



The English-Speaking Union
National Shakespeare Competition
2016 INSTRUCTIONS FOR NYC SCHOOL COMPETITIONS



COMPETITION PURPOSE: To develop students' critical thinking, close reading and public speaking skills through the reading, analysis and performance of Shakespeare as well as increase their self-confidence and overall appreciation of literature (by exploring the beauty of Shakespeare's language and the classic themes found in his works).

COMPETITION AIM: Students bring the timeless works of Shakespeare to life each in their own way and learn to express his words with understanding, clarity and feeling.

SCHOOL COMPETITION GUIDELINES:

- The school competition must involve a minimum of three (3) students.
- Contestants must be enrolled in 9th, 10th, 11th or 12th grade (or an equivalent for home school students).
- Contestants cannot have act for pay on television, the stage or in film during the 2015-2016 school year.
- **Each student must select, memorize and present a monologue included in the 2016 Monologues Packet. No other selections will be considered for this year's competition.**
- Students are limited to a monologue of no more than **20 lines (verse or prose)**. Length is determined according to the Folger Shakespeare Library editions of the plays (Simon & Schuster, 2003-2013). Students performing longer monologues will be disqualified.
NOTE: All selections included in the 2016 Monologues Packet adhere to this line count rule.
- Students cannot wear costumes or use props of any kind (including chairs, jewelry, items of clothing and hair/hair clips).
- Students' order of performance at the school competition should be determined by lot.
- Students at the school competition should introduce themselves *only* by name.
- Students should identify their selection before they begin their presentation.
- Students should speak naturally in their own voice (rather than affect a British accent).
- Students are expected to memorize their pieces. Prompting, however if necessary, is allowed. If students require prompting, they must say "Line."
- The school competition must be judged by a panel of at least three (3) individuals familiar with Shakespeare's works.
- The winner of the school competition must also memorize and present a complete sonnet (in addition to their monologue) for the English-Speaking Union New York Branch Competition. The student must select a sonnet from Shakespeare's 154 sonnet cycle. Suggestions can be found in the **2016 Sonnets Packet**.
- Contestants should be available to represent their school at the local ESU New York 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.

SPECIAL NOTE: For any participating students with documented hearing, learning, physical and/or visual disabilities, appropriate arrangements will be made for you at the ESU New York Branch Competition. Please advise your local ESU Branch of any such disabilities prior to this event. Thank you.



The English-Speaking Union National Shakespeare Competition
ESU NEW YORK CITY BRANCH: 2016 MONOLOGUES LIST



Students participating in the 2016 ESU New York Branch Shakespeare Competition must select a monologue listed below; no other selections will be considered this year. Students can play any part listed below (male or female). New York City area schools (including those in Long Island and Westchester) should supply this list and its accompanying packet to all eligible students. The line citations below are from the Folger Shakespeare Library editions of the plays (Simon and Schuster, 2003-2013). Complete text of these selections can be found in our [2016 Monologues Packet](#).

