*HUMOROUS MONOLOGUE - FINALS ROUND - UHSAA

R: 2/27/2020

Participant Number _____ Title of Monologue_____

SALD/Statutard DefinitionAbove Standard 4 - 5 pointsMeets Standard 3-4 PointsApproaching Standard 2-3 PointLittle or No Effort 0-1 points(On for r stanCHARACTERIZATION Emotional and physically commitment to character.Character is consistently emotionally and physically believable particular choices have been made and are consistent throughout.Character is frequently emotionally and physically believable. promotionally and physically believable. are being made.Character is not emotionally and physically believable. Few creative choices are being made.Character is not emotional and physically believable. are being made.Tactics, objectives and and set the character, choices have been implied partner(s).Tactics, objectives and are tractice, being made.Tactics, objectives and are tractice, being made.To ContentsVOICE Projection, and other chist requently clearly and tracter, emotions and subtext.Vocal projection is appropriately varied. Tex is consistently communicate the character, emotions and subtext.	Author Time Round					
Emotional and physical believable (weight) commitment to characteremotionally and physically believable, burnout consistent throughout.emotionally and physically believable, emotionally and physically believable.emotionally and physically believable.COMMENTS:Committed tactics toward an objective are clear, operations to implied intuitive reactions to implied partner(s).Tactics toward an objective prompt some reactions to implied partner(s).Tactics, objectives and a relationship or implied partner(s).Tactics, objectives and relationship or implied partner(s).Tactics, objectives and relationship or objective prompt some reactions to implied projection article and to communicate the character, emotions and subtext.Tactics, objectives and article article article article article article article article arti		Above Standard	Meets Standard	Approaching Standard	Little or No Effort	POINTS (Out of 5 for each standard)
OBJECTIVES/TACTIC S Committed tactics toward an objective and consistent propri identifiable reactions to implied partner(s). Tractics, objectives, and a relationship using some reactions to implied partner(s). PON Other areations to implied partner(s). COMMENTS: Codel projection is appropriately varied. Text is consistently clearly articulated indugout; use of pitch, tempo, tone, and inflection des not consistently communicate the character, emotions and subtext. Vocal projection and articulated indigue are absent; use of pitch, tempo, tone, and inflection des not consistently communicate the character, emotions and subtext. Vocal projection and articulated indigue are absent; use of pitch, tempo, tone, and inflection are used to consistently communicate the character, emotions and subtext. Vocal projection and articulated indigue are absent; use of pitch, tempo, tone, and inflection on subtext. Vocal projection and articulated indigue are absent; use of pitch, tempo, tone, and inflection on subtext. Vocal projection and articulated indigue are absent; use of pitch, tempo, tone, and inflection on subtext. Vocal projection and articulated indigue are absent; use of pitch, tempo, tone, and inflection on subtext. Vocal projection and articulated indigue are absent; use of pitch, tempo, tone, and inflection on subtext. Vocal projection and are active sometimes communicate the character, emotions and subtext. Vocal projection and articulated indigue expressions communicate the character, emotions and subtext. Vocal projection and are absent; use of pitch, tempo, tempo, temp, and inflection des not inflection are absent; onto and area well and area for a motions and subtext. COMMENTS: Concentration	Emotional and physical believability and	emotionally and physically believable. Dynamic character choices have been made and are	emotionally and physically believable but not consistently	infrequently emotionally and physically believable. Few creative choices	emotionally and	
ODDECTIVESTACTOR Creative and consistent creations to implied partner(s).Communicate takents prompt identifiable partner(s) are .Lakets towand prompt identifiable some reactions to implied partner(s)Communicate and actions to implied partner(s)Communicate prompt identifiable partner(s) are .Lakets towand prompt identifiable some reactions to implied partner(s)Communicate prompt identifiable partner(s)Lakets towand prompt identifiable prompt identifiable partner(s)Lakets towand prompt identifiable partner(s)Lakets towand prompt identifiable partner(s)Lakets towand prompt identifiable partner(s)Lakets towand prompt identifiable partner(s)Lakets towand partner(s)Lakets towand partner(s)	COMMENTS:					
VOICE Projection, articulation, vocal variety and intonation, and other chosen vocal techniques that reflect the character, emotions and subtext.Vocal projection is appropriately varied. Text is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection are used to consistently communicates the character, emotions and subtext.Vocal projection and articulated throughout; use of pitch, tempo, tone, and inflection ossistently communicates the character, emotions and subtext.Vocal projection and articulated use of pitch, tempo, tone, and inflection osen to communicates the character, emotions and subtext.Vocal projection and articulated use of pitch, tempo, tone, and inflection osen to communicates the character, emotions and subtext.Vocal projection and articulated in is 	S Creative and consistent tactics towards an objective that create a relationship with implied partner(s). The stakes are	an objective are clear, specific and prompt intuitive reactions to	toward an objective prompt identifiable reactions to implied	objective prompt some reactions to	a relationship to implied partner(s) are	POINTS (Out of 5 for each standard)
Projection, articulation, vocal projection is appropriately varied, raticulated throughout, use of pitch, tempo, tone, and inflection are used to consistently communicates the the character, emotions and subtext.Vocal projection and articulated influe carby articulated, use of pitch, tempo, tone, and inflection sometimes communicates the character, emotions and subtext.Vocal projection and articulated influe carby articulated, use of pitch, tempo, tone, and inflection sometimes communicates the character, emotions and subtext.Vocal projection and articulated incomposition is articulated use of pitch, tempo, tone, and inflection sometimes communicates the character, emotions and subtext.Vocal projection and articulated incomposition is articulated use of pitch, tempo, tone, and inflection sometimes communicates the character, emotions and subtext.Vocal projection and 	COMMENTS:					
