



Republic of the Philippines
DEPARTMENT OF EDUCATION
Zamboanga Peninsula, Region IX
Division of Zamboanga del Norte
Dipolog City 7100

DEPARTMENT OF EDUCATION
DIVISION OF ZAMBOANGA DEL NORTE
DIPOLONG CITY 7100

RELEASED

BY: _____
NAME/SIGNATURE

JUN 20 2018

DIVISION MEMORANDUM

To: Education Program Supervisors
District Supervisors
Elementary & Secondary School Heads
Coordinators in English (Elementary & Secondary)
English Teachers (Elem. & Sec.)

From: **Office of the Schools Division Superintendent**

Subject: **2018-2019 ENGLISH FESTIVAL VIA VIDEO PRESENTATIONS**

Date: June 18, 2018

1. This office is pleased to announce the 2018-2019 English Festival for the elementary and secondary levels with the theme, "Shaping Better 21st Century Learners with English". This activity will be started in the school level which is on the last week of August 2018 up to the Division Level which will be on November 16, 2018 for the Elementary Level and November 23, 2018 for the Secondary Level.

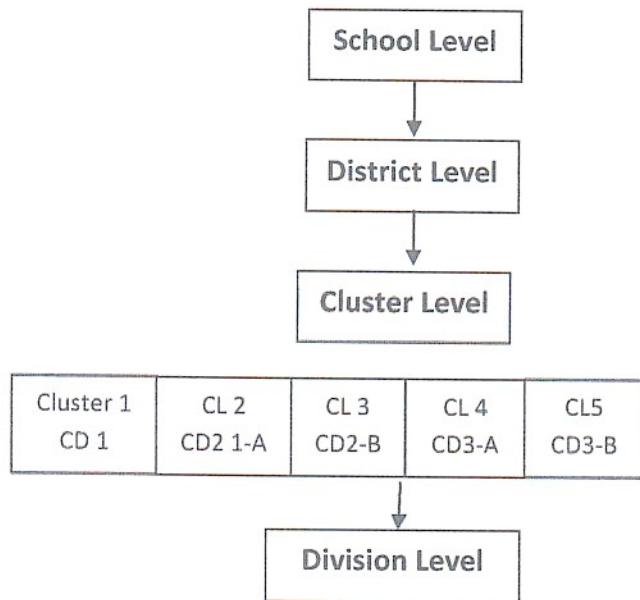
2. All the elementary school pupils in the 35 districts as well as all the junior and senior high school students including all the small high schools are enjoined to participate in this festival which aims to:

- a. enhance the artistic and creative talents as well as the higher order thinking skills of the learners,
- b. develop the 5 macro skills,
- c. improve the learners' ability to deliver a well-organized piece for oral presentation,
- d. demonstrate awareness and knowledge of literary genres.
- e. enable the teacher to integrate Music, Physical Education, Arts and Values in communication arts activities.
- f. give equal chances to all learners to participate and to compete, not just mere spectators (do not train same pupil every year, but try to discover other potentials)
- g. improve the coaching skills of the English teachers to come up with the best video presentations.

3. The expected participants in the division level are the coaches of the division level qualifiers (only 1 coach is allowed but if there are two coaches in the group categories, the two coaches are entitled to certificates of recognition).

4. This year's activity shall be done up to the division level. As usual, this shall be started at the school level to give equal opportunities to all the learners (elementary/secondary) to participate – NO learner must be left behind. All pupils must participate in all the individual and group

However, this year's festival must be done in a unique way as shown in this scenario:



- (all learners participate)

- (all the top 2 placers in the school level will submit their video clips to the division office for quality assurance before this will be judged in the district level)

- (all the top 2 placers in the district level will submit their video clips to the division office for quality assurance before this will be judged in the cluster level)

----- (all the top 2 placers in the cluster level will submit their video clips to the division office for final judging)

5. The schedules and venues of the competitions are stipulated in inclosure no. 1. It must be noted that in the school level, all the schools in the five (5) clusters are expected to conduct the festival simultaneously; all learners (elem. & secondary) are expected to join as contestants.

6. The Top 2 placers in each category in the elementary level shall be the official contestants to the district level competition. The judges are requested to break ties, while for the secondary level, the Top 2 placers of each category shall be the official contestants in the cluster level.


