnets. Explain that the sonnet and monologue are equally weighted (i.e. the sonnet is worth 50% of their overall score). Encourage them to put the same time and attention into selecting their sonnet as they did with their monologue.



The English-Speaking Union
National Shakespeare Competition
SONNET SELECTION & PREPARATION

STEP 2: UNDERSTANDING THE SONNET

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

Please review the following elements of a sonnet with the student:

- **Traditional form:** The sonnets are almost all fourteen-line poems 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. Their rhyme scheme is ABAB CDCD EFEF GG.
- **Rhythm of the verse:** 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 the sonnets, Shakespeare touches on the themes of love, death, morality, art, beauty and the passage of time.
- **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 accumulating examples. The couplet (lines 13 and 14) draws a conclusion (sometimes witty) or acts as a zinger (ironically pointing out a paradox or contradicting the preceding twelve lines).



TASKS FOR THE STUDENT:

Once the student selects their sonnet, the student 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**
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. Then have the student work on achieving this same clarity when delivering Shakespeare's words.



The English-Speaking Union
National Shakespeare Competition
SONNET SELECTION & PREPARATION



STEP 3: PRESENTING THE SONNET

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

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

They should:

- be aware of the sonnet's **form** as they study and interpret the piece;
- try to keep the **rhythm** of the speech in mind as they practice;
- always be aware of the **content** of the language.

Excessive movement that distracts from the language and rhythm is discouraged.

TIP: A student who is struggling may find it helpful to think of a sonnet not just as a Shakespearean sonnet, but as a short scene, story or meditation. This knowledge of the sonnet's progression may assist them as they prepare their piece.

TASKS FOR THE STUDENT:

As the student works on their recitation, the student should:

Referenced in Lesson Plan for Weeks 2-4

- **Recognize the Difference**
A sonnet is not the same as a monologue; one is a dramatic text (a speech presented 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 by the use of language and literary techniques). Thus, they 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). Alert the student to this difference.
- **Explore the Language**
Have the student sit down and recite the language out loud (focusing on the rhythm). Instruct the student to articulate every word. If the student is unsure of a pronunciation, offer your assistance. If there are multiple pronunciations for a word, let the student 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, however, are necessarily the same. Have the student decide if a line break requires a pause and, if so, for how long. We advise the student to avoid extended pauses that can detract from the recitation.
- **Stand Up for Sonnets**
Once the student is comfortable with the language, stand up and practice!
NOTE: Movement and gesture during the sonnet recitation are allowed if it will *enhance* the student's delivery of the sonnet. Excessive movement that distracts from the language and rhyme of the selection, however, is discouraged. Again, more is often less.

Reminder: Have them review the *Sonnet Scoring Rubric* and a sample of *Judges' Evaluation Form*.



The English-Speaking Union
National Shakespeare Competition
ENGLISH LANGUAGE ARTS STANDARDS & COMPETITION

The English-Speaking Union National Shakespeare Competition fulfills the following Common Core State Standards for English Language Arts (Grades 6-12). For more information about the Competition & Common Core, visit the Curriculum Standards section at www.esuus.org.

Reading for Literature Standards

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.
10. Read and comprehend complex literary and informational texts independently and proficiently.

Speaking and Listening Standards

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
6. Assess how point of view or purpose shapes the content and style of a text.

Language Standards

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of word relationships and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.



The English-Speaking Union
National Shakespeare Competition
THEATRE EDUCATION STANDARDS & COMPETITION

The Competition fulfills the following National Standards for Theatre Education (Grades 9-12, Proficient): 2, 4, 5 and 7. For more information, please visit: www.esuus.org.

Standard #1: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history

a) Students construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.

Standard #2: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

- a) Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.
- b) Students compare and demonstrate various classical and contemporary acting techniques and methods.
- c) Students in an ensemble create and sustain characters that communicate with audiences.

Standard #3: Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions

- a) Students explain the basic physical and chemical properties of the technical aspects of theatre (such as light, color, electricity, paint, and makeup).
- b) Students analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.
- c) Students develop designs that use visual and aural elements to convey environments that clearly support the text.
- d) Students apply technical knowledge and skills to collaboratively and safely create functional scenery, properties, lighting, sound, costumes, and makeup.
- e) Students design coherent stage management, promotional, and business plans.

Standard #4: Directing by interpreting dramatic texts and organizing and conducting rehearsals for informal or formal productions

- a) Students develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most interesting.
- b) Students justify selections of text, interpretation, and visual and aural artistic choices.
- c) Students effectively communicate directorial choices to a small ensemble for improvised or scripted scenes.

Standard #5: Researching by evaluating and synthesizing cultural and historical information to support artistic choices

a) Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

Standard #6: Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms

- a) Students describe and compare the basic nature, materials, elements, and means of communicating in theatre, dramatic media, musical theatre, dance, music, and the visual arts.
- b) Students determine how the nondramatic art forms are modified to enhance the expression of ideas and emotions in theatre.
- c) Students illustrate the integration of several arts media in informal presentations.