MOVEMENT AND STAGING Gestures, facial expressions, movements, and actions communicate the character, emotions and subtext.Gestures and facial expressions communicate appropriate character, emotions and subtext.Gestures and facial expressions communicate appropriate character, emotions and subtext.Gestures and facial expressions communicate the character, emotions and subtext.Gestures and facial expressions communicate and ararely communicate the character, emotions and subtext.Gestures and facial expressions communicate communicate the character, emotions and subtext.POIN communicate character, emotions and subtext; blocking is purposeful and reflects the character, emotions and subtext.Gestures and facial expressions communicate communicate the character, emotions and subtext.Poin communicate character, emotions and subtext; blocking usually does not reflect the character's emotions and subtext.COMMENTS:Concentration and commitment to moment-to-moment choices that make the monologue humorous.Concentration and commitment to moment-to-moment choices are sustained throughout the performance. Integration of voice, body, and emotions create a believable character and story. Great polish andConcentration and commitment o moment-to-moment choices are polish andConcentration concentration concentration and commitment to moment-to-moment choices are absent; voice, body, emotion of voice, body, and emotions create a frequently believable character and story. Great polish andGestures and facial expressions communicate communicate communicate concentration and com	Projection, articulation, vocal variety and intonation, and other chosen vocal techniques that reflect the character,	appropriately varied. Text is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection are used to consistently communicate the character, emotions and	varied. Text is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicates the character, emotions and	articulation is frequently inconsistent; use of pitch, tempo, tone, and inflection sometimes communicates the character, emotions	articulated dialogue are absent; use of pitch, tempo, tone, and inflection does not communicate the character, emotions	POINTS (Out of 5 for each standard)
MOVEMENT AND STAGING Gestures, facial expressions, movements, and actions communicate the character emotions and subtext.expressions expressions and subtext; blocking is varied, purposeful, and reflects the character, emotions and subtext.expressions communicate appropriate character, emotions and subtext.Concentration and communicate appropriate character, emotions and subtext.Concentration and communicate appropriate character, emotions and subtext.Concentration and communicate appropriate character, emotions and subtext.Concentration and communicateConcentration and commitment to commitment to commitment to commitment to comment-to-moment choices are sustained choices are sustained choices are sustained choices are sustained choices are action of voice, body, and estandards listed above.Concentration and coreate a boldy, and emotions believable character and story. Great polish andConcentration and commitment choices are polish andConcentration and commitment o commitment o commitment to commitment to commitment to commitment to choices are sustained throughout the performance. Integration standards listed above.Concentration and concenter and choices are and factal expressions sometimes communicate the character, emotions and standards listed above.Concentration and commitment choices are appropriate choices are appropriate character character choices are appropriate choices	COMMENTS:	•			•	
EXECUTION Concentration and commitment toConcentration and commitment toConcentration and commitment toConcentration and commitment toConcentration and commitment toConcentration and commitment toConcentration and commitment toPOIN (Out of commitment tomoment-to-moment moment-to-momentmoment-to-moment choices are sustainedConcentration and commitment toConcentration and commitment toConcentration and commitment toConcentration and commitment toConcentration and commitment toPoint (Out of commitment tomoment-to-moment choices that make the monologue humorous.throughout the performance. Integration of voice, body, and emotions create athroughout most of the performance.inconsistently sustained; integration of voice, body, emotion choices. An believable character and/or story. Needs polish andConcentration and commitment to moment-to-moment the performance.Concentration and commitment to moment-to-moment choices are sustained inconsistently story. Great polish andConcentration and commitment to moment-to-moment the performance.Concentration and commitment to moment-to-moment choices are sustained; integration of voice, body, emotion choices. An and/or story. Needs polish and/orPoint attempt to create a and/or	STAGING Gestures, facial expressions, movements, and actions communicate the character, emotions and	expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character, emotions and	expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character, emotions and	expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character, emotions	expressions are absent and rarely communicate emotions and subtext; blocking usually does not reflect the character's	POINTS (Out of 5 for each standard
EXECUTIONConcentration and commitment toConcentration and commitment toConcentration commitment toConcentration commitment toConcentration commitment toConcentration commitment toConcentration commitment toConcentration commitment toConcentration commitmentConcentration commentConcentration concentrationConcentration concentrationConcentration concentrationConcentration concentrationConcentration concentrationConcentration concentrationConcentration concentrationConcentration	COMMENTS:					
	Concentration and commitment to moment-to-moment choices that make the monologue humorous. Integration of all of the standards listed above.	commitment to moment-to-moment choices are sustained throughout the performance . Integration of voice, body, and emotions create a believable character and story. Great polish and	commitment to moment-to-moment choices are sustained throughout most of the performance . Integration of voice, body, and emotions create a frequently believable character and	commitment to moment-to-moment choices are inconsistently sustained ; integration of voice, body, emotion choices. An attempt to create a believable character	commitment to moment-to-moment choices are absent ; voice, body, emotion choices does not attempt to create a believable character and/or story. Needs polish and/or	POINTS (Out of 5 for each standard)
COMMENTS:	COMMENTS:	1	1	1	1	1