Play	Character	Lines	Starting Line	Ending Line
<i>All's Well That Ends Well</i>	Helena	1.1.84-103	O, were that all! I think not on my father,	Must sanctify his relics. Who comes here?
<i>All's Well That Ends Well</i>	King	2.3.162-178 w/cuts	<i>(Omit I must produce...)</i> Here, take her hand,	Without all terms of pity. Speak. Thine answer.
<i>Antony and Cleopatra</i>	Anthony	4.12.12-32 w/cuts	This foul Egyptian... <i>(Cuts on Lines 21 & 22)</i>	Beguiled me to the very heart of loss.
<i>Antony and Cleopatra</i>	Cleopatra	4.15.86-105	No more but e'en a woman, and commanded	But resolution and the briefest end.
<i>As You Like It</i>	Duke Senior	2.1.1-17	Now, my co-mates and brothers in exile,	Sermons in stones, and good in everything.
<i>As You Like It</i>	Phoebe	3.5.9-28	I would not be thy executioner.	That can do hurt.
<i>The Comedy of Errors</i>	Adriana	2.1.92-106	His company must do his minions grace,	And feeds from home. Poor I am but his stale.
<i>The Comedy of Errors</i>	S. Antipholus	3.2.31-49	Sweet mistress—what your name is else...	Sing, Siren, for thyself, and I will dote.
<i>Coriolanus</i>	Volumnia	3.2.68-85	Because that now it lies you on to speak	Of what that want might ruin.
<i>Coriolanus</i>	Coriolanus	3.3.150-165	You common cry of curs, whose breath...	There is a world elsewhere.
<i>Cymbeline</i>	Imogen	1.6.167-181	Away! I do condemn mine ears that have	He not respects at all.—What ho, Pisanio!
<i>Cymbeline</i>	Posthumus	5.5.246-264	Ay, so thou dost,	Imogen, Imogen!
<i>Hamlet</i>	Hamlet	3.3.77-98 w/cuts	Now might I... <i>(Omit Line 93, Cuts on 86 & 96)</i>	...trip him, that his heels may kick at heaven.
<i>Hamlet</i>	Gertrude	4.7.190-208	There is a willow grows askant the brook	To muddy death.
<i>Henry IV, Part 1</i>	Henry	1.2.204-222 w/cuts	<i>(Omit Yet)</i> herein will I imitate the sun,	Than that which hath no foil to set it off.
<i>Henry IV, Part 1</i>	Lady Percy	2.3.49-67	In thy faint slumbers I by thee have watched	And I must know it, else he loves me not.
<i>Henry IV, Part 2</i>	Rumor	1.1.1-20 w/cuts	Open your ears, for which of you will stop	Can play upon it. <i>(Omit But what need...)</i>
<i>Henry IV, Part 2</i>	Hostess	2.1.89-107 w/cuts	<i>(Omit and the money...)</i> Thou didst swear to me...	thou canst.
<i>Henry V</i>	Hostess	2.3.9-24 w/cuts	<i>(Omit Nay sure)</i> he's not in hell! He's in Arthur's	...they were as cold as any stone.
<i>Henry V</i>	King Henry	4.3.43-61	This day is called the feast of Crispian.	But we in it shall be remembered—
<i>Henry VI, Part 1</i>	Joan de Pucelle	1.2.73-91	Dauphin, I am by birth a shepherd's daughter;	And thou shalt find that I exceed my sex.
<i>Henry VI, Part 1</i>	King Henry	4.1.135-152	Come hither, you that would be combatants:	Let me be umpire in this doubtful strife.
<i>Henry VI, Part 2</i>	Queen Margaret	3.2.76-95	What, dost thou turn away and hid they face?	But left that hateful office unto thee.
<i>Henry VI, Part 2</i>	Young Clifford	5.2.31-52 w/cuts	All is on the rout <i>(Omit Lines 44 to Wast thou)</i>	It shall be stony. <i>(Omit York not our...)</i>
<i>Henry VI, Part 3</i>	Queen Margaret	1.4.93-109	York cannot speak unless he wear a crown.	...whilst we breathe, take time to do him dead.
<i>Henry VI, Part 3</i>	Son	2.5.55-72	Ill blows the wind that profits nobody.	...more words till they have flowed their fill.
<i>Henry VIII</i>	Buckingham	2.1.136-154 w/cuts	Henry the Eight, life, honor, name...	Farewell. <i>(Omit And when you would...)</i>
<i>Henry VIII</i>	Queen Katherine	2.4.30-47 w/cuts	<i>(Omit As I say it inclined)</i> When was the hour	To the sharp'st kind of justice.
<i>Julius Caesar</i>	Portia	2.1.257-276 w/cuts	<i>(Omit Nor for...)</i> You've ungently, Brutus,	Make me acquainted with your cause of grief.
<i>Julius Caesar</i>	Caesar	3.1.64-79	I could be well moved, if I were as you.	And constant do remain to keep him so.
<i>King John</i>	Constance	3.4.45-61	Thou art not holy to belie me so.	The different plague of each calamity.
<i>King John</i>	Lewis	5.2.78-97 w/cuts	Your Grace shall pardon me; I will not back.	Am I Rome's slave? <i>(Omit What penny...)</i>
<i>King Lear</i>	Cordelia	1.1.100-115	Unhappy that I am, I cannot heave	[To love my father all].
<i>King Lear</i>	King Lear	1.4.289-303	Hear, Nature, hear, dear goddess, hear!	To have a thankless child.—Away, away!