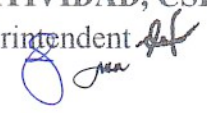
7. Contestants will only portray live in the school level, therefore major preparation must be focused in this level. No more contestants are allowed to participate in the district, cluster and division levels. Only the video clips of the Top 2 placers will be judged.

8. PROPS are NOT INCLUDED in the criteria, therefore these don't deserve points. Besides, an orientation for the chosen judges must be conducted before the contest. If possible communication arts teachers must be hired as judges. A contestant is allowed in two (2) categories only. Refer to the enclosure for some reminders guidelines for video presentations and the criteria of the different categories.

9. Hiring of choreographers and trainers other than the teachers of the participating schools is STRICTLY PROHIBITED. Violation to this is a ground for DISQUALIFICATION in the district and cluster levels.

10. The official results with the list of coaches, contestants and the participating schools in the Cluster Level (elementary and secondary) ranked accordingly shall be submitted to the Division Office IMMEDIATELY after the competition. It is advised that the next year's HOST shall be decided in the cluster and district levels and be submitted to the Division Office together with the official results. The list of participants in each category must be submitted to the division for the division level contest for their certificates of participation/ recognition (Complete name is a

11. This activity is FREE OF CHARGE (No Registration Fee will be collected). Participation of teachers designated as coaches and trainers shall be subject to the No-disruption-of-classes policy as stipulated in DepEd Order No. 9, s. 2015 entitled, "Instituting Measures to Increase Engaged Time-on-Task and Ensuring Compliance Therewith". Initiatives for make-up classes are very much appreciated.
12. Travelling and other incidental expenses of the coaches judges/ coordinator anent this competition in all grade levels shall be charged against the local/school funds subject to the usual accounting, auditing rules and regulations.
13. Immediate and widest dissemination of this memorandum is desired.

**PEDRO MELCHOR M. NATIVIDAD, CSEE**
Schools Division Superintendent 

ENGLISH FESTIVAL

Inclosure No. 1 to Division Memorandum dated June 18, 2018

** Schedule of Competitions **

Elementary Level

Cluster I-CD I	-	4th week of August, 2018
Date	:	School Head decides - School Level
Date/Venue	:	District Head & School Heads decide - District Level
Venue	:	Cluster Level - Polanco I (Dates to be decided by the district head)
Cluster II-CD 2-A	-	1st week of September, 2018
Date	:	School Head decides - School level
Date/Venue	:	District Head & School Heads decide - District Level
Venue	:	Cluster Level - Roxas I (Dates to be decided by the district head)
Cluster II-CD 2-B	-	1st week of September, 2018
Date	:	School Head decides - School level
Date/Venue	:	District Head & School Head decide - District Level
Venue	:	Cluster Level - Sindangan South (Dates to be decided by the district head)
Cluster IV-CD III-A	-	2nd week of September, 2018
Date	:	School Head decides - School level
Date/Venue	:	District Head & School Head decide - District Level
Venue	:	Cluster Level - Bacungan (Dates to be decided by the district head)
Cluster V-CD III-B	-	4th week of August, 2018
Date	:	School Head decides - School level
Date/Venue	:	District Head & School Head decide - District Level
Venue	:	Cluster Level - Gutalac I District (Dates to be decided by the district head)

Secondary Level

Cluster I-CD I	-	4th week of August, 2018
Date	:	School Head decides - School level
Venue	:	Polanco NHS - Cluster Level
Date	:	School Head/CDOETs Officers decide
Cluster II-CD II-A	-	1st week of September, 2018
Date	:	School Head decides - School level
Venue	:	Langatian NHS - Cluster Level
Date	:	School Head/CDOETs Officers decide
Cluster III-CD II-B	-	2nd week of September, 2018
Date	:	School Head decides - School level
Venue	:	Bartolome Lira NHS - Cluster Level
Date	:	School Head/CDOETs Officers decide
Cluster IV-CD III-A	-	2nd week of September, 2018
Date	:	School Head decides - School level
Venue	:	Bacungan NHS - Cluster Level
Date	:	School Head/CDOETs Officers decide

Cluster V-CD III-B - 4th week of August, 2018

GUIDELINES FOR VIDEO COVERAGE

I. BEFORE THE CONTEST

- The video clip must be submitted to the division (Attn: EPS, English) through the PSDSs right after each level of the competitions (school, district and cluster levels).
- Each video clip will be quality-assured by a Quality Assurance Team to ensure originality and untampered entries before these will be judged in the district, cluster and division levels.

