



Judge Instruction Packet

IESA

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Speech

2024 Contest Season

Activity Update

Important Dates

—

Participation Fee Deadline

June 5

—

Speech Workshop

September 13

—

Contest Entries Deadline

September 30

—

Final Entry Deadline

October 10

—

Performer information must be submitted by

October 14

—

Contest Dates

November 1, 2, 8, 9, 15,
or 16 (Date selected by
host)



New for the 2024 Season

A participation fee must be submitted by June 5 for those schools who will be participating in the Fall contest. The \$25.00 fee will be used to secure a place for your school in a contest area. This does not replace your contest entry fee which will still be submitted in September. Please make sure that your Athletic Director is aware of this requirement.

- A new adjudication form will be piloted this upcoming contest season. The new form will be more of a point-based rubric and will only be used for Small Group Acting. The Committee hopes that this will be easier for judges and coaches to interpret.
- Speech areas for the 2024 season are based on the participation from the previous year.
- The host rotation schedule is available online. Please check to see when your school is slotted to host. If you are not able to host during your assigned year, please work with your contest area to secure a host in your place.
- As a reminder, individual contestants may not perform the same selection in multiple events or in more than one IESA state contest. Schools are encouraged to limit the number of groups using the same selection.



Team Improv Information

Reminders for Team Improv.

- Groups for Team Improv are comprised of 4 to 6 performers.
- Groups may use a maximum of five chairs for the event.
- Game topics supplied by the IESA to the judges. The judges will select three games to be played from the list. Games and descriptions are available online.
- For each game performed by a team, the judge will select the students who will participate.
- The time limit for the event is a maximum of 12 minutes. Time will be controlled by the judge.
- If you are hosting contest, please make sure you are assigning Team Improv events to judges who are comfortable evaluating the event.
- Games for 2024: Hitchhiker, Freeze/Switch, The Brain, Line Talk, and Movie Critics
- **To be eligible for Team Improv, students must also perform a scripted event. This only applies to Team Improv.**

Individual Limitations

Please make sure that you review the individual limitations prior to preparing students for contest.

Qualified students are eligible to participate in the IESA State Speech Contest in any combination of up to three (3) events. Students may participate in multiple performances in the same scripted event within the maximum. Improvisational events will only be allowed one entry in the same event per performer. To be eligible to participate in Team Improv, students must also perform a scripted event.

Students are now allowed to perform in two or three of the same scripted events- i.e. two regular duets, two solo acting, etc.- as long as the scripts are different.

Please keep in mind that this only applies to scripted events and does not apply to non-scripted events. For example, a student could not perform in two Improv Duets.



Introductions

The judge will begin timing with the first spoken word- including the title, author, and introduction- or stage movement. An introduction is not required; but if it is included by the performers, it will be added to the total performance time. If an introduction is not given and the judge asks for the performer's names, this will not be included in the total time.

Please keep this in mind when preparing your students for contest.



Legal Participant Changes

It is the week of contest and you find out that one of your students who was a part of a small group is going to be out of town. What do you do?

First, divide whether you want the group to be able to perform legally, be rated, and receive awards OR if you just want the group to have the opportunity to perform for a judge and audience WITH NO RATING OR AWARDS.

If they are going to perform legally, you must find a legal replacement for the group. This means someone who is not performing the same selection and who will not exceed the three-event maximum. If your group is already meeting the group participant requirements, you could reconfigure the speaking parts and still be eligible for a rating.

Keep in mind that to be eligible for awards: You cannot have someone read the missing part; nor, can you insert a student who is not eligible to perform.

If you find yourself in this position, please call the IESA Office to discuss possible options.

Props

Contestants are allowed to interact with audience members without this being considered the introduction of a prop. This would include dialogue and/or physical contact.

Please make sure that you review the allowable props for all events. The IESA Board of Directors has imposed a restriction on the use of chairs and tables. Students may not stand on tables or chairs during performances. Adjust your scripts to comply with this rule.

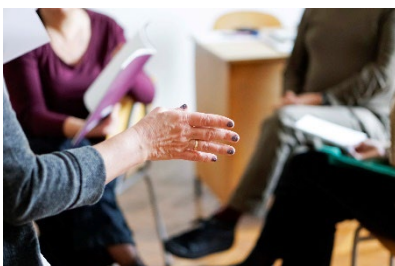
Parts of the body are not considered props. A student could touch their hair during their performance and not be in violation of the rules.

It is possible that clothes or jewelry could be considered a prop. If the clothes or jewelry are referred to in the presentation or representative of the piece, they would be a considered costume/prop and the performance would be penalized accordingly.

Performing Arts Recognition Program

Congratulations to the 2024 award winners! Deanna Clark, Roanoke-Benson (Distinguished Service), Heather Muzzarelli, Gardner (Class Act), and Shayla Grantham (Ken Bradbury Award).

