



Judge Instruction Packet

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What they remembered about their speech judge...

- ◆ She didn't even smile.
- ◆ His written and oral comments didn't match his rating.
- ◆ She judged the piece of material instead of the performance.
- ◆ He ran late all day.
- ◆ She didn't even read the rule changes for this year.
- ◆ He came to the judges' meeting late and missed the instructions.
 - ◆ She spent so long introducing herself that we fell behind.
 - ◆ He made a decision that was wrong instead of consulting the IESA Rep. at the contest.
- ◆ She wasn't flexible in allowing students to perform when they were double entered.
- ◆ He didn't take the age and experience of the participants into account.

Don't be this judge!

Please take the time to review all of your materials prior to contest. Information is also available on-line at www.iesa.org.

Your role as a judge is important !



GENERAL INSTRUCTIONS TO 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.

Judges 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 judged on a professional or highly restrictive basis, but rather with an open mindedness that recognizes the junior high range of ability and training.

The judge is to be:

- (1) Knowledgeable of the events;**
- (2) Receptive with a constructive and promotional attitude; and**
- (3) Prepared to present the student and coach with a tactful justification for any rating given.**

Judge Philosophy- Ratings

The Speech Advisory Committee has seen Rating Inflation happen all over the state for the past decade. An increasing percentage of 1st place ratings are being given and thus the honor of being awarded 1st place has greatly diminished. As judges, we are watering-down our ratings.

The Committee has wrestled with this problem for several years and offer a simple rule of thumb provided by Roger Green, a former member of the Speech Advisory Committee who has judged literally hundreds of contests.

Roger said, "Every student who stands before me begins with a second place rating. That means you're doing just fine today. You can earn a 1st place by really impressing me, or you can earn a 3rd by not doing so well."

Roger's description is far from an official IESA declaration, but the Committee has passed this on as a suggested reference point. Please help us keep the 1st place rating something unique and exceptional.

Judging Ethics

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

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.

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 general rule of ethics is to make 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.

Day of Contest Recommendations

We are pleased 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.

1. You must meet at the contest site with the assigned IESA Speech representative 30 minutes prior to the start of the contest. An IESA Speech representative will review the judging details and answer any questions you may have. 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.
2. 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. Demand quiet and remind the audience to turn off cell phones
3. Watch the contestant's total performance. **Give your total attention to the performance.** You will not have a copy of the selection to check.
4. **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.** Except for impromptu events, all selections are to be memorized. We assume the reading has been carefully checked by the coach and assigned to the proper category.
5. Consider the grade and year in contest of the student as indicated on the entry card. 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. Most coaches have little training and were asked to do this job. 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.
6. Be consistent in your evaluations.
7. On the adjudication forms, which are very subjective, you must write **some constructive criticisms for every student.** Be sure the contestant will understand your written comments and that they will support the rating given. While these are highly subjective, you must evaluate as objectively as possible. All forms now have a tear-off section for your comments to the instructor only. This is the place where you might want to comment upon the appropriateness of the selection for the performer, the performer's general attitude, the relative strengths of the performers, or anything that relates solely to the coaching.
8. 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. The only exception would be 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.

9. **IMPORTANT:** A brief kind word at the beginning of a contestant's performance may help ease the tension. We also encourage oral praise and constructive criticism following a contestant's performance, again, making sure that the comments support the rating given.
10. Be aware of all contest rules and regulations. **Contestants cannot be disqualified.** Instead, the following penalties remain 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. • Chorale reading group using only one selection • Directing/conducting a chorale reading with any 7th and/or 8th grade members
Automatic Lowering to a Third	<ul style="list-style-type: none"> • Third character in a duet • Purposeful use of props not allowed for event • Purposeful use of costumes • Use of the same selection by an individual or member of a group in two consecutive years

11. 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.
12. **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. 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 the audience and you. You are not required to submit award winners if none of your performances were outstanding.

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Adjudication Criteria and their Hidden Meanings

Articulation:

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

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.

Body and facial expression:

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

Characterization:

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

Content:

- Was it appropriate for students and audience?
- Original pieces should be fully developed- beginning, middle, end.
- Originality should be emphasized in material written by the student.

Entertainment Value:

- Was an effort made to hold the audience's interest?

Fluency:

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

Memory:

- Was more than one prompt given?
- Were there inappropriate silences during the presentation?

Organization of Presentation (Impromptu and Storytelling):

- Did the presentation have a unified theme?
- Was there a clear beginning, middle, and end? Although there are many ways to organize both an Impromptu speech and storytelling presentation, some sort of organization should be evident to provide a complete understanding by the audience.
- Did the speaker provide transitions that served the script?

Participant Interaction:

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

Pronunciation:

- Were all words pronounced correctly?

Quality of writing:

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

Stage presence:

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

Staging:

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

Eye contact:

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

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
<i>Duet</i>				
Duet Acting	2	5-10 minutes	1	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		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 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 Acting</i>				
	3-5	5-10 minutes	1	1 table and 4 chairs
<i>Chorale Reading</i>				
	9-20	6-10 minutes	2+	No props allowed



ADJUDICATION CRITERIA & SPECIAL INSTRUCTIONS TO JUDGES

*Criteria taken from Adjudication forms.

I. Individual Events

A. Solo acting

1. Definition: A dramatic presentation by an individual student. This may be a monologue or a selection in which two or more characters are portrayed.

2. Performance Adjudication: Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, and staging.

B. Impromptu Individual Speaking

1. Performance Adjudication: Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging, content, quality of writing, and organization of presentation.

2. Additional Performance Adjudication: 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.

3. Performance Characteristics:

- 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 time will begin when the speaker is given the topics.
- The speaker may divide the writing/speaking time anyway he/she wants.
- 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.**

C. Original Script

1. Performance Adjudication: Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging, quality of writing, and participant interaction (for duets).

2. Additional Performance Adjudication: Please consider the quality of the writing.

D. Storytelling

1. 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.

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.

2. Performance Characteristics:

- a. The choice of material is not limited to any specific genre.
- b. The performance should have a spontaneous quality rather than seeming to be memorized word-for-word.
- c. The performance should encourage audience response and participation. The event should seem like a conversation with the audience.
- d. Performer should use their voice to differentiate characters and/or employ sound effects.
- e. The judge will indicate with either time cards or upraised fingers when two minutes remains, 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.

3. Performance Adjudication:

- a. Look for spontaneity and the ability to use the audience in the performance.
- b. 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.
- c. Performer should maintain eye contact with the audience.
- d. Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, quality of writing, and staging.

E. Poetry

1. **Definition:** One or more selections of poetry.

2. **Performance Adjudication:** audience rapport, characterization, stage presence, body and facial expression, articulation, pronunciation, fluency, staging, and memory.

II. Duet Events

A. Regular Duet

1. **Definition:** A humorous or serious presentation with 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.

2. **Performance Adjudication:** Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging and participant interaction.

B. Improv Duet

1. **Performance Adjudication:** Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, staging, entertainment value, and participant interaction.

On the *Improv Duet Acting* 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.

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 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.

2. Performance Characteristics:

- a. Each pair of contestants shall stand before you at their appointed performance time without any prior preparation time.
- b. 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.
- c. 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"**.
- d. Next, give the duet the *serious* opening line on the same card and repeat step 3.
- e. Lastly, give the duet the second *humorous* opening line on the same card and repeat step 3.
- f. **Keep the entire performance, including all three situations, within an eight-minute time limit.**

Example of above sequence:

A. You might say, "Your humorous opening line is *'The car is driven by a goat.'*" The students will repeat the line, and then must begin immediately.

B. After approximately two minutes, you **"Stop"** the students and give them their next opening line that will be serious in nature such as *'A broken leg was diagnosed.'* Once again they will repeat the opening line and then begin immediately.

C. After approximately two minutes, you stop them and present their final opening line that is once again humorous, such as *'The house is polka dot.'* The same procedure is followed----the contestants repeat the opening line, begin immediately, and are stopped by you after approximately two minutes.

III. Small Group Acting

1. Definition: A serious or humorous presentation by three to five performers characterizing three or more persons presenting one selection within a time limitation. The small group can not 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.

2. Performance Adjudication: Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging and participant interaction.

IV. Chorale Reading

1. Definition: Chorale groups of nine to twenty members must present two or more selections within the time limitation. Groups, except those with only fifth and/or sixth grade contestants, can

not 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.

2. 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. 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. You are not required to submit award winners if none of your performances were outstanding.

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