<i>Love's Labour's Lost</i>	Berowne	4.3.1-19	The King, he is hunting the deer; I am	a paper. God give him grace to groan!
<i>Love's Labour's Lost</i>	Rosalind	5.2.914-927	Oft have I heard of you, my Lord Berowne,	To enforce the pained impotent to smile.
<i>Macbeth</i>	Lady Macbeth	1.5.45-61	The raven himself is hoarse	To cry "Hold, hold!"
<i>Macbeth</i>	Macbeth	5.5.20-31	She should have died hereafter.	Signifying nothing.
<i>Measure for Measure</i>	Angelo	2.4.168-184	Who will believe thee, Isabel?	...my false o'erweighs your true.
<i>Measure for Measure</i>	Isabella	2.4.185-201	To whom should I complain? Did I tell this	And fit his mind to death, for his soul's rest.
<i>The Merchant of Venice</i>	Shylock	1.3.121-139	You call me misbeliever, cutthroat dog,	I'll lend you thus much moneys'?"
<i>The Merchant of Venice</i>	Portia	4.1.190-208 w/cuts	The quality of mercy is not strained	The deeds of mercy. (<i>Omit I have spoke...</i>)
<i>The Merry Wives of Windsor</i>	Falstaff	3.5.3-18	Go fetch me a quart of sack; put a toast in't	been a mountain of mummy.
<i>The Merry Wives of Windsor</i>	Mistress Page	2.1.1-31 w/cuts	What, have I scaped love... (<i>Omit Lines 4-19</i>)	as sure as his guts are made of puddings.
<i>A Midsummer Night's Dream</i>	Puck	2.1.44-60	Thou speakest aright.	But room, fairy. Here comes Oberon.
<i>A Midsummer Night's Dream</i>	Helena	3.2.148-164	O spite! O hell! I see you all are bent	...soul's patience, all to make you sport.
<i>Much Ado About Nothing</i>	Benedick	2.3.22-36 w/cuts	(<i>Omit many strange dishes</i>) May I be so...	...I will hide me in the arbor.
<i>Much Ado About Nothing</i>	Hero	3.1.72-91	So turns she every man the wrong side out,	How much an ill word may empoison liking.
<i>Othello</i>	Iago	1.3.429-447 w/cuts	(<i>Omit But for my sport...</i>) I hate the Moor.	bring this monstrous birth to the world's light.
<i>Othello</i>	Desdemona	4.2.175-193	Alas, Iago,	...world's mass of vanity could make me.
<i>Pericles</i>	Pericles	1.1.13-25	See where she comes, appareled like the spring	To compass such a [boundless] happiness!
<i>Pericles</i>	Marina	5.1.95-111	I am a maid, my lord,	You would not do me violence.
<i>Richard II</i>	Duchess	1.2.60-76	Yet one word more. Grief bundeth where...	The last leave of thee takes my weeping eye.
<i>Richard II</i>	King Richard	4.1.170-185	Alack, why am I sent for to a king	To do what service am I sent for hither?
<i>Richard III</i>	Richard III	5.3.194-213	What do I fear? Myself? There's none else by.	And if I die no soul will pity me.
<i>Richard III</i>	Lady Anne	1.2.51-71 w/cuts	Foul devil, for God's sake,... (<i>Omit Line 54</i>)	Which his hell-governed arm hath butchered!
<i>Romeo and Juliet</i>	Juliet	2.5.1-17	The clock struck nine when I did send the Nurse.	Unwieldy, slow, heavy, and pale as lead.
<i>Romeo and Juliet</i>	Romeo	3.3.31-45	'Tis torture, and not mercy. Heaven is here	And sayest thou yet that exile is not death?
<i>The Taming of the Shrew</i>	Petruchio	4.1.190-209	My falcon now is now sharp and passing empty,	thus I'll curb her mad and headstrong humor.
<i>The Taming of the Shrew</i>	Katherina	5.2.177-195	I am ashamed that women are so simple	My hand is ready, may it do him ease.
<i>The Tempest</i>	Miranda	1.2.1-13	If by your art, my dearest father, you have	The fraughting souls within her.
<i>The Tempest</i>	Prospero	Epilogue (1-20)	Now my charms are all o'erthrown	Let your indulgence set me free.
<i>Timon of Athens</i>	Timon	4.1.25-41 w/cuts	(<i>Omit As lamely as their...</i>) Lust and liberty,	Amen.
<i>Timon of Athens</i>	Flavius	4.2.36-56 w/cuts	Who would not wish to be... (<i>Omit Line 53</i>)	Whilst I have gold, I'll be his steward still.
<i>Titus Andronicus</i>	Tamora	1.1.104-120	Stay, Roman brethren!—Gracious conqueror	Thrice-noble Titus, spare my first-born son!
<i>Titus Andronicus</i>	Aaron	5.1.127-146	Even now I curse the day—and yet, I think,	But that I cannot do ten thousand more.
<i>Troilus and Cressida</i>	Troilus	1.1.49-64	O, Pandarus! I tell thee, Pandarus:	The knife that made it.
<i>Troilus and Cressida</i>	Cressida	3.2.117-133	Hard to seem won; but I was won, my lord,	My very soul of counsel! Stop my mouth.
<i>Twelfth Night</i>	Viola	2.2.17-36	I left no ring with her. What mean this lady?	What will become of this?
<i>Twelfth Night</i>	Sebastian	4.3.1-22 w/cuts	This is the air; that is the... (<i>Omit Lines 5-7</i>)	That is deceivable. But here the lady comes.
<i>The Two Gentlemen of Verona</i>	Proteus	2.4.202-220	Even as one heat another heat expels,	And that hath dazzled my reason's light;
<i>The Two Gentlemen of Verona</i>	Silvia	4.3.20-38	Thyself hast loved, and I have heard thee say	That I may venture to depart alone.
<i>Two Noble Kinsmen</i>	Jailer's Daughter	2.6.1-17 w/cuts	Let all the dukes and all the devils roar!	Dying almost a martyr. (<i>Omit That way he...</i>)
<i>The Winter's Tale</i>	Leontes	2.1.47-63 w/cuts	How blest am I	For them to play at will. (<i>Omit How came...</i>)
<i>The Winter's Tale</i>	Hermione	3.2.98-115 w/cuts	Sir, spare your threats.	That I should fear to die? (<i>Omit Therefore...</i>)