Nominations materials will be available in the Fall. Those eligible for the Distinguished Service award must have been coaching for over 8 years and actively involved in IESA Speech. Those eligible for the Class Act Award must have been coaching for 3-8 years. Please take some time this Fall to nominate a coach for these awards!





IESA Speech

Fall 2024

IESA Judge Instructions General Instructions for Speech Judges

This material has been developed to guide judging at Illinois Elementary School Association (IESA) events. This information is not intended to replace the IESA Speech Terms & Conditions. The purpose of this information is to emphasize the overwhelming importance and responsibility that judges have in evaluating and critiquing the performance of our youth. The preparation time that students and staff have devoted to these performances deserves your very best efforts.

Judging Philosophy

The philosophy of the Speech Advisory Committee and the IESA Board of Directors has been to encourage participation in speech. Since judges are the intended testing guide, students' future activities are often determined by the decision of judges. Participants should not be served by judges on a professional or highly restrictive basis, but rather with an open mindedness that recognizes the junior high range of ability and training.

As an IESA Judge, you are to be knowledgeable of the events, positive and encouraging, receptive with a constructive and promotional attitude, and prepared to present the student and coach with a tactful justification for any given rating. Please cover these expectations at the beginning of the judge meeting.

At the end of the day, contest is about creating a positive experience for the greatest possible number of developing performers. Over the course of years, the students who end up continuing their participation may not be the ones who won first or even placed in contest. Therefore, the job of an adjudicator is to encourage as much as possible, realizing that parents and teachers are relying on you to create a positive experience for students so that they will return to the arts for as long as possible.

Ratings

Judge Philosophy

PLEASE MAKE SURE TO REVIEW THIS SECTION ON RATINGS. THIS IS EXTREMELY IMPORTANT INFORMATION.

- 01 Review the Judge Philosophy.
- 02 Review the adjudication criteria.
- 03 Remember to have a kind heart.

Ratings Philosophy

The judging philosophy has been restructured to the following: “The Speech Advisory Committee continually evaluates the consistency of ratings throughout the state every year. A guideline for judges to keep in mind as they evaluate performances is that a solid performance that meets the adjudication criteria for the event deserves a Division I rating. It is important to appropriately recognize those performances that are meeting the published adjudication criteria.”

Keep in Mind the Adjudication Criteria

Adjudicators must let go of whatever preconceived notions they may have about a piece and instead focus on the presentation before them. Admittedly, this is hard; but the adjudication is not about what you think; instead, it is about the performance in front of you, what these young actors are doing, and how that is scored with the criteria.

Have a Kind Heart

Young (and old) actors are baring themselves for a performance. They are putting themselves onstage in front of their peers, family, and community to perform – which can be terrifying for anyone, let alone a junior high school kid. Be conscientious about how tone can color comments; something that is well-intentioned may come off as simply mean-spirited. And for all of us – young or old, novice or experienced – we want our work to be valued and recognized. Adjudication is a difficult task and should be wielded with great care, and the honest but kind adjudicator will always be more respected than the honest but brutal one.

The most important function of the adjudicator is to serve as an educator. The adjudicator should use professional skills and experience to make each contest a pleasant and richly educational experience in the lives of young people as they seek to understand more fully the art of performance.

Judging Ethics

The professional ethics connected with judging warrants the commonsense approach; for example, if students are expected to dress appropriately for contest, we should expect judges to set an example by being appropriately dressed.

Be attentive and interested. A judge should always be attentive and interested in all students as they compete for ratings. This means he/she should display a friendly smile and show he/she is a caring person. A judge should exhibit a desire to assist the student in becoming a better person through the speech experience.

Patience. A judge must show patience while in a contest situation. There is no reason for a judge to show apparent disgust toward a student appearing late or out of order since, generally, it is not the student's preference, but rather a necessity, that precipitated the change.

The Committee suggests making all students feel as comfortable as possible when they are competing. The judges who attain that goal are the ones most respected by the students and their speech coaches.

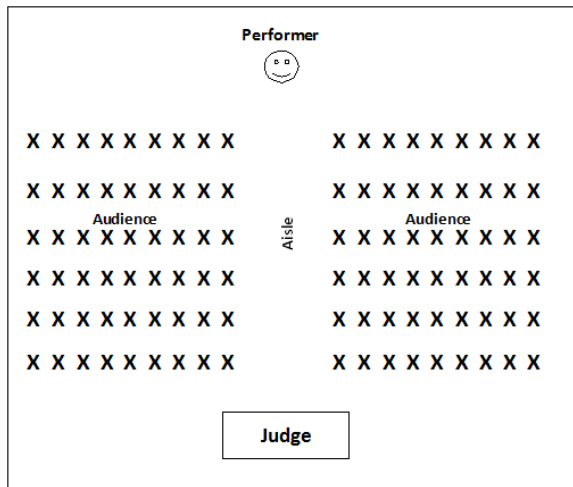
We are all working to improve the skills of the students and encourage their continued participation in the activity. Please keep this in mind when crafting oral and written comments.

Day of Contest Instructions

We are pleased that you have accepted the responsibility of judging the contestants in the State Speech Contest sponsored by the IESA. To assist you in your preparation, we have prepared the following list of instructions and suggestions.

- ❖ **Required pre-contest judge meeting.** You must meet at the contest site with the lead judge or contest manager no less than 30 minutes prior to the start of the contest. The lead judge or contest manager will review the judging details and answer any questions you may have. Please review the IESA Speech By-laws and General Instructions prior to this meeting. If questions arise during the contest day, consult your Judge Representative for clarification.
- ❖ **Arranging the contest room.** When you enter your assigned room, take control of it—arrange it how you wish, making sure you have a clear “front” view of the contestants. Remove confusing furniture or other performance obstacles. Coaches will also be inspecting the performance rooms. Review etiquette expectations with the audience and remind them to turn off or mute their cell phones. Please keep in mind the room set-up recommendation that may be found on the following page:

Room Set-Up



❖ Watch the contestant's total performance. **Give your total attention to the performance.** You will not have a copy of the selection to reference.

❖ Judge each contestant **on the performance of the selection.** Do not judge based on your like or dislike of the particular selection, whether a child has nice clothes or is well groomed, etc. Rate the performance.

All selections are to be memorized, except for Impromptu, Duet Improv and Team Improv. No students should be using notes during their performance. Students performing Impromptu can use a notecard.

We assume the performance has been carefully checked by the coach and assigned to the proper category.

❖ Consider the **grade and year in contest of the student** as indicated on the adjudication sheet. **Remember these are children you are judging.** They need your suggestions for improvement, and they need your encouragement. In some cases, this may be their first attempt at public speaking. You must also keep in mind that many coaches are new to the job and may be inexperienced. Both coach and participant need specific, concrete comments they can use to improve. Both oral and written suggestions are encouraged. Your comments to the students are probably the same things their coaches have been saying for weeks, but today they will mean so much more.

❖ Be consistent in your evaluations. Your comments should support the rating given.

❖ Place your rating on the adjudication form in the area assigned for the judge's rating. You may be asked to do your own timing. It is preferred that timing be done with a stopwatch. The time must be recorded on the adjudication form-

- **EXCEPTION FOR RECORDING TIME: Do not include a recorded time on the adjudication form for Duet Improv or Team Improv.**
- **RECOMMENDATION FOR SEPARATE TIMER:** For the *Impromptu Individual Speaking* event, a separate timer is advised for this event.
- Final ratings will be posted in the contest office. **Please do not lower ratings for time violations.** The contest office will lower ratings for this violation.

❖ **INTRODUCTIONS:** Please keep the following in mind. The judge will begin timing with the first spoken word—including the title, author, and introduction- or stage movement. An introduction is not required; but, if it is included by the performers, it will be added to the total performance time. If an introduction is not given and the judge asks for the performers' names, this should not be included in the total time.

- ❖ **IMPORTANT:** A brief kind word at the beginning of a contestant's performance may help ease the tension. We also encourage oral praise and some constructive criticism following a contestant's performance, again, making sure that the comments support the rating given and are appropriate for all to hear.
- ❖ You must rate an entire entry; not just an individual(s) from an entry.
- ❖ Complete the adjudication form for the contestant before allowing the next contestant to start. You may listen to four or five selections before a runner collects your adjudication forms. Do not hold back forms for comparative purposes.
- ❖ **JUDGE'S CHOICE AWARD:** Choose a maximum of two performances from those you have evaluated that were outstanding. Performances can be from any event or category. Performances receiving a Division I rating are eligible for a Judge's Choice award. Complete the Judge's Choice Award form at the end of your scheduled day and return it to the contest office. Performances should be chosen on their overall quality. Submit only those quality performances that have captured both you and the audience; and have received a Division I rating. You are not required to submit award winners if none of your performances were outstanding.
- ❖ Review excessive prompting: The rule of thumb for excessive prompting is two or more prompts.
- ❖ **Props**
 - **INDIVIDUAL EVENTS:** The only prop permitted will be a single chair and only if it is absolutely necessary and appropriate to the selection. For Impromptu Individual Speaking, only a 3x5 note card and a writing instrument shall be allowed.
 - **DUET EVENTS:** The only props permitted in duet acting and Improvisation presentations shall be two chairs, two stools, a chair and a stool, a table and two chairs, a table and two stools, a table and one chair, a table and one stool, or a table and one chair and one stool.
 - **SMALL GROUP ACTING:** In small group acting, the only props permitted shall be a maximum of one table and five chairs.
 - **TEAM IMPROV:** A maximum of five (5) chairs.
 - **CHORALE PRESENTATION:** No props such as chairs, tables, costumes, lights, make-up, etc. shall be used.
 - Inadvertent contact with an object in the room, such as a chair, wall, etc. will not be constituted as the use of a prop.
 - Contestants can interact with audience members without this being considered the introduction of a prop. This would include dialogue and/or physical contact.
 - Sound effects and singing are permitted for all events

