

The background of the page is decorated with stylized, hand-drawn faces in green and gold. These faces are arranged in a circular pattern around a central rectangular area. The faces have simple, friendly expressions and are drawn with thick outlines. The central area is a light beige color with a thin green border. The text is centered within this area.

New Coach Information

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Welcome

By permission of Mrs. Betty Grant, Speech coach at Tremont, this manual for new speech coaches has been edited by members of the IESA Speech Advisory Committee and staff and made available to you. We hope to have some feedback from you as a new coach. Please direct your comments or questions to the **IESA Office, 1015 Maple Hill Road, Bloomington, IL 61704.**

Communication skills are an essential part of a relationship, career, or creative expression. As a speech coach, the skills you teach will last a lifetime. Often your team members are involved in many other activities, or you are the only coach they have. Your commitment nourishes self-confidence, poise, and leadership qualities so vital in today's competitive world.

You are about to embark on one of the greatest adventures you can have as coach of an extracurricular activity!! It is hoped that the information inside this manual will be very useful and enlightening to you. The ideas, suggestions, thoughts, etc. are by no means the only way to have a successful program for speech. This booklet is meant to give you a head start on the many things "experienced" coaches have learned along the way. Speech is meant to be a creative expression in the wonderful world of oral interpretation, so . . . **Go to it and Good Luck!!**

History

In 1934, the first literary activities (now called speech) of the *Illinois Elementary School Association* (IESA) were held in Normal, Illinois. No other organization in Illinois offers any type of speech competition for grade levels five through eight. Many elementary, middle school, and junior high school students offer their positive experiences for success both in high school speech and drama activities and in public speaking throughout their adult lives as the result of their participation in IESA speech contests.

A state contest is held annually in 21 contest regions throughout the state. Almost all contests occur during the last week in October and the first two weeks of November, with one school in each region hosting the contest. The state host is determined on a rotation basis. Judging is done by adult judges based on the quality of the performance. There is no competition between schools. Anyone and everyone participating may earn a Division I rating. The Association awards medals for a Division I rating and ribbons for Division II and III ratings.

The state speech contest is held under the by-laws and direction of the IESA with suggestions for change and improvement coming from the **IESA Speech Advisory Committee**. This committee is composed of a member of the IESA Board of Directors, six speech instructors from throughout the state, and an administrator from a member school. Committee members serve three years. In addition to the advisory committee members, there are also trained representatives who assist at the various contest sites. The advisory committee is also responsible for the annual speech workshop for instructors, administrators, and judges held each September. The workshop has always proven to be particularly useful to new instructors!

In order to participate in the speech contests, your school must hold membership with the IESA. If you are interested, please contact the IESA Office at 1015 Maple Hill Road, Bloomington, IL 61704 or telephone (309) 829-0114.

I. Rules and Regulations

- a. **Terms and Conditions:** The IESA Terms & Conditions are sent in mid-August to every school that participates in Speech. The Terms & Conditions contain the rules and guidelines under which the activity of Speech is conducted. Please review all of the material that is contained in the Terms & Conditions. This document is also available on the IESA website at www.iesa.org.

Please be aware of scholastic eligibility regulations (Section 2.040) for all participants. It is very sad the countless times coaches have not been informed through one misunderstanding or another and have had to comfort a student who has been disqualified because of a rule infraction. Also, making very sure your students understand the rules. It is also very maddening to have a student decide at the last minute to add something to his selection without thought and have it be a violation of the rules.

- b. **Categories and Events:** Qualified students are eligible to participate in any combination of up to three different events. IESA Speech categories include:

i. Individual Events:

1. Solo Acting- A dramatic presentation by an individual student. This may be a monologue or a selection in which two or more characters are portrayed.
2. Poetry- One or more selections of poetry.
3. Impromptu Speaking- The student will be given two words or phrases from the judge and will choose one. The person will then have a specified amount of time to compose and present the speech.
4. Original Script- The student will present a speech which he or she has written. The speech may be a monologue, poetry, short story, essay, or presentation.
5. Storytelling- The student will present 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.

ii. Duet Events:

1. Duet Acting- 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.
2. Improv Duet Acting- The duet will be given two humorous prompts and one serious prompt. The students must use the prompts to start their scene. Presentation and scenes must adhere to the time guidelines.
3. Original Script- The students will present a speech which they have written. The speech must be a duet.

