**2019 TSJCL DRAMATIC INTERPRETATION JUDGING SHEET**

**Levels ½ and I – Male Character**

SIGN-IN NUMBER: \_\_\_\_\_

STUDENT’S INITIALS: \_\_\_\_\_

JUDGE NUMBER: \_\_\_\_\_

Rules:

* The selection must be memorized; contestant may provide prompter; judges DO NOT prompt.
* Contestant may give a one-minute introduction in English.
* NO costumes or props.
* Contest pronunciation will be based on Classical pronunciation in *Vox Latina*.
* Level I and II students are not required to read with elision and meter, but they may do so.

| **Category** | **Points** |
| --- | --- |
| Memorization | (25) \_\_\_\_\_ |
| Character Portrayal and Depth | (20) \_\_\_\_\_ |
| Pronunciation | (20) \_\_\_\_\_ |
| Enunciation | (10) \_\_\_\_\_ |
| Voice Control and Eye Contact | (10) \_\_\_\_\_ |
| Natural Gestures and Appropriate Movement | (10) \_\_\_\_\_ |
| Phraseology | (5) \_\_\_\_\_ |
| **TOTAL** | **(100) \_\_\_\_\_** |

Mark errors in text as they are made.

**“Ālae sunt validae, neque prope sōlem**

**volāre dēbēmus,” Daedalus fīlium monuit.**

**Prīmō Īcarus erat timidus et prope terram**

**manēbat, neque diū.  Daedalus territus fīlium**

**appellāvit et dē perīculō monuit.**

**Sed Īcarus longē ā terrā et aquā per caelum**

**altum prope sōlem volābat. Daedalus fīlium**

**spectābat et propter audāciam eius lacrimābat.**

**Subitō cēra ā pennīs sēparābātur et bracchia Īcarī erant nūda.**

**In aquam puer cecidit, quae eum cēlāvit. Posteā Daedalus propter fīlium suum semper dolēbat.**

“Daedalus and Icarus,” *Using Latin* I (1954), p. 173 (abridged & adapted)

Comments and suggestions for improvement:

**2019 TSJCL DRAMATIC INTERPRETATION JUDGING SHEET**

**Level II – Male Character**

SIGN-IN NUMBER: \_\_\_\_\_

STUDENT’S INITIALS: \_\_\_\_\_

JUDGE NUMBER: \_\_\_\_\_

Rules:

* The selection must be memorized; contestant may provide prompter; judges DO NOT prompt.
* Contestant may give a one-minute introduction in English.
* NO costumes or props.
* Contest pronunciation will be based on Classical pronunciation in *Vox Latina*.
* Level I and II students are not required to read with elision and meter, but they may do so.

| **Category** | **Points** |
| --- | --- |
| Memorization | (25) \_\_\_\_\_ |
| Character Portrayal and Depth | (20) \_\_\_\_\_ |
| Pronunciation | (20) \_\_\_\_\_ |
| Enunciation | (10) \_\_\_\_\_ |
| Voice Control and Eye Contact | (10) \_\_\_\_\_ |
| Natural Gestures and Appropriate Movement | (10) \_\_\_\_\_ |
| Phraseology | (5) \_\_\_\_\_ |
| **TOTAL** | **(100) \_\_\_\_\_** |

Mark errors in text as they are made.

**Servius, quī trepidō nūntiō generum suum**

**in soliō sedēre excitātus est, intervēnit.**

**Statim ā vestibulō Cūriae magnā vōce “Quid hoc,”**

**inquit, “Tarquinī, reī est? Quā tū audāciā**

**vocāre ausus es Patrēs aut in sēde sedēre meā?”**

**Ubi ille ferōciter ad haec respondet sē**

**patris suī tenēre sēdem, sē fīlium rēgis rēgnī**

**heredem esse, clāmor ab ūtrīusque fautōribus orītur, et concursus undique populī in**

**Curiam.**

**Tum Tarquinius necessitāte iam etiam ipsā coactus est dīrum facinus facere, quī,**

**ut rēgī et aetāte et vīribus multō praestābat, medium arripuit Servium et dē Cūriā extulit et dē Cūriae gradibus humum dēiēcit.**

“The Overthrow of Servius Tullius,” *Jenney’s First Year Latin* (1990), pp.413-14

Comments and suggestions for improvement:

**2019 TSJCL DRAMATIC INTERPRETATION JUDGING SHEET**

**Advanced Poetry – Male Character**

SIGN-IN NUMBER: \_\_\_\_\_

STUDENT’S INITIALS: \_\_\_\_\_

JUDGE NUMBER: \_\_\_\_\_

Rules:

* The selection must be memorized; contestant may provide prompter; judges DO NOT prompt.
* Contestant may give a one-minute introduction in English.
* NO costumes or props.

| **Category** | **Points** |
| --- | --- |
| Memorization | (25) \_\_\_\_\_ |
| Character Portrayal and Depth | (20) \_\_\_\_\_ |
| Pronunciation | (15) \_\_\_\_\_ |
| Enunciation | (5) \_\_\_\_\_ |
| Voice Control and Eye Contact | (10) \_\_\_\_\_ |
| Natural Gestures and Appropriate Movement | (10) \_\_\_\_\_ |
| Phraseology | (5) \_\_\_\_\_ |
| Scansion | (10) \_\_\_\_\_ |
| **TOTAL** | **(100) \_\_\_\_\_** |

* Contest pronunciation will be based on Classical pronunciation in *Vox Latina*.
* Level I and II students are not required to read with elision and meter, but they may do so.

Mark errors in text as they are made.

**“Et placet et videō; sed quod videōque placetque,  
nōn tamen inveniō” -- tantus tenet error amantem --  
“quōque magis doleam, nec nōs mare sēparat ingēns  
nec via nec montēs nec clausīs moenia portīs;  
exiguā prohibēmur aquā!  Cupit ipse tenērī:                450  
nam quotiēns liquidīs porrēximus ōscula lymphīs,  
hic totiēns ad mē resupīnō nītitur ōre.  
Posse putēs tangī: minimum est, quod amantibus obstat.  
Quisquis es, hūc exī! Quid mē, puer ūnice, fallis  
quōve petītus abīs? Certē nec forma nec aetās                455  
est mea, quam fugiās, et amārunt mē quoque nymphae!  
Spem mihi nescio quam vultū prōmittis amīcō,  
cumque ego porrēxī tibi bracchia, porrigis ultrō.  
Cum rīsī, adrīdēs; lacrimās quoque saepe notāvī  
mē lacrimante tuās; nūtū quoque signa remittis                460  
et, quantum mōtū formōsī suspicor ōris,  
verba refers aurēs nōn pervenientia nostrās!”**

Ovid, *Metamorphoses* III. 446-462

Comments and suggestions for improvement:

**2019 TSJCL DRAMATIC INTERPRETATION JUDGING SHEET**

**Levels ½ and I – Female Character**

SIGN-IN NUMBER: \_\_\_\_\_

STUDENT’S INITIALS: \_\_\_\_\_

JUDGE NUMBER: \_\_\_\_\_

Rules:

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* Contestant may give a one-minute introduction in English.
* NO costumes or props.
* Contest pronunciation will be based on Classical pronunciation in *Vox Latina*.
* Level I and II students are not required to read with elision and meter, but they may do so.

| **Category** | **Points** |
| --- | --- |
| Memorization | (25) \_\_\_\_\_ |
| Character Portrayal and Depth | (20) \_\_\_\_\_ |
| Pronunciation | (20) \_\_\_\_\_ |
| Enunciation | (10) \_\_\_\_\_ |
| Voice Control and Eye Contact | (10) \_\_\_\_\_ |
| Natural Gestures and Appropriate Movement | (10) \_\_\_\_\_ |
| Phraseology | (5) \_\_\_\_\_ |
| **TOTAL** | **(100) \_\_\_\_\_** |

Mark errors in text as they are made.

**“Iānua Orcī aperta est. Multī in**

**rēgnum mortuōrum dēscendērunt,**

**sed patriam iterum nōn vidēbunt. …**

**Nūllī vīvī illūc īre possunt.”**

**“Dea Venus māter mea est,” Aenēās**

**clāmāvit. “Mē iuvābit.”**

**“In silvā propinquā est sacer rāmus**

**aureus,” inquit Sibylla.  “Prīmum ad mē fer**

**rāmum aureum! Properā!  Deinde tibi portam**

**rēgnī mortuōrum mōnstrābō.” Aenēās sine morā in silvam properāvit.**

**Subitō Aenēās per rāmōs aurum splendidum cōnspexit et cēpit.**

**Sibylla dīxit, “Ecce!  Iānua cavernae aperta est. Nunc portābimus rāmum aureum**

**ad Prōserpinam, rēgīnam mortuōrum.”**

*Using Latin I* (1961), p. 160 (abridged & adapted)