There are no disqualifications; however, a judge may not assign a rating to only one performer out of a group. The current penalties are in effect:

No Rating	<p>Please keep in mind that the presentation may be performed but cannot receive a rating.</p> <ul style="list-style-type: none"> ● Insufficient number of participants in a duet, small group, or chorale ● Using an ineligible participant. ● Directing/conducting a chorale reading with any 7th and/or 8th grade members
Lowering by one rating:	<ul style="list-style-type: none"> ● Failure to meet the time limits except for Improv and Team Improv ● Excessive prompting- If more than two lines/prompts are given, the judge will consider that to be excessive prompting and the performance will be lowered by one rating. The judging will consider lines/prompts provided by performance partners, teammates, coaches and audience members toward the total
Automatic Lowering to a Third:	<ul style="list-style-type: none"> ● Purposeful use of props not allowed for event ● Costumes

Illustrations for Judges

The following are provided for illustrative purposes only and are neither binding nor to be construed as having the effect of the By-laws or Constitution of this organization.

- Q. What do I do if I would like to protest or challenge a rating the day of contest?
A. The coach should meet with the contest host and Judge Representative to resolve the complaint THE DAY OF CONTEST.
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XV. ADJUDICATION CRITERIA

The following criteria will be considered when determining performance ratings:

Event	Adjudication Criteria
Individual Events	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, and staging.
Impromptu	Articulation, body and facial expression, fluency, pronunciation, memory, stage presence, staging, content, and organization of presentation.
Storytelling	Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, and staging.
Regular Duet	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging, and participant interaction.
Improv Duet	Articulation, body and facial expression, characterization, fluency, staging, entertainment value, and participant interaction.
Original Script	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging, quality of writing, and participant interaction (for duets).
Small Group Acting	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging and participant interaction.
Team Improv	Articulation, body and facial expression, characterization, fluency, staging, entertainment value, participant interaction, working together as a team, creativity, spontaneity, and adherence to the spirit of the game.
Chorale	Articulation, body and facial expression, fluency, pronunciation, memory, stage presence, staging, balance and participant interaction.

Adjudication Criteria and their Hidden Meanings

VOICE AND DICTION

Articulation:

- Was it clearly spoken?
- Was there adequate volume?
- It is permissible to inform the judge of any speech impediments.

Fluency:

- Was pacing used to enhance the script?
- Was the rate of delivery understandable?

Pronunciation:

- Were all words pronounced correctly?

STAGING AND MOVEMENT

Stage presence:

- Did the contestant seem comfortable, thus drawing attention to the presentation and not the presenter's anxiety?

Eye contact:

- Was eye contact with audience (when appropriate) and other characters comfortable and appropriate to the script?

Staging:

- Was it obvious that the movement was planned?
- Was there an appropriate use of the performance space?
- Were props used appropriately where applicable?

Body and facial expression:

- Were the expressions appropriate to the material?
- Were expressions present?
- Did the expressions enhance the presentation?

Interpretation

Audience Interaction:

- Was the audience encouraged to participate when and appropriate for this selection?
- Some events- such as storytelling, Impromptu speaking, and some Solo Acting- are delivered directly to the audience, while in other events the audience becomes eavesdroppers to the scene.
- Please note that in the event of storytelling, a speaker's interaction with the audience is highly recommended.

Participant Interaction:

- Did the participants engage with one another?
- Was active listening apparent?

Characterization:

- Did the performers stay in character throughout the performance?
- Did the performers create a convincing character?

CONTENT- as applied to student created pieces

Quality of writing:

- Was there a clear beginning, middle, and end?
- Was the quality of the script appropriate and challenging?

Content:

- Was it appropriate for students and audience?
- Originality should be emphasized in material written by the student.

CONTENT- as applied to Impromptu

Organization of Presentation

- Did the presentation have a unified theme?
- Did the speaker provide transitions that served the presentation?

IESA Speech Events and Limits

Event	# of Participants	Time Limit	# of Selections	Props
<i>Individual</i>				
Solo Acting	1	5-10 minutes	1-2	Single chair
Poetry	1	4-7 minutes	1+	Single chair
Impromptu Speaking	1	0-8 minutes		3x5 note card and writing instrument
Original Script	1	5-10 minutes	1+	Single chair
Storytelling	1	5-10 minutes	1	Single chair
<i>Duet</i>				
Duet Acting	2	5-10 minutes	1-2	2 chairs/ 2 stools/ 1 chair and 1 stool/ 1 table and 2 chairs/ 1 table and 2 stools/ 1 table and 1 chair/ 1 table and 1 stool/ 1 table, 1 stool, and 1 chair
Improv Duet	2	0-8 minutes <i>Approx. 2 min. per prompt</i>		2 chairs/ 2 stools/ 1 chair and 1 stool/ 1 table and 2 chairs/ 1 table and 2 stools/ 1 table and 1 chair/ 1 table and 1 stool/ 1 table, 1 stool, and 1 chair
Original Duet Script	2	5-10 minutes	1-2	2 chairs/ 2 stools/ 1 chair and 1 stool/ 1 table and 2 chairs/ 1 table and 2 stools/ 1 table and 1 chair/ 1 table and 1 stool/ 1 table, 1 stool, and 1 chair
<i>Small Group Events</i>				
Small Group Acting	3-5	5-10 minutes	1	1 table and 5 chairs
Team Improv	4-6	0-12 minutes <i>Approx. 3 min. per game</i>	3 games	Max of 5 chairs
<i>Chorale Presentation</i>				
	9-20	6-10 minutes	1+	No props allowed



ADJUDICATION CRITERIA & SPECIAL INSTRUCTIONS TO JUDGES

*Criteria taken from Adjudication forms.

I. Individual Events

A. Solo acting

Definition	A theatrical presentation by an individual student. This may be a monologue or a selection in which two or more characters are portrayed.
Number of Selections	1-2
Number of Characters	1+
Number of Performers	1
Time Limit	5-10 minutes
Props	Single chair *Performers are not allowed to stand on tables and/or chairs at any time.
Presentation	Presented from memory. May not use a script or notecards. Sound effects are permitted. Movement and gestures are permissible. Characters may direct dialogue to off stage characters or to silent characters and/or audience.
Performance Characteristics	
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, and staging.

B. Original Script- Solo

Definition	The student will present a speech which they have written. The speech may be a monologue, poetry, short story, essay, or presentation.
Number of Selections	1+
Number of Characters	1+
Number of Performers	1
Time Limit	5-10 minutes
Props	Single chair *Performers are not allowed to stand on tables and/or chairs at any time.
Presentation	Presented from memory. May not use a script or notecards. Sound effects are permitted. Movement and gestures are permissible. Characters may direct dialogue to off stage characters or to silent characters and/or audience.
Performance Characteristics	
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, and staging.

C. Impromptu Individual Speaking

Definition	The main criteria to be used for judging this event are the contestant's ability to write a short extempore speech on the given topic, good use of writing and speaking time, as well as the usual standards by which good public speaking delivery is characterized.
Number of Selections	
Number of Characters	
Number of Performers	1
Time Limit	0-8 minutes <ul style="list-style-type: none"> • While the speaker is writing, the timer or judge will announce the time at one-minute intervals. • Once the student has begun to speak, the timer or judge will signal (by means of upraised fingers or time cards) the time remaining. At the end of the eight minutes, an upraised hand will signal time. It is highly recommended that a separate timer be used for this event. • The speaker then has a grace period of 30 seconds to end the speech. If the speaker goes beyond 8:30, the performance will be lowered one division rating by the main office.
Props	3x5 note card and writing instrument
Presentation	<ul style="list-style-type: none"> • The student will be given two words or phrases, of which he/she will choose one and discard the other. • The student has 8 minutes to write and present the speech. • The speaker may use one 3x5-note card and a writing instrument. The contest host should provide these materials. • The time will begin when the speaker is given the topics. • The speaker may divide the writing/speaking time anyway he/she wants.
Performance Characteristics	
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging, content, quality of writing, and organization of presentation.

D. Poetry

Definition	Oral interpretation of poetry.
Number of Selections	1+
Number of Characters	
Number of Performers	1
Time Limit	4-7 minutes
Props	Single chair *Performers are not allowed to stand on tables and/or chairs at any time.
Presentation	Presented from memory. May not use a script or notecards. Sound effects are permitted. Movement and gestures are permissible. Characters may direct dialogue to off stage characters or to silent characters and/or audience.
Performance Characteristics	
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, and staging.

E. Storytelling

Definition	The student will tell a story from his/her own life experience, from folk literature, from his/her family's oral tradition, or from any other source. Storytelling is unique from most other contest events in that it should have a very spontaneous quality encouraging audience participation/interaction.
Number of Selections	1
Number of Characters	
Number of Performers	1
Time Limit	5-10 minutes; The judge will indicate with either time cards or upraised fingers when two minutes remain, then one minute. If the contestant is still speaking at the end of the ten minute period, the judge will indicate this with an upraised hand. The speaker will then have 30 seconds to conclude.
Props	Single chair *Performers are not allowed to stand on tables and/or chairs at any time.
Presentation	The presentation should have a clear beginning, middle, and end, and demonstrate the customary attributes of characterization, stage presence, body and facial expression, articulation, pronunciation, fluency, and eye contact. The presentation may include multiple characters and sound effects.
Performance Characteristics	<ul style="list-style-type: none">• The performance should have a spontaneous quality rather than seeming to be memorized word-for-word.• The performance should encourage audience response and participation. The event should seem like a conversation with the audience.• Performer should maintain eye contact with the audience.• The story should have a clear beginning, middle, and end. The story should creatively present the sequence of events. The ending should have a sense of closure.• Performer should use their voice to differentiate characters and/or employ sound effects.
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, quality of writing, and staging.

II. Duet Events

A. Regular Duet

Definition	The presentation of dramatic or humorous selections by two performers.
Number of Selections	1-2
Number of Characters	2+
Number of Performers	2
Time Limit	5-10
Props	Two chairs; two stools; a chair and a stool; a table and two chairs; a table and two stools; a table and one chair; a table and one stool; or a table and one chair and one stool. *Performers are not allowed to stand on tables and/or chairs at any time.
Presentation	Presented from memory. May not use a script or notecards. Sound effects are permitted. Movement and gestures are permissible. Presentations must have direct dialogue or conversation between two contestants portraying any number of characters, who may speak to off-stage characters or to silent characters. Both contestants must appear or the duet presentation shall not be judged or rated, but may be performed.
Performance Characteristics	
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging and participant interaction.

B. Original Script- Duet

Definition	The students will present a duet speech which they have written. The work must be the product of one or both of the students.
Number of Selections	1-2
Number of Characters	2+
Number of Performers	2
Time Limit	5-10
Props	Two chairs; two stools; a chair and a stool; a table and two chairs; a table and two stools; a table and one chair; a table and one stool; or a table and one chair and one stool. *Performers are not allowed to stand on tables and/or chairs at any time.
Presentation	Presented from memory. May not use a script or notecards. Sound effects are permitted. Movement and gestures are permissible. Presentations must have direct dialogue or conversation between two contestants portraying no more than two characters, who may speak to off-stage characters or to silent characters. Both contestants must appear or the duet presentation shall not be judged or rated, but may be performed.
Performance Characteristics	
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, and staging.

C. Improv Duet

Definition	The presentation of humorous and dramatic selections by two performers.
Number of Selections	
Number of Characters	
Number of Performers	2
Time Limit	0-8 minutes
Props	Two chairs; two stools; a chair and a stool; a table and two chairs; a table and two stools; a table and one chair; a table and one stool; or a table and one chair and one stool. *Performers are not allowed to stand on tables and/or chairs at any time.
Presentation	Students should be given the benefit of the doubt as to how they interpret the opening line. For example, if the opening line is ' <i>you couldn't swim</i> ' the students could do something regarding a swimming pool, fish swimming, sink or swim, etc. Do not let how you would interpret the opening line affect your judgment as to how the students interpret and "act" out the opening line. If the student's interpretation of the opening line is remotely close to that which was stated by the judge, then they are within the intent of the rule to take the opening line whichever direction they please.
Performance Characteristics	<ul style="list-style-type: none"> • Each pair of contestants shall stand before the judge at their appointed performance time without any prior preparation time. • There should be a small label attached to the adjudication form with humorous (2) and serious (1) sentences or short phrases. The IESA Speech Advisory Committee has approved all of the sentences and short phrases. Present them to the contestants in the order given. • After giving the students the first humorous opening line, they should repeat it, and then must begin immediately without any consultation. After the scene has continued for approximately two minutes, you will say "Stop". • Next, give the duet the <i>serious</i> opening line <u>on the same label</u> and repeat step 3. • Lastly, give the duet the second <i>humorous</i> opening line <u>on the same label</u> and repeat step 3. • Keep the entire performance, including all three situations, within an eight-minute time limit.
Example of Sequence	<p>A. You might say, "Your humorous opening line is '<i>The car is driven by a goat.</i>' One of the students will repeat the line, and then must begin immediately.</p> <p>B. After approximately two minutes, you "Stop" the students and give them their next opening line that will be serious in nature such as '<i>A broken leg was diagnosed.</i>' Once again the opening line will be repeated and the scene will begin immediately.</p> <p>C. After approximately two minutes, you stop them and present their final opening line that is once again humorous, such as '<i>The house is polka dot.</i>' The same procedure is followed----the contestants repeat the opening line, begin immediately, and are stopped by you after approximately two minutes.</p>
Performance Adjudication	<p>Articulation, body and facial expression, characterization, fluency, pronunciation, staging, entertainment value, and participant interaction.</p> <p>On the <i>Improv Duet Acting</i> adjudication form, rate the students according to the suggested criteria. The evaluation instrument is highly subjective. Try to be as objective as possible. Be sure to write some constructive comments and criticisms.</p>

III. Small Group Events

A. Small Group Acting

Definition	A serious or humorous presentation by three to five performers characterizing three or more persons presenting one selection within a time limitation.
Number of Selections	1
Number of Characters	3+
Number of Performers	3-5
Time Limit	5-10 minutes
Props	1 table and 5 chairs *Performers are not allowed to stand on tables and/or chairs at any time.
Presentation	The small group cannot be conducted by the speech instructor. Failure to have the correct number of contestants, or if the presentation is conducted by the speech instructor shall result in the small group acting presentation not being judged or rated. Selections may still be performed at the discretion of the instructor.
Performance Characteristics	
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging and participant interaction.