II. DURING THE CONTEST

- Any video capturing device maybe utilized as long as it produces clear coverage.
- The video capturing device (VCD) must be stationary and must be set up permanently (not to be carried anywhere) in front of the performer in order to capture the whole stages and the entire performance.
- Video coverage must be continuous and uninterrupted.

III. SANCTIONS:

- Any tampering of the video clip will result to disqualification. In this case, the contestant school may be disqualified in the district level, cluster or division level.

IV. AWARDS/RECOGNITIONS

- All the contestants in the individual and group categories in the division level will receive certificates of participation and recognition. Likewise, coaches will receive same certificates. If more than one coach are handling a certain category, then each of them will receive certificates. However, in the division level only one (1) coach will appear, but they will equally receive certificates of recognition.

Inclosure No. 3 to Division Memorandum dated June 18, 2018

CONTEST CATEGORIES

(Elementary Level)

- Categories 1 & 2 - a. Interpretative Recitation of Nursery Rhymes.
(Grade I) (common piece: Five Little Ducks)
b. Choral Singing
(common piece: Mary Had a Little Lamb)
- Category 3 - Story Telling (any piece)
(Grade II)
- Category 4 - Declamation (any piece)
(Grade III)
- Category 5 - Spelling Bee (School Level only)
(Grades III & IV)
Separate
- Category 6 - Oration (any piece based on theme.)
(Grade IV) Theme: "Shaping Better 21st Century Learners with English)
- Category 7 - Jazz Chant (common 3 contest pieces;
(Grade V) a. I'm Glad to Meet You. I've Heard Much About You)
b. What's Your name? Where are you From?
c. What's your first name? How Do You Spell it?
- Category 8 - On-the-Spot Story Writing via Pictures
(Grade VI)
- Category 9 - Language Proficiency (School Level only)
(Grades 4,5 & 6)
Team of 3)

CRITERIA FOR JUDGING
(Elementary Level)

CHORAL SINGING (GRADE I)

General Rules and Guidelines

1. Each choral group will sing two (2) songs;
one (1) warm-up song and song (1) contest piece, "Mary Had a Little Lamp".
2. There shall be no choreography
3. There shall be 16 singers per group
4. Special award is to be given to the best in warm-up songs

Criteria for judging

Tone quality	-	30%
Blending/Harmony	-	30%
Interpretation	-	20%
Stage Deportation	-	<u>10%</u>
Total	-	100%

STORY TELLING (GRADE II)

- | | | |
|-------------|---|---|
| green flag | - | the participant begins his/her story telling (5-7 mins.) |
| yellow flag | - | the story telling has been performed for 5-7 mins.
(minimum time) |
| red flag | - | the time is up! (7 mins. (max. time)
15 seconds will be given as a grace period after the 7 minute |

If the story has not yet been finished, the judges will give 5 knocks to signal that the time is up.

Content –	30% (story is delivered in logical orders and is appropriate to the theme)
Pronunciation –	20% (Articulation/Intonation)
Fluency –	15% (Pace, Voice Quality, Vocal Expression)
Performance –	15% (Confidence, Gesture, Mimicry)
Creativity –	10%

- The story must be original & relevant to the theme.
- Conservative attire is required
- Microphones will not be available for performance

READERS' THEATER GROUP *(Secondary Level)*

Content	-	30%
Delivery/ interpretation	-	35%
Voice	-	<u>35%</u>
		100%

General Rules:

- Original composition anchored on the theme
- Mechanical or instrumental sound effects are not allowed; However, vocally emitted noises and sound effects created by the performers are permissible
- 5-7 minutes of delivery inclusive of entrance and exit
- Number of participants – minimum of ten (10) but not to exceed twelve (12)

piece for Choral singing (Grade 5)

Mary Had a Little Lamb

Mary Had a Little Lamb, little lamb, little lamb
Mary Had a Little Lamb, its fleece as white as snow
And everywhere that Mary went, Mary went, Mary went
And everywhere that Mary went the lamb was sure to go.