- iii. **Small Group Presentation:** A serious or humorous presentation by three to five performers characterizing three or more persons presenting one selection within a time limitation.

- iv. **Chorale Presentation:** Groups of nine to twenty members must present two or more selections within time a time limitation.

IESA Speech Adjudication Criteria

Event	Adjudication Criteria
Solo Acting/ Poetry	Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, and staging.
Impromptu	Audience interaction, articulation, body and facial expression, fluency, pronunciation, memory, stage presence, staging, content, quality of writing, and organization of presentation.
Storytelling	Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, quality of writing, and staging.
Regular Duet	Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging, and participant interaction.
Improv Duet	Audience interaction, articulation, body and facial expression, characterization, fluency, staging, entertainment value, and participant interaction.
Original Script	Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging, quality of writing, and participant interaction (for duets).
Small Group	Audience interaction, articulation, body and facial expression, characterization, fluency, pronunciation, memory, stage presence, staging and participant interaction.
Chorale	Audience interaction, articulation, body and facial expression, fluency, pronunciation, memory, stage presence, staging, balance and participant interaction.

c. Entry Fees and Due Dates:

- i. The speech entry deadline is the **Monday of Week 13** on the IESA standardized calendar. Entries must be postmarked by that date to be accepted at regular fees. Entry fees are indicated per entry. Entry information must be entered on-line through the IESA Member Center. In order to register the number of entries per category, you must obtain your school password from your administrator or athletic/activities director. This information was sent to your school administrator in the spring.

- ii. **Caution:** The above deadline is for every school no matter when your area holds its contest--in the fall or in the spring (only one area holds a spring contest). If your school participates in the spring, you must know your number of participants by this fall date. The names of the students, their speech selections, etc. do **not** have to be determined by the entry deadline.
- iii. **Caution:** The IESA has stiff penalties for lateness! Read the rules carefully because you may pay a penalty of double entry fees. It's well worth the effort to get things in on time.
- iv. **Each school entering the speech state series must submit its Participation Information via the Internet through the IESA Member School Center to the IESA Office.** Participant information is to be completed by the Tuesday of Week 15 in the IESA standardized calendar. After the Tuesday of Week 15, all event changes must include a \$25.00 fee made payable to the host school. Participant name changes within an entry or the elimination of an entry will continue to be accepted by hosts with no penalty.
- v. To submit your entries on-line, you will need to follow these steps:
 - 1. Go to the IESA homepage at www.iesa.org
 - 2. Click on the red "Member Center Login" button located at the top of page on the left-hand menu.
 - 3. Choose your school from the drop-down menu and enter the password for your school. You will need to get this information from your school administrator. This information was sent to your school in the spring.
 - 4. Once you have logged in, go to the "Speech Registration" line and click on the 2009-2010 link. Categories in red indicate your school's participation last year.
 - 5. Proceed through all levels of the registration process. Enter the total number of entries in each category that you have participants. Suggestion: Order 1 to 2 extra entries in Solo Acting and Duet Acting. You may need to use these should a participant get sick, become ineligible, etc. Once the deadline has passed, you will be unable to register or pay for additional entries.
 - 6. Through all the levels of the process, you will need to click "Continue Registration" as steps are completed.
 - 7. An invoice will be generated as the final page of the process and a confirmation email will be sent to the email address you provided during the registration process.
 - 8. Submit the invoice to your bookkeeper/business manager and forward with your check for the total amount shown to the IESA Office.
 - 9. Only school issued checks are acceptable. No personal checks or purchase orders will be accepted. Entries must be postmarked by the deadline to avoid late charges.
- vi. Once payment for your entries is received, you will be sent a password and instructions for entering your participant information- names of students, performance pieces, year in school, etc. Instructions for participant entry information:
 - 1. Go to the IESA homepage at www.iesa.org
 - 2. Click on the red "Member Center Login" button located at the top of the page in the left-hand menu.
 - 3. Choose your school from the drop-down menu and enter the speech password for your school.
 - 4. You will need to provide your speech password. This is the password that was included on your registration instructions and is specifically for speech.
 - 5. You will need to provide the name and contact information for the speech coach at your school.
 - 6. After you have logged in, you will be taken to a page that lists all of your speech entries.
 - 7. To register students into an event, click on the event. Enter event information- student names and/or selections- into the appropriate areas. Once you have

finished with an entry, click on "Return to Speech Entries List" (listed above the entry information) to return to the main registration page. You will be able to enter information for all of the entries that you registered for.

8. If you should need to make change to information already entered, click on the event. Find the entry that needs to be corrected. Make the appropriate changes to the entry and click "Update".
 9. As you enter information, you will notice that your students' names appear on the right hand side of the main page. This will give you an opportunity to view information by student.
 10. Please make sure that you are aware of the registration deadline. Once the deadline has passed, you will not be able to make additions or changes to your information.
- vii. Your entries will be posted to the IESA website. Please check your entries via the web for accuracy. If the web does not accurately reflect your information, please contact the IESA immediately.

d. **Contest Areas:** Areas are grouped geographically. Contest areas are posted on the website. One school within your area will host the contest. The date of the contest will be chosen by the host. You may find information regarding your area host and date through the IESA website.

e. Specific Rule Clarifications:

- i. **Props:** The only permitted props are those listed in the by-laws. These props can "become" anything the characters want them to be such as a bed, couch, sink, kitchen counter, etc. The problems that have arisen in the past have been about using such things as referring to what time it is and looking at the watch on your wrist. If there is no watch, and you are "pretending", that's fine. However, if you look at a wrist watch, or over at a real clock on the wall, that can be interpreted as an additional prop. Problems have also occurred when characters have inadvertently leaned against the wall, touched it as in dialing a wall phone, etc. This again is a no-no! Props **cannot** be used in chorale reading groups.
- ii. **Sound Effects:** Sound effects are permitted for all events. They should be kept to a minimum and should not be considered as a character. Additional props may not be used to make sound effects.

f. Penalties for Rule Violations:

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

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
Storytelling	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

Organizing your Speech Program

g. Where to Find Selections

- i. So you're a new coach, a new kid on the block! Where do you find selections suitable for speech? Take heart! No matter how long you have been in speech, you are always looking for new material. The following is a partial list of some of the more tried and true places. You should be aware that some publishing companies require not only purchase of scripts, but a royalty payment. It is the responsibility of the individual coach to make sure that all copyright responsibilities are fulfilled. Most of the publishers listed here require no royalty payment. Also, it is unethical to disregard the stipulations of certain publishers who require the purchase of a certain number of scripts. For example, many ask that two copies of a duet be purchased. These publishers work on a very low profit margin and we badly need them to keep producing good scripts for our students.
 1. Edna Means Dramatic Service- www.ednameans.com . Reasonably priced.
 2. Wetmore Declamation Service- www.wetmoredeclamation.com . Just about the same as Edna Means.
 3. Contemporary Drama Service- www.contemporarydrama.com . Advertises plays, skits, musicals. More expensive, more adaptation to speech rules.
 4. Consortium Publishing Co.- www.creativeideas.com . Speedy delivery
 5. Storycraft Publishing- www.storycraft.com
 6. Newberry Award Film Strips/Recordings/Books
 7. Shel Silverstein poems, Richard Scary books, just about any good children's book, literature and poetry books.
 8. Newspaper articles, etc. many times can be easily adapted.
 9. Records and tapes - Bill Cosby, Erma Bombeck, other comedians.
 10. Magazines - Scope from Scholastic Books, Cricket, Child Life, Ranger Rick, Teen, Encyclopedia Brown, Weekly Readers, Reader's Digest, Ideals, Sunshine Magazine.
 11. Book - *Greatest Skits on Earth* by Rice Yaconelli, Zondervan Publishers, Grand Rapids, MI. \$12-\$15. Good.
 12. Student writing - this can be very successful. Some speech instructors insist their students do this!
 13. Become a speech judge!! Yes, this way, when you judge and hear a good selection, you can write to that student's coach and request a trade. If you are willing to trade selections, you'll seldom be turned down.

h. Pre-Preparation

- i. In the summer, spend time re-typing and replacing existing files.
- ii. In early September, gather and organize your materials.
- iii. Plan your recruitment strategies. Use the announcements in your school newspaper, daily announcements, personally visit classroom, etc.
- iv. Read through the current rules and regulations. Always do this no matter how long you have been in speech, as there are usually some minor clarifications and changes each year.
- v. Write a letter to be distributed to eligible contestants in your building. Remember, any student in grades 5-8 may participate. This should be done 8-10 weeks before contest.
- vi. Hold a meeting and explain rules, regulations, contract, etc.
- vii. Selection of pieces:
 1. 5th and 6th graders - poetry and chorale readings are good.
 2. 7th and 8th graders - many feel more comfortable with a partner. You can either select for them, or give them choices. It is amazing how wise students pick with a little guidance.
- viii. Give the students a copy that is their own. If they lose that copy, they should pay for the copying of another.

i. Practice Time

- i. Practice should be started about six weeks before contest.
- ii. Practice should be held at least once a week for 20 to 30 minutes each.
- iii. Parent helpers are a tremendous asset to the program. If parents are used, it is wise to have a meeting prior to the start of practices so that you can give them guidelines about what their part should be. Some schools have also successively used high school students to assist who themselves previously have participated in IESA contests. Also, a practice packet that contains an information sheet and practice comment sheets help you keep tabs on a student's progress from one week to another. The students can get their own out of a file at a designated place in your room and take it to the parent helper and also return it. Another suggestion is to provide a copy of the comments made so that the student can take a copy with him so he knows on what he needs to practice.
- iv. The selection should be memorized by the first practice. This is very important. Students can't concentrate on anything you might want to accomplish if they are hesitant about their lines.
- v. Establish memory deadlines.
- vi. Establish lost script procedures, warm-ups, home practice, etc.
- vii. Give each student a copy of the practice schedule. It should be made clear that doctor's appointments, etc., if at all possible should not conflict with the practice time, especially if you have many students. If a student needs to change a time, let the student find someone to "trade" with and then be sure to inform you.
- viii. Eligibility - all students who participate in contest must be eligible at that time. Keep informed. Send out an eligibility list each week or coordinate this through your principal's office. Keep tabs on your students. The memorization rule helps to weed out potential problems too.
- ix. Have students practice in front of different audiences - other classes, relatives, etc. If you are in a junior high, make plans to visit the grade school classes. This is a great way to get practice in for your students, but is also a good program builder for younger students to see what is available for them to do when they reach junior high.
- x. Videotaping - provides visual feedback - an excellent tool which is usually accessible. Practicing before a mirror also works well with some students.
- xi. Workshops - if you have a lot of students - workshops are a good way to get many things practiced and explained in a very short time. Saturday mornings work well with a length of one to two hours. Having eighth graders help you is also a good way to promote a team-like atmosphere.

II. Contest Time

- a. As soon as you have received the schedule for your students from your host school, you should meet with your participants and give them a handout about contest. In the handout, give information about when and where each student will be performing, a map of the school, when and from where the bus leaves and approximate returning time, acceptable clothing (no costumes--this would be considered a prop), behavior expectations, a final review of the rules, the meaning of good sportsmanship, and anything else you consider important for them to know. **Include an invitation to the parents to attend. Many do not know this is permissible.**
- b. **MAKE SURE THAT YOU HAVE CHECKED THE ACADEMIC ELIGIBILITY OF ALL OF YOUR PARTICIPANTS. ONLY THOSE MEETING THE ELIGIBILITY REQUIRMENTS WILL BE ABLE TO PERFORM. IT IS SUGGESTED THAT YOU BEGIN CHECKING ELIGIBILITY THREE WEEKS PRIOR TO CONTEST.**

III. Recognition of Achievement

- a. Some schools have a special assembly to hand out the awards earned at contest, while others have a banquet much like the well-known sports banquets. Whatever the case, it is important to recognize the accomplishments of your students. A retype in the local newspaper, a spot in the daily school announcements, etc. are all important. The time to strike out at the community is now. In the newspaper article mention how your students would be willing to perform at clubs, organizations, nursing home, etc. You will be surprised at the feedback you will receive. And, if you need to, make a few calls and offer to bring a group or two to perform for some function. This helps the community support tremendously.

IV. Evaluation of Program

- a. After the contest is over and you have had some time to reflect, take a few minutes and focus on how you can improve your speech program. Don't wait until later. Do it now while you are still in the "speech" mind-set. An evaluation should come from at least three areas: self-evaluation of the program, evaluation from the parent or student helpers, and evaluation from your students, especially eighth graders who have had experience working in the program for more than one year. You may be surprised at the perceptions of those involved. Sometimes the coach can be too close to see some of the changes that would be good for the program. This is the time to open the blinders and "flex".

V. Future Planning

- a. The next logical step after evaluation is planning for next year. Again, the time to make changes is now while everything is fresh. Straighten your files. Make a list of the pieces that need changes. Order new material. Have the students in an English class write duets and/or improv duet situations for a creative writing project. Do the routine things now, and you will be truly pleased with yourself next fall when it all starts again. **Good luck!!**

Important Speech Dates

Please keep these dates in mind as you prepare for the 2009 contest season.

September 28– Initial Entry Deadline for Speech Entries

-Entries must be submitted on-line and postmarked by this date. Submit entries on-line through the Member Center using the school password.

October 8– Final Entry Deadline for Speech Entries

-Entries postmarked from Sept.29– Oct. 8 are doubled. No fees will be accepted postmarked after the Oct. 8 deadline.

October 5– Start including your speech participants in your school's weekly grade check.

October 13– Participant Information due on-line

-All information regarding performances is due and must be entered on- line. This information will be made available to the host school for the purposes of scheduling. You will enter this information through the Member Center, however, you will use the Speech password that was sent to you from the IESA Office via the US Mail. This password changes every year– Please use the password that was sent to you this year. You should receive the password no later than one week after you have sent your entry fees. If you have not received your password from the IESA within one week of sending your entry fees, please call the IESA Office.

-Please keep in mind that after Oct. 13 all event changes must include a \$25 fee made payable to the host school– i.e. a duet changing to a solo, a small group changing to a duet. Participant name changes within an entry or the elimination of an entry will continue to be accepted by hosts with no penalty.

Name: _____ HR: _____ Being in 5th grade choral reading counts for 1 year
 Years in Contest _____
 Duet Partner: _____ HR: _____
 Years in Contest _____
 Participating in : Individual _____ Duet _____ Improv _____
 Original Script Writing _____

Speech Contract 2001

1. I understand that I must pay \$5.00 for EACH event entered by **Friday, September 7.**
2. I understand that it is **my responsibility** to know **when** and **what time** I am to practice each week. Failure to practice or show up at the arranged time could mean elimination from speech.
3. I understand that I may not leave the building on practice nights (such as go to Casey's and back). I understand that when I am not practicing with an adult, I am to be practicing in the Junior High area as designated by Mrs. Rice. Failure to follow this rule could mean elimination from speech.
4. I understand that I must have **my piece well-memorized** by my **first** official practice time or I may not be permitted to continue in speech.

_____ student signature Homeroom _____ check if applies:
 _____ cheerleader
 _____ basketball hopeful
 _____ cross-country

I have read the contract and give my child permission to participate in speech. **I understand that I should pick up my child by 4:00 P.M. or make other arrangements so that he/she is not at school after that time.**

_____ parent signature

Please circle the days your child can practice after school. **If you are participating in a duet and individual, you will be practicing both on the same day!** Also choose the same day as your partner!

1st choice M Tu W Th F Reminder: Your child will
 2nd choice M Tu W Th F practice only once a week
 3rd choice M Tu W Th F per event.

YES!!!! I would like to help with practices!!! I am available (please indicate 1st, 2nd, and 3rd choices, if possible)

___ Monday ___ Tuesday ___ Wednesday ___ Thursday ___ Friday

Parent's Name: _____ Child's Name: _____
 Phone Number: _____

I will be having a Helping Parent Workshop on **Thursday, September 13 at 3:10 P.M.** in Mrs. Rice's room.

DUET

NAME _____ HR _____

of years in contest _____ (count this year)

Being in choral reading in 5th grade counts as 1 year.

Also participating in :

individual

improv

original script

NAME _____ HR _____

of years in contest _____ (count this year)

Being in choral reading in 5th grade counts as 1 year.

Also participating in :

individual

improv

original script

Name of Selection _____

Author _____

Day of week for practice

1st choice _____

2nd choice _____

3rd choice _____

Date:

DUET

Name #1

Name #2

General Interpretation:

Audience Rapport:

Characterization:

Stage Presence:

Body/Facial Expressions:

Artic/Pronun/Fluency:

Memory:

Other:

Helping Parent Signature

INDIVIDUAL

NAME _____ HR _____

of years in contest _____ (count this year)

Being in choral reading in 5th grade counts as 1 year.

Also participating in :

duet

improv

original script

Name of Selection _____

Author _____

Day of week for practice

1st choice _____

2nd choice _____

3rd choice _____

Date:

Individual

Name

General Interpretation

Audience Rapport

Characterization

Stage Presence

Body/Facial Expressions

Art/Pronun/Fluency

Memory

Other

Helping Parent Signature