B. Team Improv

Definition	Each team comprising of between 4 to 6 performers shall stand before the judge at the appointed performance time.
Number of Selections	3 games
Number of Characters	
Number of Performers	4-6
Time Limit	0-12 minutes; No consultation time shall be allowed; the contestants must begin the game immediately. After the game has progressed for approximately two minutes, the judge will say "Stop". The performers must continue until the judge says, "Stop". The procedure is then repeated with an additional game to be played, then finally with another game to be played. <u>The entire performance, including all three games, shall be kept under a twelve-minute (12) time limit by the judge.</u>
Props	Maximum of 5 chairs
Presentation	Game topics supplied by the IESA to be printed on a single sheet. The sheet will be supplied to the judges. The judges will select the participants and the three games to be played by the team from the list.
Performance Characteristics	The judge shall select the participants and the game to be played by the team from the approved list.
Performance Adjudication	Articulation, body and facial expression, characterization, fluency, staging, entertainment value, participant interaction, working together as a team, creativity, spontaneity, and adherence to the spirit of the game.

IV. Chorale Reading

Definition	Chorale groups of nine to twenty members must present two or more selections within the time limitation.
Number of Selections	1+
Number of Characters	
Number of Performers	9-20
Time Limit	6-10 minutes
Props	No props allowed.
Presentation	Groups, except those with only fifth and/or sixth grade contestants, cannot be conducted by the speech instructor. Failure to present at least two or more selections, to have the correct number of contestants, or conducted by the speech instructor shall result in the chorale presentation not being judged or rated. Selections may still be performed at the discretion of the instructor.
Performance Characteristics	
Performance Adjudication	Audience interaction, articulation, body and facial expression, fluency, pronunciation, memory, stage presence, staging, balance, and participant interaction.

V. Judge's Choice Award

- Choose a maximum of two performances from those you have evaluated that are outstanding. These performances can be from any category. Performances receiving a Division I rating are eligible for a Judge's Choice award. You may want to make notes to yourself throughout the day. However, do not hold back any adjudication forms for comparison purposes. At the end of your scheduled day, complete the Judge's Choice Award form and return it to the contest office. In some instances, there may be only one performance that is outstanding. Submit only those quality performances that have captured the audience and you, and have received a Division I rating. You are not required to submit award winners if none of your performances were outstanding.

- Choose eligible Division I performances based on the overall quality of the performance- understanding of selection, audience rapport, characterization, presence, expression, creativity, quality of writing, articulation, fluency, memory, participant interaction, and entertainment value.

- **Choose only those eligible performances that, in your opinion, are deserving of the award (max. of two performances).**

ILLINOIS ELEMENTARY SCHOOL ASSOCIATION

A NOTE TO COACHES AND JUDGES REGARDING IMPROVISATION.....



A note regarding improvisation...

Many of you have expressed how Improv is difficult to judge. At judges' meetings, it's not unusual to hear someone say, "I hope I don't have any Improv today." To that, we would answer with something that Improv coaches often tell their young actors: "Don't over-think it." The IESA added improvised duet acting many years ago and more recently added Team Improv among the contest offerings. Although the two events differ in specifics, the same Improv guidelines hold true for both events.

As a judge you are looking for two qualities: acting skill and creativity.

Perhaps it would help you in coaching and judging to list some basic tenets that we teach our Improv actors:

- 1) Don't deny. Don't shut down your partner's ideas.
- 2) Don't ask too many open-ended questions in a row. For example one person asking, "Who are you;" and then for their next line, "What do you want?" puts the burden upon the 2nd actor and doesn't help him a bit.
- 3) You don't have to be funny to be funny. The best humor comes from reality when an audience can see themselves in the scene.
- 4) You can look good if you make your partner look good.
- 5) Play a story. The real magic of Improv comes when actors take a totally random suggestion and somehow "make it work."

Of course it's the rare Improv scene that can manage to work all of these traits into the production, but if you keep these things in mind while coaching and judging, you will have covered the basic tenets of Improv. Again, "Don't overthink it."

A final note: Since the event is improvised, the coach doesn't have the chance to approve what words come out of the contestants' mouths. Coaches should warn all Improv students about using inappropriate words and subject matter at contest. We urge the judges to use the tear-off section at the bottom of your rating sheet to indicate if the students may have stretched the bounds of good taste.

Team Improv

General Role of Judge: Providing game set-up. Adjudication according to criteria.

NOTE: Students should be given the benefit of the doubt as to how they interpret the opening line. For example, if the opening line is 'you couldn't swim', the students could do something regarding a swimming pool, fish swimming, sink or swim, etc. **Do not let how you would interpret the opening line affect your judgement as to how the students interpret and "act" out the opening line.** If the student's interpretation of the opening line is remotely close to that which was stated by the judge, then the students are within the intent of the rule to take the opening line whichever direction they please.