He followed her to school one day, school one day, school one day
He followed her to school one day which was against the rule
It made the children laugh and play, laugh and play, laugh and play
It made the children laugh and play to see a lamb at school.

And so the teacher turned him out, turned him out, turned him out
And so the teacher turned him out but still he lingered near
And waited patiently about, patiently about
And waited patiently about to Mary did appear.

"Why does the lamb love Mary so? Mary so, Mary so".
"Why does the lamb love Mary so", the eager children cry
Why Mary loves the lamb you know, lamb you know, lamb you know
Why Mary loves the lamb you know, the teacher did reply.

Mary Had a Little Lamb, little lamb, little lamb
Mary Had a Little Lamb, its fleece as white as snow
And everywhere that Mary went, Mary went, Mary went
And everywhere that Mary went the lamb was sure to go.



Five little ducks

Five little ducks went swimming one day
Over the hills and far away
Mother duck said, "Quack, quack, quack, quack,"
but only four little ducks came back...

Four little ducks went swimming one day
Over the hills and far away
Mother duck said, "Quack, quack, quack, quack,"
but only three little ducks came back...

Three little ducks went swimming one day
Over the hills and far away
Mother duck said, "Quack, quack, quack, quack,"
but only two little ducks came back...

Two little ducks went swimming one day
Over the hills and far away
Mother duck said, "Quack, quack, quack, quack,"
but only one little duck came back...

One little duck went swimming one day
Over the hills and far away
Mother duck said, "Quack, quack, quack, quack,"
and five little ducks came swimming back.



<http://www.bluebotanimation.com/>

General Suggestions for Presenting the Chants

- STEP 1** Explain the functional context of the chant, using either the students' native language or very simple English. You should clearly explain any vocabulary items or expressions which might present difficulties, and may wish to discuss the cultural implications of the material.
- STEP 2** Have the students listen to the first presentation of the chant on the cassette or as read by you.
- STEP 3** Have the students repeat any difficult sounds or particularly new or difficult structures.
- STEP 4** Have the students repeat each line of the chant after you. It is important to establish a clear, strong beat by counting, clapping, using rhythm sticks, or snapping your fingers.
- STEP 5** Have the students listen again to the solo presentation of the chant.
- STEP 6** Divide the class into two (or three) groups, each taking a role in the dialogue of the chant. Have each group repeat their lines after you.
- STEP 7** Have the students respond to you, taking one of the roles in the dialogue of the chant, without hearing you model it first.
- STEP 8** Divide the class again and have them perform the chant without your model. You now serve as a conductor, keeping a solid, unifying beat while bringing in the two sections at the correct time.
- STEP 9** Have the class continue to work with the chant by using three or four-part exchanges, pair work, and role playing.

"at the back"

Presenting the Chants

Jazz chants are based on a combination of repetition and learned response. The essential element in presenting a chant is to maintain a clear, steady beat and rhythm.

Initially, the students should repeat the lines of the chant following a model provided by the teacher and/or the cassette. Once the students are familiar with the material, they should progress from a simple choral repetition of a phrase to giving a group response in answer to a question or statement. This introduces an important new element as the class is now engaged in a dialogue with the teacher. This dialogue may then be transformed into a three or four-part exchange.

Many of the chants lend themselves to role playing, which enables the students to move from the formal structure of the chants to an informal classroom improvisation, using what they have learned in a situational context. These improvisations give the students not only the opportunity to speak individually but to make choices of attitude in their responses. During the role playing, it is important to make sure that the students retain the rhythm and intonation patterns established earlier.

Inclosure No. 5 to Division Memorandum dated June 18, 2018

CONTEST CATEGORIES

(Secondary Level)

Theme: "Shaping Better 21st Century Learners with English"

Categories 1 & 2 - a. Spelling Bee (School Level only)
(Grade 7) b. Readers' Theater (any piece; based on theme)

Group

Category 3 - Language Proficiency (School Level only)
(Grades 7,8,9 +10)
Composite

Category 4 - Jazz Chant (common piece: ^{*contest*} 3 pieces)
(Grade 8)
a. Let's Have Lunch
b. You call me or I'll Call You
c. Can You Come Over?

Category 5 - Speech Choir (^{*common piece*} ~~a~~ not based on theme)
(Grade 9)

*I am the tree. What have I done?
The Cry of the Forest*

Category 6 - a. Oration (any piece based on theme)
(Grade 10) b. Verse Choir – (common piece: A cry from the womb)

Category 7 - Language Proficiency (school level only)
(Grades 11 & 12)
joint

Category 8 - one-Act Play (any story)
(Selected Grades (characters: minimum 4
11 & 12) Maximum 5
Time limit: 30 minutes

A CRY FROM THE WOMB

Written and arranged for verse choir

by Genoveva Melendez Ablanque

I am a child to be brought forth into this world! All

Helpless, Group 1

Confused, Group 2

Bewildered! Group 3

Listen to my questions and hear my plea! All

Will they wonder how I would look? Solo 1

Will I have the features of my father, Solo 2

Will I take after my mother? Solo 3

Will they give me my mother's breast? Solo 4
They say it is the best.

Or will they give me a formula, by special request? Solo 5

Will my name sound the sweetest? Solo 6

Or will they give me a funny name, Solo 7

Or one which rings a bell? Solo 8

Who will hold my hand when I toddle Solo 9
From chair to wall, from table to door?
Will I end with bruises, humps and sores?

Who will show me how to brush my teeth Solo 10
To make them clean and bright?

Who will make me believe to see a dentist Solo 11
is alright?

- Who will tighten my belt to secure my pants alright? Solo 13
- Will I be allowed to sleep with Mama ?
Not to be carried to another bed by Papa? Solo 14
- Will I be screaming in the night,
When I wake up and they are out of sight? Solo 15
- Will Grandma be always there to run to
When I am troubled and wronged? Solo 16
- Will Grandpa put me on his shoulders
for many minutes long? Solo 17
- Who will give me courage to touch a worm, lure
A dragonfly and take it home? Solo 18
- Who will tell me where to hide
when a bird comes hopping by? Solo 19
- Who will teach me to write my name?
Will that person treat me gently
With my scribbles so wrigly? Solo 20
- Will I tremble, or cry with glee
when I go to school the first day? Solo 21
- Will I clutch my mother's skirt,
Or be dragged to join the many? Solo 22
- Will I be sent to kindergarten
with teachers kind and true? Solo 23
- Will I be sent to kindergarten
with teachers kind and true? Solo 24
- They say we learn life's basics
In this school we must go through? Solo 25

Will I have on my birthdays	All
balloons,	3 boys. 3 girls
cakes,	I girl
ice cream and spaghetti?	All
Will I begin this day with a leap of joy,	Solo 29
And, end it tired, with snores.	Solo 30
Who will bring me to playgrounds, so I can race with friends,	Solo 31
Teach me how to ride a bicycle,	Solo 32
to skate round the bend?	Solo 33
Will I be able to watch a waterfall,	Solo 34
an approaching rain,	Solo 35
Hear the thunder,	Solo 36
watch the lightning	Solo 37
point to a rainbow in the sky?	Solo 38
Will I grow up to be a person,	All
NOT A BEAST,	All boys
or one with life so wretched?	All
Will I like the world I live in?	

1/15/11

28/11

I AM A CHILD OF THE WORLD !

I AM THE CHILD OF THE UNIVERSE !

On YOU MY LIFE DEPENDS! In YOU my life begins!

Give me your best....Please promise me this....

I would like to ask more questions, but I'm running out of breath.
Will you love me or reject me? That I never can predict.

Bring me forth into this world!

I AM A CHILD OF THE WORLD !

I AM A CHILD OF THE UNIVERSE !

5

Inviting/Accepting/Refusing

Notes

1. Let's Have Lunch

This chant offers practice in the contraction *let's* and the reduced vowel sounds in *today* and *tonight*.

1 Let's Have Lunch (a casual invitation)

Let's have lunch today.

OK.

Let's have lunch today.

OK.

Let's have lunch.

Let's have lunch.

Let's have lunch today.

OK.

Let's have dinner tonight.

All right.

Let's have dinner tonight.

All right.

Let's have dinner.

Let's have dinner.

Let's have dinner tonight.

All right.

2. You Call Me or I'll Call You

Students practice the contractions *I'll*, *let's*, *when's*, and *I'm* and the reduced vowel sounds in *or*, *together*, and *to*.

2 You Call Me or I'll Call You (making indefinite plans to meet)

You call me or I'll call you.