Standard #7: Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

- a) Students construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate these to current personal, national, and international issues.
- b) Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.
- c) Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.
- d) Students constructively evaluate their own and others' collaborative efforts and artistic choices in informal and formal productions.

Standard #8: Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present

- a) Students compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts.
- b) Students identify and compare the lives, works, and influence of representative theatre artists in various cultures and historical periods.
- c) Students identify cultural and historical sources of American theatre and musical theatre.
- d) Students analyze the effect of their own cultural experiences on their dramatic work.



The English-Speaking Union
National Shakespeare Competition
CHECKLIST FOR TEACHERS & SCHOOL

LATE SUMMER/EARLY FALL (PRE-COMPETITION):

- Review the *Conditions of School Participation and Registration Information*.
- Find and contact a participating ESU Branch in your area (to indicate your interest).
- Receive approval to participate in the program from your school administration (if necessary).
- Appoint a Shakespeare School Coordinator and/or School Competition Committee.
- Register with your local ESU Branch Shakespeare Coordinator (usually by completing the [School Participation Form](#)). Note: Not all Branches use this registration form. Check with the Branch Coordinator.
- Pick a date or dates for your school competition.
- Reserve the venue for your school competition.

FALL (PRE-COMPETITION):

- Promote the program to fellow teachers (*Sample Memo to Teachers, Competition Postcard, Teacher Handbook, etc.*)
- Pass out Competition materials to students [*Instructions for Students, Judging Advice for Students and Suggested Monologues List* and its accompanying *Suggested Monologue Packet* (if applicable)].
- Additional outreach (personal and electronic) to teachers and students (if necessary).
- Review Competition Rules and Eligibility Guidelines with students/teachers.
- Register students for your school competition (*School Competition Entry Form*).
- Send out school competition information to participating teachers/students and parents.
- Start staffing the upcoming school competition (enlist interested teachers and students).

FALL/WINTER (PRE-COMPETITION)

- Recruit judges from your school and/or local community.
- Send *Judge Handbook* to judges.
- Collect *School Competition Entry Forms* for participating students from teachers/students.
- Collect printed copies of contestants' monologue selections (for prompt book).
- Compile Prompt Book (with monologues for each student).
- Randomize the order of contestants' performances.
- Compile Judges' Books (with *Judges' Evaluation Sheets*).
- Update Participation Certificates for contestants.
- Print out any other materials (*Monologue Scoring Rubric, School Winner Entry Form, etc.*)

DURING SCHOOL COMPETITION

- Give out Participation Certificates to all contestants.
- Have judges select a School Winner and a School Runner-Up.
- Confirm with school winner that he/she is available to participate in the Branch Competition.
- Equip school winner and parents/guardians with materials for the Branch Competition (*School Winner Entry Form, Photo Release Form, Instructions for School Winner, Suggested Sonnets List & Packet*)

WINTER/SPRING (POST-COMPETITION):

- Submit the school winner's [School Winner Entry Form](#), [Photo Release Form](#) and copies of monologue and sonnet (complete performance text) to your local ESU Branch Shakespeare Coordinator.
- Inform your local ESU Branch if your winner has documented disabilities (if applicable).
- Contact school webmaster to post update about school competition on your website.
- Send in any press, photos, video of your school competition for ESU website to shakespeare@esuus.org.



The English-Speaking Union
National Shakespeare Competition
LIST OF COMPETITION FORMS

These are all the materials you may need for the Competition. They are available online at www.shakespearecompetition.org in the [Documents and Forms](#) section.

<u>Document Name</u>	<u>Recipient</u>	<u>Category</u>
<i>Memo to Principals/Administrators</i>	Teachers & Administrators	Teachers
<i>Teacher Handbook (booklet)</i>	Teachers & Administrators (if needed)	Teachers
<i>Instructions for School Competition</i>	Teachers & Administrators	Teachers
<i>School Participation Form</i>	Local ESU Branch	Teachers
<i>Competition Postcard</i>	Students & Teachers	Teachers
<i>Instructions for Students</i>	Students & Teachers	Students
<i>Suggested Monologues List</i>	Students & Teachers	Students
<i>Suggested Monologues Packet</i>	Students	Students
<i>Judging Advice for Students</i>	Students & Judges	Students
<i>School Competition Entry Form*</i>	Students	Students
<i>Judge Handbook (booklet)</i>	Judges	Judges
<i>Monologue Scoring Rubric</i>	Students & Judges	Students/Judges
<i>Sonnet Scoring Rubric</i>	Students & Judges	Students/Judges
<i>Judges' Evaluation Form</i>	Students & Judges	Students/Judges
<i>Instructions for School Competition Winner</i>	School Competition Winner	Students
<i>Suggested Sonnets List & Packet</i>	School Competition Winner	Students
<i>Photo Release Form</i>	School Competition Winner, Local ESU Branch (when completed)	Students
<i>School Winner Entry Form</i> <i>(may vary slightly from Branch to Branch)</i>	School Competition Winner, Local ESU Branch (when completed)	Teachers

*Indicates form to be edited and/or updated with your school-specific information by your School Competition Coordinator.