Rules: Each team comprising of between 4 to 6 performers shall stand before the judge at the appointed performance time. The judge shall select the participants and give the team a game to be played. No consultation time shall be allowed; the contestants must begin the game immediately. After the game has progressed for approximately two minutes, the judge will say "Stop". The performers must continue until the judge says, "Stop". The procedure is then repeated with an additional game to be played, then finally with another game to be played. The entire performance, including all three games, shall be kept under a twelve minute (12) time limit by the judge.

Additional information: Game topics supplied by the IESA to be printed on a single sheet. Groups may use a maximum of 5 chairs. The sheet will be supplied to the judges. The judges will select three games to be played from the list. To be eligible for Team Improv, students must also perform a scripted event.

2024 Team Improv Game Descriptions and Prompts

****All games will be given approx. 2 minutes per game.**

Hitchhiker

- Judge announces the game will be Hitchhiker and selects the initial performers.
- They set four chairs in a “car” formation.
- Three students take their seats in the chairs, leaving the “passenger seat” of the car open.
- The judge now tells the performers where the family is headed (destinations will be provided by the IESA)
- The fourth participant now thumbs a ride, and the family picks him up.
- This fourth participant has some sort of strange quirk, and gradually each family member in the car is infected with this “quirk”.
- After some time, the judge shouts, “Hitchhiker!” and one member of the family jumps out of the car. The other three switch positions to become the new family and another hitchhiker presents himself with another quirk. This new family is heading to the same destination.
- After some time, the judge shouts, “Hitchhiker!” and one member of the family jumps out of the car, the other three switch positions to become the new family and another hitchhiker presents himself with another quirk. This new family is heading to the same destination.
- All team members participate—each time a new hitchhiker is “picked up” a new member will join and other members will sit out.
- Judge should continue approximately 2 minutes.

What to look for: complete commitment of all team members to each quirk, a focus of the action by all group members, creativity in inventing the quirks. Judges should look for each hitchhiker to enter the car quickly and move the scene forward. Coaches should encourage their performers to pick up the hitchhiker early in the scene so that the quirk has time to spread before the participants are changed.

Line Talk

- Judge announces that the game will be Line Talk.
- All members of the group stand before the judge in a line from front to back facing the audience. Each student stands behind another with the first student facing the audience.
- The judge will give the opening line and the first student in line repeats this line and continues speaking until the judge says "Switch!" at which time the speaking student will go to the back of the line and the next student continues speaking, picking up where the preceding student left off.
- The effect should be that of a single speaker.
- The judge will end the game with "Stop!"

What to look for: No hesitation as the story is continued, fresh ideas, the ability to move the scene along without being repetitive.

Movie Critics

- The judge announces that the game will be Movie Critics and selects the initial performers.
- Two actors are given the title of an imaginary movie. This is the only title they are given for this game.
- The two actors become “movie critics.” They talk about the film in a “Siskel and Ebert” kind of way.
- At various points, they “play” a clip from the movie by saying something like, “Let’s see that scene now.”
- At that point, all other team members act out the clip the critics have described.
- At the end of the “clip,” the critics take over and begin describing another scene, which is once again acted out.
- This is repeated until the judge says, “Stop!” The judge should let this go for 2 or 3 minutes.
- The movie title will be provided by the IESA.

What to look for: the ability of the two critics to take charge of the game, the spontaneity of the other actors who are portraying the movie scenes.

2024 Team Improv Game Descriptions and Prompts

Freeze/Switch

- Judge announces the game will be Freeze/Switch and selects the initial performers.
- Two students stand in front of the judge.
- The judge gives them an opening line and they begin acting, similar to duet improv.
- After some time, the judge says, “Freeze!” (Only say, “Stop!” to totally stop the game.)
- Upon hearing the word “Freeze” the acting students freeze their position.
- Two other students then tap the frozen students and assume the body positions of those first students.
- These 2 new students now begin a totally new Improv based on the physical positions.
- Each time “Freeze” is said, new actors should take over.
- This procedure can be repeated several times at the discretion of the judge but should go long enough to allow all team members to participate.
- When the game is totally over, the judge says, “Stop!”

What to look for: Creativity in taking the scene to a whole new place by adopting the previous body positions.

The Brain

- Judge announces the game will be The Brain and selects the initial performers.
- Three students stand before the judge.
- The student closest to the judge sits on the floor, the second student is on his or her knees or sits on a chair and the student furthest upstage stands.
- The judge asks “The World’s Smartest Brain” a question. Questions will be supplied by the IESA.
- The 3 students improv their answer—with each student saying one word at a time.
- When the students end their answer the final speaker says, “Period!” The judge may then supply another question and the game repeats.

What to look for: Creativity in the responses, a confident, fluid response as if the answer is from one person, the ability and willingness to stretch out the answer and not be satisfied with a short response, the ability to use words which will enhance the answer and give the next performer something to move on to