You call me or I'll call you.

Let's have lunch together someday.

OK.

I'll call you.

You call me.

You call me.

You call me or I'll call you.

You call me.

You call me.

You call me or I'll call you.

When's the best time to call you?

When's the best time to call you?

I'm usually home after seven.

I'm usually home after seven.

When's the best time to call you?

I'm usually home after seven.

3. Can You Come Over?

This chant offers practice in the contraction *I'd* and the reduced vowel sounds in *for*, *tonight*, and *should*. It also provides an example of a polite refusal: *I wish I could but I'm afraid I can't*.

3 Can You Come Over?

Can you come over for dinner tonight?

I'd like that very much.

Can you come over for dinner tonight?

I'd like that very much.

What time should I come?

What time should I come?

Come around six if you can.

Fine.

Come around six if you can.

Fine.

Can you come over?

Can you come over?

Can you come over for a drink tonight?

I'd love to.

I'd love to.

Can you come over for a drink tonight?

I'd love to.

Can you come over for lunch tomorrow?

I wish I could but I'm afraid I can't.

Oh, I'm sorry. That's too bad.

I really wish I could.



Republic of the Philippines
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Region IX, Zamboanga Peninsula
DIVISION OF ZAMBOANGA DEL NORTE



DIVISION ENGLISH FESTIVAL

Scapulary Level

2019-2020

November 29, 2019

CRITERIA FOR JUDGING

Time Limit: 10 minutes inclusive of entrance and exits

Participants: Max. 12; Min. 10

CATEGORY: SPEECH CHOIR (GRADE 9)

Contestant	Mastery 25%	Choreography 10%	Voice Projection 20%	Unison 10%	Pronunciation 10%	Clarity of Words/expressions 25%	Total
1							
2							
3							
4							
5							
6							
7							
8							
9							



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Region IX, Zamboanga Peninsula
DIVISION OF ZAMBOANGA DEL NORTE
DIVISION ENGLISH FESTIVAL



CRITERIA FOR JUDGING

Time Limit: 3-5 minutes

CATEGORY: JAZZ CHANT (GRADE 8) *4 (Grade 5)*

Uniform Piece

Contestant	Use of Language/coordination of ideas 30%	Rhythm and Musicality 20%	Rhythmic appeal, creative in producing sounds, blending and clarity of expressions 25%	Articulation of sound, enunciation, voice variation, appropriateness of volume, pitch and break 15%	Costume or school uniform 10%	Total
1						100%
2						
3						
4						
5						
6						
7						
8						
9						

SIGNATURE *JUDGE*
OVER P1



Republic of the Philippines
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Region IX, Zamboanga Peninsula
DIVISION OF ZAMBOANGA DEL NORTE



DIVISION ENGLISH FESTIVAL
Elementary Level

CRITERIA FOR JUDGING

Time Limit: 3-5 minutes

Not Anchored on Theme

CATEGORY: DECLAMATION (GRADE 3)

	Difficulty (30%)	Interpretation (30%)	Delivery (25%)	Clarity (5%)	Facial Expression (5%)	Vocal Range (5%)	Total 100 %
Contestant	Declaration has enough length & complexity to be transporting without being tedious or inaccessible to the audience	Declaration communicates the poem's full meaning to the audience	declained without stumbles or lengthy pauses. Eye contact and posture enhance delivery	Entirely audible with natural but clear enunciation	Declained with lively & varied facial expressions that fit the content of the piece.	Declaration includes changes in tone, pace or volume that communicate changes in the emotional content of the piece.	
1							
2							
3							
4							
5							
6							
7							
8							
9							



SECONDARY **REMINDERS (Declamation):**

- ✦ Declamation is a speech made to an audience. It is a precursor for original oratory.
- ✦ Do not look at the judge.
- ✦ Refrain from being a cadaver---keep a lively face.
- ✦ Do not use gestures as a means to fill space.
- ✦ Excessive gestures will lose your points.
- ✦ In declamation, you are allowed to walk in your performance area, so take advantage of this, to accentuate what you are saying.
- ✦ 3 to 4 strong movements are really all you need. In most declamation pieces, the speaker *must start at the center, go left or right, move left or right, back at the center then down toward the audience for the conclusion.*
- ✦ Your movement on a new point acts as a transition and breaks up/punctuates your speech.
- ✦ This transition keeps your speech fresh and draws in your audience because movement is exciting and full of energy.



DIVISION ENGLISH FESTIVAL

November 23, 2017.

CRITERIA FOR JUDGING

Must be: (1) Conversational style
(2) 3-5 minutes delivery
(3) in corporate attire

Creating Better 21st Century Learners with "English"

ORY: ORATION (GRADE 4) & (GRADE 10)

Piece: Original, to be prepared by the contestant

[illegible]



CRITERIA FOR JUDGING

DIVISION ENGLISH FESTIVAL

Elementary Level

DRY: RECITATION OF NURSERY RHYMES (GRADE 1)

[illegible]



DIVISION ENGLISH FESTIVAL

1777-1778

CRITERIA FOR JUDGING

Time Limit: 3-5 minutes

Uniform Piece

ORY: JAZZ CHANT (GRADE 8) GRADE 5)

[illegible]

JUDGE
SIGNATURE

44



Republic of the Philippines
DEPARTMENT OF EDUCATION
Region IX, Zamboanga Peninsula
DIVISION OF ZAMBOANGA DEL NORTE



DIVISION ENGLISH FESTIVAL
Elm / Secondary Level
Mariano N. Nino
November 29, 2017

CRITERIA FOR JUDGING

CATEGORY: VERSE CHOIR (GRADE 10)

Contestant	Mastery 30%	Voice Projection/Variation 15%	Group Coordination 15%	Clarity of Words & Expressions 30%	School Uniform/Costume/S tage Presence 10%	Total 100%
1						
2						
3						
4						
5						
6						
7						
8						
9						

JUDGE
C/6/4/47/12 = 100%

3. I'm Glad to Meet You. I've Heard So Much About You

This chant offers practice in the contractions *I'm* and *I've* and illustrates the use of *much* and *many*. Students should pay special attention to the sound of the plural *s* in *things* and the shifting stress pattern *I've heard so much about you*/Thank you, *I'm glad to meet you*.

3 I'm Glad to Meet You. I've Heard So Much About You

I'm glad to meet you.
I've heard so much about you.
I'm glad to meet you.
I've heard so much about you.
I'm glad to meet you.
I've heard so much about you.
Thank you, I'm glad to meet you.

I've heard so many nice things about you.
I've heard so many nice things about you.
So many nice things.
I've heard so many nice things.
I've heard so many nice things about you.
I'm glad to meet you.
I've heard so much about you.
Thank you, I'm glad to meet you.

4. What's Your Name? Where Are You From?

This chant offers students practice in the sound and rhythm of these high frequency information questions. Students should practice the vowel reductions in *what's your* (what's-er) and *where are* (where-er). Extend chant to include other forms (What's his/her name, where is he/she from?).

4 What's Your Name? Where Are You From?

What's your name?
Where are you from?
What's your name?
Where are you from?
What's your name?
Where are you from?
How long have you been here?

How long have you been here?
How long have you been here?
What's your name?
Where are you from?
How long have you been here?

5. What's Your First Name? How Do You Spell It?

This chant offers practice in the pronunciation of individual letters of the alphabet and in the two important information questions, *How do you spell it?* *How do you pronounce it?* It can be used as a useful in-class exercise during the first days of class when students are getting to know each other.

5 What's Your First Name? How Do You Spell It?

What's your first name?

Mary.

How do you spell it?

M-A-R-Y.

M.

A.

A.

R.

R.

Y.

Y.

M.

M-A-R-Y. M-A-R-Y.

How do you pronounce it?

Mary.

How do you spell it?

M-A-R-Y.

How do you pronounce it?

Mary.



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Contest piece for Speech Choir

**I AM THE TREE. WHAT HAVE I DONE?
THE CRY OF THE FOREST**

- All : I am the tree. What have I done?
- Solo 1 : The cry of the forest
- All : You cut off my limbs! You cut my body into pieces!
You leave me alone like a mangled corpse!
- Solo 2 : I have freshened up the air you breathe.
- Solo 3 : I have held the water from flooding the earth.
- Solo 4 : I have kept the moist the makes the rays of the sun gentle on your skin.
- Solo 5 : I have given you food.
- All : I have given you shade to protect you from the torturing sun.
- Solo 6 : I have given you beauty that you can turn to for comfort.
- Solo 7 : I am the tree. What have I done?
- All : I wail! I wail because you are mean to me.
From my roots to my very crown
You have taken everything away!
- Solo 8 : I am the tree. What have I done?
- All : Let me live long enough.
Let me savor what it is to grow
And be part of the earth that you live in.
- Do justice to my existence!
- Solo 9 : If it need be that you end my life to make your life longer,
- All : I would surrender,
- Solo 10: But please, if that time comes
From where I stood, plant a new me,
- Solo 11 : Plant a new me for only then
would I be alive again.
- All : Look around you.
The once forest-filled hills,
The once lush and verdant valleys,
The once blue green mountains are no more
- I wail, and I wail!
I wail to think of what would become of you
Since, I am not there anymore.
- Solo 12: what have I done?
- All : I am the tree.
- All : I am the tree. What have I done?
The cry of the forest



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JAZZ CHANT

- 15-25 participants including the props men
- Each competing team will recite four (4) pieces:
 1. A piece to be delivered in their local/native language/dialect about their culture.
 2. The competition pieces (3 pieces) to be delivered in five (5) minutes.
 3. The warm-up piece will also be rated.

Criteria for Judging

Competition piece (3 pieces)

• Mastery	-	40%
• Delivery (Communication & Voice Projection)	-	40%
• Stage Presence	-	<u>20%</u>
TOTAL	-	100%

Original Jazz Chant Piece (warm-up piece)

• Originality	-	40%
• Thematic Content	-	15%
• Mastery	-	15%
• Creative Delivery	-	20%
• Over-all Impact	-	<u>10%</u>
		100%

READER'S THEATER/READING INTERPRETATION

- There shall be 10 – but not to exceed 12 participants
- 5-7 minutes inclusive of entrance and exit.
- Original compositions anchored on theme
- Mechanical or instrumental sound effects are not allowed however, vocally emitted noises and sound effects created by the performers are permissible.

Criteria for Judging:

• Content	-	30%
• Voice	-	35%
• Delivery	-	<u>35%</u>
TOTAL	-	100%

CRITERIA FOR STORY WRITING

• Content	-	50%
- short, snappy title		
- one to two developed characters		
- dialogue that shows setting		
- dialogue that shows differences in main characters		
• Style (Craft & Techniques)	-	25%
- show, don't tell		
- specific nouns		
- figurative language		
• Writing Conventions	-	<u>25%</u>

JUDGING FORMS FOR ONE ACT PLAY

Theme	-	20%
Understanding Piece		
<ul style="list-style-type: none">• Did the play strongly challenge the ability (potential) of the actors?• Was the main idea concepts (unwritten dialogues of the play brought out clearly and communicated to the audience without insulting its intelligence?		
Voice	-	15%
<ul style="list-style-type: none">- Voice, Pitch, Texture, Diction- Could the actors be heard? Did they project/throw their voices?- was there a variety of rate and inflection? (Avoid overly patterned tempo/meter-when one is panicked, and MONOTONE only when a character demands it.- Were pronunciation and articulation correct for each character?		
Tempo	-	15%
Pace and Rhythm		
<ul style="list-style-type: none">- Was it too fast to follow intelligently? Was it too slow? (Underestimate your audience).- Was the pace in keeping with the mood and atmosphere of the play?- Were the climaxes well developed? (Conflict clearly identified? Moments of truth? Denouement?		
Movement	-	10%
Movement, Presence and Setting		
<ul style="list-style-type: none">- Was there logical reason (what's motivation) for all movement by the actors which was consistent?- Was movement well-executed?		
Setting	-	10%
<ul style="list-style-type: none">- Within arena limits, did stage arrangement satisfactorily represent the idea of the play?		
Business	-	10%
<ul style="list-style-type: none">- Were exits and entrances properly timed?- Did the actors frequently block each other?		
Characterization	-	10%
<ul style="list-style-type: none">- Was the actor's characterization believable the entire time he/she was on stage?- Were emotional transition natural and effective?		
Ensemble	-	<u>10%</u>
<ul style="list-style-type: none">- Was there smoothness of action which indicated, adequated rehearsal and close cooperation and understanding among the actors?		
TOTAL		
	-	100%