Comments and suggestions for improvement:

**2019 TSJCL DRAMATIC INTERPRETATION JUDGING SHEET**

**Level II – Female Character**

SIGN-IN NUMBER: \_\_\_\_\_

STUDENT’S INITIALS: \_\_\_\_\_

JUDGE NUMBER: \_\_\_\_\_

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| **Category** | **Points** |
| --- | --- |
| Memorization | (25) \_\_\_\_\_ |
| Character Portrayal and Depth | (20) \_\_\_\_\_ |
| Pronunciation | (20) \_\_\_\_\_ |
| Enunciation | (10) \_\_\_\_\_ |
| Voice Control and Eye Contact | (10) \_\_\_\_\_ |
| Natural Gestures and Appropriate Movement | (10) \_\_\_\_\_ |
| Phraseology | (5) \_\_\_\_\_ |
| **TOTAL** | **(100) \_\_\_\_\_** |

Mark errors in text as they are made.

**Māne Ariadna ē somnō excitāta**

**amīcum suum in lītore quaesīvit neque eum**

**repperit. Puella miserrima ab humilī lītore in**

**altum saxum ascendit, unde prōspiciēns in**

**mare nāvem Thēseī procul cōnspexit.**

**Etsī vōx nūllō modō audīrī poterat,**

**Ariadna amīcum suum fugientem vocāvit:**

**“Thēseu! Thēseu! Revertere ad mē!” – neque ūllum respōnsum eī redditum est praeter**

**vōcem ipsīus, quam dūra saxa reddidērunt.**

**Brevī nāvis ē cōnspectū eius abiit neque iam ūllum vēlum in marī cernēbātur.**

**Ariadna igitur in lītus dēscendit atque hūc et illūc currēns multīs cum lacrimīs capillum et**

**vestem scindēbat. … Posteā Bacchus deus eam adamāvit atque ā ferīs servāvit.**

*Lingua Latina* I.ii. (1965) pp. 310-311 (adapted)

Comments and suggestions for improvement:

**2019 TSJCL DRAMATIC INTERPRETATION JUDGING SHEET**

**Advanced Poetry – Female Character**

SIGN-IN NUMBER: \_\_\_\_\_

STUDENT’S INITIALS: \_\_\_\_\_

JUDGE NUMBER: \_\_\_\_\_

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| **Category** | **Points** |
| --- | --- |
| Memorization | (25) \_\_\_\_\_ |
| Character Portrayal and Depth | (20) \_\_\_\_\_ |
| Pronunciation | (15) \_\_\_\_\_ |
| Enunciation | (5) \_\_\_\_\_ |
| Voice Control and Eye Contact | (10) \_\_\_\_\_ |
| Natural Gestures and Appropriate Movement | (10) \_\_\_\_\_ |
| Phraseology | (5) \_\_\_\_\_ |
| Scansion | (10) \_\_\_\_\_ |
| **TOTAL** | **(100) \_\_\_\_\_** |

Mark errors in text as they are made.

**“Quisquis es, haud, crēdō, invīsus caelestibus aurās**

**vītālēs carpis, Tyriam quī advēneris urbem.**

**Perge modo atque hinc tē rēgīnae ad līmina perfer.**

**Namque tibī reducēs sociōs classemque relātam 390**

**nuntiō, et in tūtum versīs aquilōnibus āctam,**

**nī frūstrā augurium vānī docuēre parentēs.**

**Aspice bis sēnōs laetantēs agmine cycnōs,**

**aetheriā quōs lāpsa plagā Iovis āles apertō**

**turbābat caelō: nunc terrās ōrdine longō 395**

**aut capere, aut captās iam dēspectāre videntur:**

**ut reducēs illī lūdunt strīdentibus ālīs,**

**et coetū cīnxēre polum, cantūsque dedēre,**

**haud aliter puppēsque tuae pūbēsque tuōrum**

**aut portum tenet aut plēnō subit ōstia vēlō. 400**

**Perge modo, et, quā tē dūcit via, dīrige gressum.”**

**Dīxit, et āvertēns roseā cervīce refulsit,**

**ambrosiaeque comae dīvīnum vertice odōrem**

**spīrāvēre.**

*Aeneid* I, 387-404

Comments and suggestions for improvement: