

K.H.S.S.L., Inc. Evaluation Sheet

**DRAMATIC INTERPRETATION**

Code \_\_\_\_\_ Contestant's Name \_\_\_\_\_

----- Tournament (Circle One) ----- Round (Circle One) -----

Invitational          Regional          State          I          II          III          Semis          Final

Title of Selection \_\_\_\_\_

Signature of Judge \_\_\_\_\_ Date \_\_\_\_\_

I. Introduction:

II. Presentation of Selection:

III. Characterization and Character Delineation:

IV. Development of Selection:

V. Additional Comments:

Please rank and rate each contestant in the round. A rating of 100 **must** be assigned to the most effective contestant, and that contestant must be ranked first. The contestant ranked second must have the next highest rating below 100, etc., with no two contestants receiving the same rank or rating. The rating scale is 70 to 100, but a low rating of 70 **does not** have to be given.

Rank \_\_\_\_\_ of \_\_\_\_\_ in round          Rating (70-100) \_\_\_\_\_          Performance Time \_\_\_\_\_  
(Criteria For Judging On Reverse Side)

## Summary of Rules

The maximum time for Dramatic Interpretation is **ten minutes** and the minimum time is **six minutes**, including a required introduction. There is a thirty second grace period, after which the student must be dropped in rank/rating in preliminary rounds and disqualified in semi-finals and finals. The selection must be memorized, and may be from a published play, novel, short story, or movie script. The use of a narrator is permissible; however, dialogue between characters should constitute a major portion of the selection. Offstage focus must be employed when one character speaks to another character; however, if the speaker is supposed to address the audience, he/she may make eye contact. Limited movement is permissible in the introduction and during the selection. Limited movement is defined as movement within an area of three feet in diameter. The area may be used for actions including bending, stooping, turning, and pivoting. When a "teaser" taken directly from the script is used in the introduction, this is considered part of the selection and movement is therefore restricted as above.

## Criteria For Judging

### I. Introduction of Selection

- A. Did the student provide necessary information to prepare the audience to listen?
- B. Did the student establish the mood and/or meaning of the selection?
- C. Innovative introductions should not be discouraged.

### II. Presentation of Selection

- A. Sense of performance and presence: Was the student in control of the performance and the audience? Was there an empathic response?
- B. Use of the voice: Did the student demonstrate good speech habits as they would pertain to the student's interpretation?

### III. Characterization and Character Delineation

- A. Did the student clearly and correctly develop and define characters in the selection?
- B. Use of the body as an extension of characters: While this is not an exercise in acting, did the student develop character posture, muscle tone, facial expression, and limited gestures appropriate to the selection?

### IV. Development of Selection

- A. Consistency of the interpretation to author's intent: Did the student retain the essence of the material from which the cutting is taken?
- B. Unity and completeness of selection: Did the cutting itself possess a unity of its own which built to a natural climax and conclusion?

**DO NOT ALLOW YOUR PREJUDICE TOWARD CHOICE OF MATERIAL TO PENALIZE A WELL-DONE PERFORMANCE.**