

DRAMATIC MONOLOGUE - Utah High School Activities Association Theatre Ballot

Participant Number _____ Title of Monologue _____

Author _____ Time _____ Round _____

Skill/Standard Definition	Above Standard 4 - 5 points	Meets Standard 3-4 Points	Approaching Standard 2-3 Point	Little or No Effort 0-1 points	POINTS (Out of 5 for each standard)
CHARACTERIZATION Emotional and physical believability and commitment to character.	Character is consistently emotionally and physically believable. Dynamic character choices have been made and are consistent throughout.	Character is frequently emotionally and physically believable but not consistently sustained.	Character is infrequently emotionally and physically believable. Few creative choices are being made.	Character is not emotionally and physically believable.	
COMMENTS:					
OBJECTIVES/TACTICS Creative and consistent tactics towards an objective that create a relationship with implied partner(s). The stakes are high.	Committed tactics toward an objective are clear, specific and prompt intuitive reactions to implied partner(s).	Committed tactics toward an objective prompt identifiable reactions to implied partner(s) are .	Tactics toward an objective prompt some reactions to implied partner(s)	Tactics, objectives and a relationship to implied partner(s) are not evident .	
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 communicate the character, emotions and subtext.	Vocal projection is varied . Text is frequently clearly articulated ; use of pitch, tempo, tone, and inflection usually communicates the character, emotions and subtext.	Vocal projection and articulation is frequently inconsistent ; use of pitch, tempo, tone, and inflection sometimes communicates the character, emotions and subtext.	Vocal projection and articulated dialogue are absent ; use of pitch, tempo, tone, and inflection does not communicate the character, emotions and subtext.	
COMMENTS:					
MOVEMENT AND STAGING Gestures, facial expressions, movements, and actions communicate the character, emotions and subtext.	Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character, emotions and subtext.	Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character, emotions and subtext.	Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character, emotions and subtext	Gestures and facial expressions are absent and rarely communicate emotions and subtext; blocking usually does not reflect the character's emotions and subtext.	
COMMENTS:					
EXECUTION Concentration and commitment to moment-to-moment choices that make the monologue dramatic . Integration of all of the standards listed above. Polished and Prepared .	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 and preparation.	Concentration 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 story.	Concentration and commitment to moment-to-moment choices are inconsistently sustained ; integration of voice, body, emotion choices. An attempt to create a believable character and story.	Concentration and 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 preparation.	
COMMENTS:					

GENERAL RULES FOR DRAMATIC MONOLOGUE PERFORMANCES AND MATERIAL SELECTION:

- The time limit for Dramatic Monologues is 2-6 minutes.
- Timing begins AFTER the introduction.
- Introductions must ONLY include title of play, participant number, author, and character.
- Dramatic 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 rating and ranking each piece:

- *“After rating the students in their performances, you are then asked to rank the performances in each round 1-4. (1 is highest) If there are more than 4 performances, rank all remaining students 4th..”*
- *A Judge must calculate the total points received from each category.*
- *Scores must be WHOLE NUMBERS*
- **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	FINAL RANKING: (Circle one)	ATTENTION TABULATION ROOM:
Insert TOTAL POINTS here: (Tallied from the front page)	1 (highest score)	<input type="checkbox"/> Timing Issue (____ mm ____ ss)
	2 (second highest score)	<input type="checkbox"/> Rule Violation (explain):
	3 (third highest score)	
	4 (all others)	
	NO TIES FOR RANKING 1st, 2nd, or 3rd Place	<input type="checkbox"/> Other concerns:

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

Judges Name (please print)

Judge’s Signature