

# \*DRAMATIC MONOLOGUE - MEDALS ROUND - UHSAA

R: 2/27/2020

Participant Number \_\_\_\_\_ Title of Monologue \_\_\_\_\_

Author \_\_\_\_\_ Time \_\_\_\_\_ Round \_\_\_\_\_

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

**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 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 6<sup>th</sup>.*
- *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:*

<p><b>FINAL SCORE OUT OF 25 POINTS</b></p>	<p><b>FINAL RANKING:</b> (Circle one)</p> <p>1 (highest score) 2 (second highest score) 3 (third highest score) 4 (fourth highest score) 5 (fifth highest score) 6 (sixth highest score)</p> <p><b><u>NO TIES FOR RANKING</u></b> even if the scores are the same!</p>	<p><b>ATTENTION TABULATION ROOM:</b></p> <p><input type="checkbox"/> Timing Issue (____ mm ____ ss)</p> <p><input type="checkbox"/> Rule Violation (explain)</p> <p><input type="checkbox"/> Other concerns</p>
<p>Insert TOTAL POINTS here: (Tallied from the front page)</p>		

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

\_\_\_\_\_  
Judges Name (please print)

\_\_\_\_\_  
Judge's Signature