Note: Free digital copies of the Folger Shakespeare Library Editions (with downloadable PDFs) are available at www.folgerdigitaltexts.org.



The English-Speaking Union
National Shakespeare Competition
2016 INSTRUCTIONS FOR NYC AREA STUDENTS



Each student must select, memorize and perform one (1) monologue from one of Shakespeare's plays.

STEP 1: SELECTING A MONOLOGUE

Your Aim: To select a monologue included in the 2016 Monologues Packet that interests you.

Review the 2016 Monologues List and its accompanying **2016 Monologues Packet** (provided by your teacher). These documents are also available online at http://www.esuus.org/newyork/about/shakespeare_competition/ in the ESU New York Branch's Shakespeare Competition section. Once you have the materials, do the following:

- **Focus** on selections from plays you have already studied/will study in class this year (or be adventurous and discover Shakespeare's lesser-known roles and plays).
- **Select** at least two (2) monologues from the packet that interest you.
- **Explore** the plays in which these monologues appear.
- **Research** the characters (if possible).
- **Choose** one (1) monologue to present at your in-school competition.

NOTE: You can pick any role regardless of your gender (i.e. females can play male roles and vice versa).

REMINDERS:

- **Your chosen monologue must come from the 2016 Monologues Packet. No other selections will be considered for this year's competition.**
- **Your 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 selections included in the *2016 Monologues Packet* adhere to this line limit rule.

TASKS FOR YOU:



When selecting your monologue, you should:

- **Read the Script**
Actors research your roles; it would be a rare thing to perform a monologue convincingly without knowing the character inside and out. Thus, you should have read the play from which your selection is taken and know the plot and characters well. Free online versions are available at: <http://www.folgerdigitaltexts.org/>. Tip: Make a chart or diagram of the action and characters.
- **Play the Casting Director**
When you pick your selection, you will need to be an actor and casting director at the same time. You should ask yourself if you would be a more convincing Viola or Olivia, Othello or Iago.



The English-Speaking Union
National Shakespeare Competition
2016 INSTRUCTIONS FOR NYC AREA STUDENTS



STEP 2: UNDERSTANDING THE MONOLOGUE

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

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

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

- Reveal the character's personality or goals.
- Used by the character to incite others into action and move the plot forward.
- Set the scene or close the action (as in prologues and epilogues).

TASKS FOR YOU:

Once you select your monologue, you should:

- **Become Your Character**
As you read the play, place yourself in the circumstances faced by your character. Note their interactions with other characters. If necessary, make a chart of your character's emotional journey over the course of the play. Highlight high and low points for them.
TIP: Pay particular attention to what happens immediately before your monologue begins.
- **Do the Research**
Shakespeare did not write in a vacuum; his work was influenced by the events around him. Depending on which character you have selected to play, you may want to research them (if they are a historical figure) and/or the time period they inhabit. Also look at Shakespeare's source material for the play and see how characters/events are incorporated and transformed.
TIP: For the "history" plays, think about how a historical role is portrayed in the play and ask yourself if this portrayal matches up with history's account of that person.
- **Be a Textual Investigator**
The text provides clues about your character (both explicitly and through inferences). 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?