GENERAL RULES FOR COMEDIC MONOLOGUE PERFORMANCES AND MATERIAL SELECTION:

- The time limit for Comedic Monologues is 2-6 minutes.
- Timing begins AFTER the introduction.
- Introductions must ONLY include title of play, participant number, author, and character.
- Comedic monologues are one actor taking the role of only ONE character.
- Properties, costuming, etc. may be used but are not required and are not to be part of the final adjudication.

Please take note of the following rules from the Handbook when scoring and ranking each piece:

- *"After watching the students in their performances, you are then asked to rank the performances in each round 1-6. (1 is highest) If there are more than 6 performances, rank all remaining students 6th.*
- Final score must be in WHOLE POINTS 1 25
- If you feel that a piece has not followed the rules on the ballot and therefore should be deemed ineligible, please score the piece as you normally would. Please note the concern on the ballot below:

FINAL SCORE OUT OF 25 POINTS Insert TOTAL POINTS here: (Tallied from the front page)	FINAL RANKING: (Circle one) 1 (highest score) 2 (second highest score) 3 (third highest score) 4 (fourth highest score) 5 (fifth highest score) 6 (sixth highest score)	ATTENTION TABULATION ROOM: Timing Issue (mmss) Rule Violation (explain)
	NO TIES FOR RANKING even if the scores are the same!	Other concerns

ADDITIONAL COMMENTS: (Please justify why you gave them their ranking)