



2022

# STUDENT HANDBOOK



NATIONAL  
SHAKESPEARE  
COMPETITION



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SHAKESPEARE  
COMPETITION

**2022 Student Handbook**

Table of Contents

Content	Page
Letter to Students	2
<u>Program Overview</u> <ul style="list-style-type: none"><li>• What is the Competition?</li><li>• Competition History</li><li>• Competition Structure</li><li>• Awards</li><li>• National Competition Dates</li></ul>	3-4
<u>Rules &amp; Eligibility</u>	5-6
<u>Monologue Selection &amp; Preparation</u>	7-8
<u>Sonnet Selection &amp; Preparation</u>	9-10
<u>Judging Advice</u> <u>IMPORTANT INFORMATION FOR COMPETITIONS DURING COVID</u>	11 12-14

Fall 2022

Dear Young Shakespearean,

The English-Speaking Union is pleased to invite you to participate in the 39<sup>th</sup> annual **English-Speaking Union (ESU) National Shakespeare Competition!**

We encourage you to become one of the over 20,000 young adults from over 1,000 high schools across the United States students involved in the competition. Whether this is your first or your fourth competition, we welcome you and we look forward to another year of celebrating the Bard with you.

Since 1982, the **ESU National Shakespeare Competition** has made Shakespeare's work come alive for young people everywhere. In an atmosphere that's competitive but friendly, you'll have the chance to win great prizes as you read, analyze, perform and recite Shakespearean monologues and sonnets. Engage with material that transcends past and present, distance and differences. Practice essential skills you'll need in high school, college and beyond such as critical thinking and close reading. You'll connect with like-minded peers and increase your self-confidence. In thirty-seven years, the ESU National Shakespeare Competition has empowered more than 325,000 students like you to create and convey their own unique perspectives to an audience.

The ESU has provided you with this handbook that includes everything you need to participate in the ESU National Shakespeare Competition at the school, ESU Branch and national levels. Check our website for the Monologue Packet, which includes **over 260 monologues** from more than 120 characters in all 38 plays, as well as the Sonnet Packet. Work with your teacher/s who will guide you through your monologue and sonnet selections and the study process. See all the documents and forms you and your school might need by visiting the [Doc and Forms Page](#) of our website. We believe that teachers, students and the ESU make for an unbeatable team. Remember, we're here to help!

Want to participate in ESU National Shakespeare Competition? Get a teacher to register your school with the closest participating ESU Branch if they haven't already. A list of participating ESU Branches is available at [www.esuus.org](http://www.esuus.org). Do you live in an area without an ESU Branch or is your branch not competing because of COVID? You can still join us via [E-Branch platform available here](#).

Make sure to read the special pages about **COMPETING DURING COVID** and how to participate remotely. We're making sure the fun continues in the safest way possible.

Everyone at the ESU wishes you good luck in the competition and in all your endeavors!

Best regards,

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## Program Overview

### What is the Competition?

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

### Competition History

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



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



### Competition Structure: School → Branch → National

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

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### Awards

Branch Awards: In 2022 branch winners will not travel to New York City due to COVID. Additional prizes at this level vary by branch. Some branches also provide awards for the branch winners' teachers. If conditions in January 2022 allow, the ten finalists will travel to New York City.

National Awards: The three winners of the ESU National Shakespeare Competition receive the following scholarships or a cash award. Exact prizes may change due to COVID.

1<sup>st</sup> place: A scholarship to the Midsummer Conservatory at the British American Drama Academy in Oxford, U.K.  
2<sup>nd</sup> place: A scholarship to the American Shakespeare Center's Theatre Camp in Staunton, VA.  
3<sup>rd</sup> place: \$1000

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### National Competition Dates

Schools may begin registering and holding their school-level competitions immediately. Please visit our website for branch registration forms. All branch competitions should be concluded by March 5, 2022. Branch winners must submit the 2022 ESU National Shakespeare Competition Winner Packets with video links by March 12, 2022. The competition finals are tentatively scheduled for Monday, April 25th, 2022. (To be confirmed in early 2022.)