The English-Speaking Union
National Shakespeare Competition
2016 INSTRUCTIONS FOR NYC AREA STUDENTS



STEP 3: PREPARING THE MONOLOGUE

Your Aim: To thoughtfully interpret your character on stage. You must understand his or her 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). Students should discover which movements and gestures best fit with the words of your monologue and vice versa. Great actors are praised for your “natural” performances (i.e. for having your 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 you *seem* natural.

Students become “natural” actors with Shakespeare through on-your-feet trial and error. Explore the words—the character’s thoughts and feelings—with your voice and body. This helps you make your character come alive on stage, and in doing so, convinces the audience to accept you as that character and to believe in the message you are delivering. As you discover your own interpretation of Shakespeare’s works, guidance and feedback from both your teacher and fellow classmates are encouraged.

TIP: 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 YOU:

As you work on your monologue, you should:

- Get out of your chairs and **up on your feet**.
- **Explore** the range of expressive possibilities of voice and movement.
- **Experiment** with emphasis, phrasing, volume vs. economy of gesture and facial expression.
- **Allow** your work to naturally **grow and change**.
- After experimenting with many different options, **decide** which means of expression best fits the tone and character of your monologue.
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**ADDITIONAL PREPARATION
TIPS ARE AVAILABLE ONLINE
AT WWW.ESUUS.ORG.**

NOTE ON JUDGING CRITERIA

You will be judged on two main categories of evaluation:

- **Understanding** (includes Meaning, Language, Character)
- **Communication & Expression** (includes Vocal, Physical and Ownership)



For more information, please review the *Monologue Scoring Rubric* and *Judging Advice for NYC Students* (both included in this packet and available online at the ESU New York Branch’s [Shakespeare Page](#)).



The English-Speaking Union
National Shakespeare Competition
2016 JUDGING ADVICE FOR NYC AREA STUDENTS



Since the goal of The English-Speaking Union National Shakespeare Competition is to encourage you (the student) to develop a deeper relationship with Shakespeare and his works, our best advice comes from the man himself: “Suit the action to the word, the word to the action” (*Hamlet* 3.2).

The Competition judges are professionals with expertise in Shakespeare studies, production or education. Typical members of a judging panel include educators, actors, directors and scholars. They look for performances that bring Shakespeare’s words to life with clear understanding, compelling truth and individual point-of-view. For examples, view the [2015 national finalists’ performances on YouTube](#).

Students are judged on two main categories of evaluation for each piece presented:

UNDERSTANDING

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

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

COMMUNICATION & EXPRESSION

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

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

TIP: Review the accompanying *Monologue Scoring Rubric* and *Sonnet Scoring Rubric* (school winner only)

REMEMBER:

- **You must select, memorize and present a monologue included in the 2016 Monologues Packet. No other selections will be considered for this year.**
- Your monologue must not be more than twenty lines according to the Folger Shakespeare Library editions of the plays (Simon & Schuster, 2003-2013).
Please note: All selections in the *2016 Monologues Packet* adhere to this rule.
- In addition to your monologue, you must select, memorize and present one of Shakespeare’s sonnets (only applies to the Branch competition and beyond). Note: No editing of sonnet is allowed.
- You *cannot* wear costumes or use props of any kind (including chairs, hair and hair clips, articles of clothing and jewelry).
- You are expected to memorize your piece(s). If necessary, however, prompting is allowed. If you require prompting, you must say “Line.” NOTE: It is better to ask for a prompt than to drop lines in your presentation (especially the sonnet).
- Your order of performance should be determined by lot.
- You should introduce yourself *only* by name.
- You should identify your selection(s) before you begin your presentation.
(You may perform your pieces in whatever order you prefer.)
- You should speak naturally in your own voice (rather than affect a British accent).

For complete Competition Rules & Eligibility Guidelines, visit the *Rules & Eligibility* section online.

**The English-Speaking Union National Shakespeare Competition
2016 MONOLOGUE RUBRIC**

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

APPEARANCE

**2016 ENGLISH-SPEAKING UNION
NATIONAL SHAKESPEARE COMPETITION
JUDGES' EVALUATION FORM**

PERFORMANCE #

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

STUDENT NAME: _____

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