## 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 its local ESU Branch via the School Participation Form.
  - The School Competition must be open to all students enrolled in the 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, and 12<sup>th</sup> 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.
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*All students participating in the competition must meet the following criteria.*

### Contestant Eligibility

- Contestants must be enrolled in the 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, or 12<sup>th</sup> grade or the equivalent for home school students.
- Contestants *may not* act for pay on television, the stage, or in film during the 2020-2021 school year.
- Contestants should be available to represent their school at the National Competition. If, for any reason, the Branch Winner is unable to participate, the branch should send the First Runner-Up.
- Previous School and/or Branch Winners may participate each year they are eligible (regardless of results in past competitions). Schools and/or branches may not limit contestant 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 this year's [Monologue Packet](#), provided by the ESU. The packet includes over 260 monologues from more than 120 characters in all 38 plays. The selections offer a variety of monologues, of 15 to 22 lines a piece; students may select any monologue, regardless of gender. Selections have been taken from the Folger Digital Texts resource ([folgerdigitaltexts.org](http://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 this year's [Sonnet Packet](#) and are available at [folgerdigitaltexts.org](http://folgerdigitaltexts.org). Students must perform the complete sonnet; **no alterations are allowed.**

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## School Competition Rules

*The school must adhere to the following rules at their School Competition.*

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

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## Additional Rules (for the Branch & National Competitions)

*These rules apply only to the Branch and National Competitions.*

- In addition to their monologue, each contestant must select, memorize, and perform one sonnet.
- Contestants may perform their pieces (monologue and sonnet) in whatever order they prefer.
- If the student has documented hearing, learning, physical and/or visual disabilities, please advise your local ESU Branch **prior** to the Branch Competition, so that appropriate accommodations may be made.

### **Cold Readings**

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

National Competition: National Semi-Finalists will perform a monologue and a sonnet. The cold reading has been removed from the national competition.

## Monologue Selection & Preparation

### Selecting a Monologue

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

Review the 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](http://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 move 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 Branch Competition.*

### Selecting a Sonnet

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

Review the 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.

### Reciting the Sonnet

*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 through 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 Scoring Rubric, the Sonnet Scoring Rubric and the Judges' Evaluation Form (available on our website on the Docs and Forms page) 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, visit the ESU YouTube Channel.

# ORGANIZING THE SCHOOL COMPETITION DURING COVID

## SHARE THIS WITH YOUR TEACHER!

Please note: This handbook was written specifically for live competitions. We share in everyone's hope that the situation with COVID is resolved soon and that we are all able to resume our normal lives. However, at present, the situation continues to vary from week to week and from state to state. We must in good conscience, and with an abundance of caution, recommend that all school and branches have their competitions remotely.

We are including this information as a service to our participants. We have left the original (pre-COVID) information in this handbook as a reference should normalcy resume.

### Recommended Competition Formats

The majority of ESU Branches will be holding competitions in one of two formats: recorded and live via internet. These formats are described in detail on the following page.

### Selecting a Date

Many school competitions take place during the Fall/Winter semester. Dates vary depending on schedules and branch competition deadlines and dates. Branch competitions usually take place from January to February. School Competitions must be held at least **one week prior to the date of your local Branch Competition.**

When selecting a date, please be mindful of: school breaks, holidays (religious and national), State and standardized testing days (SAT, ACT), teacher/professional development days, competing education programs, other community events.

### Securing a Virtual Venue

We recommend you use Zoom if you choose to have a Live Via Internet competition, however, your teacher may have access to any number of potential venues.

Inviting an Audience: Depending on your Zoom account, you may have the capacity to invite up to 100 people to watch your competition or even more if you choose a higher priced Zoom membership. This will allow you to invite people to watch your Live via Internet competition.

Your school competition can be open to the public even now via viewing parties of the recorded competition or as described above for Live via Internet competitions.

Platforms: If your school chooses to have a recorded competition, students should upload their recorded performances to YouTube. The ESU will be using for its Zoom for Live via Internet competitions.

School Competition formats: We have highly recommended to our branches that they allow teachers to hold their competitions in whichever way they deem safest for their school community. Branches should expect to have competitors who have advanced from multiple types of school-wide competitions in their branch level competition.

Technical information and resources will be available on our website: Additional technical resources and links will be posted to our website soon.

ESU Shakespeare Competition Teacher's Tool Kit: Created by an ESU TLab Scholar and Globe program alumna, the ESU has provided additional support for our teachers in the form of a tool kit containing turn-key strategies and classroom exercises designed for remote and distanced learning. These tools are meant to help teachers more seamlessly integrate the competition into their remote, hybrid or live classes. Please find the tool kit under Documents and Forms on the Shakespeare section of our website.

## **Step by Step Directions for New Competition Formats During COVID:**

**Suggested Formats:** The ESU strongly recommends that teachers and schools hold their competitions in the safest way possible and choose one of the two following formats.

**Recorded Competition:** Same format as 2021 National Semi-Finals. This option is less reliant on technological expertise but does not allow for community involvement in the selection process. Lowest cost format.

1. Teachers sign up via School Participation Form, as usual.
2. Working with their teachers, participating students will record their performance and upload it to YouTube, providing the teacher with a link. Students should make these videos private or unlisted so that only someone with the link can view them. . This is a highly detailed instructional video that may be of help. <http://bit.ly/YouTubeUploadInfo>
3. Teachers will then share these links with a panel of judges who can deliberate individually or jointly via internet and select a winner. Just as in a live competition, judges must be provided their resources such as judges handbooks, and monologue and sonnet packets, only now this may be done by sharing a link via email. The teacher may also provide printed copies although this should not prove necessary. If they choose, teachers can set up a time/date for the judges to meet and select winner via Zoom meeting or conference call.
4. Once school competitions have concluded, teachers will upload a video of their school winner's performance to YouTube and provide a link on the school winner form
5. Branch coordinators will receive these forms. Once they have reached the deadline for school winner forms, they will email the links to their panel of judges.
6. Judges will adjudicate independently and then gather at the scheduled time to select a winner
7. Winner is announced via press release and email by branch and the Branch Winner Form is sent to National.

**Live via Internet:** Same format as the 2021 National Finals. This option requires purchase of a Zoom account (or similar platform), scheduled meeting (s), and an MC or host to keep the proceedings moving and cue the students. As it is live, there are more potential issues with failed technology in this option, such as power/cable outages, and access to technology. Schools should decide their own policy should a contestant's technology fail during a performance.

1. Teachers sign up via School Participation Form as usual. This link provides detailed information about Zoom: <http://bit.ly/ZoomBasicInfo>.
2. Teachers schedule a Zoom meeting as the competition venue and share the date school-wide. We recommend limiting access to the link in order to maintain security.
3. We also recommend holding a brief rehearsal to check for potential technology issues about one week before the competition. This will help avoid tech failures and the need to disqualify anyone for an incomplete performance and gives students a chance to buy or borrow more reliable technology.
4. Once the competing students have been identified, they and the judges are notified by the teacher of the Zoom link, date/time, and performance order. We highly recommend requiring passwords and registration to avoid issues with people "crashing" the event.
5. At the competition, MC provides opening remarks and introductions, asks for applause to held until the end and silences all microphones except that of the next performer.
6. The first student performs as they would at a live competition. On completion their mic is silenced.
7. MC cues each student in turn, making sure that mics are on for performers and off for everyone else.
8. After the last performer, MC turns on all mics and asks for a round of applause. MC then escorts judges to breakout room on Zoom to deliberate. All others remain in main meeting.
9. MC and Judges return with the results. Winners are crowned. All mics silenced until end of announcement. MC asks for applause once more, closing remarks and ends meeting.
10. Working with teachers, winning student will record a video of their performance which will be submitted to the ESU for consideration by the branch. The rules and guidelines of these recording appear in the following pages.
11. Teacher submits the School Winner Form with a link to a recording of the student's performance.
12. Branches will inform teachers of the particulars of their branch competitions such as date, time and format.

As regards technology, we recommend that teachers should choose what is most comfortable and works best for them and their students. We recommend engaging all teachers, students, and community members with the necessary skills to assist with tech needs.

## Rules for Recording and Submitting Performances

We at the ESU recognize that our students and teachers are currently facing unprecedented challenges. It is never our intention to create an undue burden, or a situation that disadvantages one child over another. For that reason, the requirements for recording and submitting performances are designed to use basic, readily available technology accessible to almost anyone.

- You MAY NOT USE professional recording, lighting, editing, or sound equipment. Cell phone video is acceptable.
- You must be clearly audible and clearly visible from head to toe.
- No costumes, no sets, no props AND NO STAGES of any kind. Stages are not available to all students and give an unfair advantage to those who have access to them. You are not allowed to use items of clothing (i.e. shoes, hair accessories, hats, gloves, etc.) as props. You may not use your hair as a prop ex. A character combing her hair should be mimed and the actor's actual hair left untouched.
- No camera work (close ups, pans, fades), no effects (light or sound) and no mics.
- No titles or credits of any kind.
- You should introduce yourself by name (first and last) and the selections to be performed, in order.
- You may perform your selections in whatever order you prefer. All monologues and sonnets must be selected from the 2021 packets provided by the ESU. **No exceptions.**
- The video should be of one continuous performance with no edits or cuts.
- In a live competition the student would perform once at the branch level and once at the national semi-finals. For this reason, students who win their branch competition are not required to submit the same video to the national competition.
- Please upload your video to YouTube and enter the complete video address on the school winner form. **PLEASE MAKE YOUR VIDEO UNLISTED. Any deviation from the above may result in your disqualification.**