

One-Act Play Adjudicator Guidelines



Running Notes

Optionally use this sheet for generalized notes on the show as it unfolds. However, **the evaluation sheet must be completed**, with comments for each of the general areas to speak to ratings where applicable.

Evaluation Sheet

1. Support **learning** and **development** of *high school students*. The contest nature of the experience is of secondary importance. Please evaluate each production **for its own value** (do **not** compare to other productions).
2. Comments: give actors and director clear feedback, to assist them in developing their expertise.
3. Evaluation areas (these official, detailed questions pertaining to the areas listed on the form):

Performance

- A. Do actors use **voice effectively** (projection, enunciation, consistent dialect, etc.)?
- B. Do actors use **movement** effectively (facial expression, gestures, stage business etc.)?
- C. Do actors create believable, developed, and consistent **characterizations**?

Ensemble

- D. Do actors function as a **cohesive unit**?
- E. Does performance demonstrate **listening, cooperation, and commitment** to each other?
- F. Does the performance **flow** smoothly and at an appropriate **pace**?

Direction

- G. Does the production convey **understanding** and **purpose** of the script and its genre?
- H. Does the production use **dynamic storytelling** techniques?
- I. Does the production use **space** effectively to provide for motivated, functional and artistic movement?

Technical (*note: host facilities determine lighting, sound, and stage configuration*). **Please be mindful budgets/resources vary.** How do elements – **if used** – enhance or detract/distract from the production?

- J. Do **scenery, set pieces** and **props** work effectively within the needs and style of the production?
- K. Do **costumes** and **make-up** effectively communicate character, period, and style?
- L. Does the company (cast/crew) function as a **cohesive unit** to facilitate technical elements of the production?
- M. [*if opted-in*]: Do **lighting choices** enhance telling of the story? (Do **not** assess *mechanics*).
- N. [*if opted-in*]: Do **sound choices** enhance telling of the story? (Do **not** assess *mechanics*).

Adjudicators must NOT assess lighting/sound if their master ballot tells them not to.

4. Evaluation Area Ratings: **Please circle the number that indicates proficiency in each area** → **2**
These ratings indicate to directors and students how well you felt they mastered each of the criteria:
1=Minimal: Characterization is barely developed. There is little cohesion among actors, and pacing suffers. Material has been directed in a way that fails to connect and/or communicate to the audience. Production elements, if present, detract more than help with storytelling.
2=Developing: What you would expect to see at the middle of a rehearsal process, before it's ready for public viewing. Characterizations aren't fully believable, but actors convey the play's intent. Material has been directed in a way that does not fully draw the audience into the world of the play. Production elements complement and support the storytelling, but may not fully realized, or need polish.
3=Proficient: Actors, direction, and design elements work in harmony to communicate a clear concept, and creative and purposeful choices bring the play to life. Performers are focused, energized, and authentic. Design elements support and help tell the story.
NOTE: The State Festival uses a five-point rubric.
5. Scoring: Adjudicators will rate each entry on 12 to 14 evaluation criteria (directors may opt-in to have lighting and/or sound evaluated), using a score of 1-3 points for each criterion. Scores will be averaged by the tabulation software (SpeechWire); advancement to the next contest level will require: at district, an average of 1.5 or better by at least two adjudicators; at sectional, an average of 2.3 or better by at least two adjudicators.

Virtual/COVID Considerations

- Do **NOT** comment on **presence *nor* absence of face masks** (in person or videos).
- Please **watch videos continuously *without*** pausing, rewinding/rewatching, so you are evaluating the work as if you were watching the play perform live, in person.

Giving the Oral Response

The oral response is an opportunity to foster dialogue about the adjudication process, to give context to criticism and collective recommendation of the adjudicator panel. It also is one of the most crucial aspects of schools' experiences in the contest: a kind, constructive, and instructive oral response can be the difference between a school continuing or discontinuing its participation in the contest. Best practices to keep in mind:

- Introduce yourself, give brief background on your credentials, and express appreciation for the hard work the cast and crew has put into the production.
- Ask **students** how they felt the production went, what questions they have, and what feedback they feel would be most valuable. Empower them to take ownership in the growth process! Urge deeper questions beyond "did you like it?" or "what did we do wrong or right?" Use finesse in answering, and make *objective observations*: speak to what you saw and heard, using "I" language. Discuss what was strong or what was unfinished, encouraging more attention to detail to establish polish. Mention moments you were **brought into** the production, as well as **taken out** by distractions. Even if a show was almost flawless, highlight details that could be fine-tuned or extended. Be kind; encourage continued participation in theatre!

Descriptive Words/Phrases for Adjudicators

Performance/Production Impact

levels in blocking
evoked emotion
thought-provoking
cohesive
nuanced
pacing
dynamic
cutting
range
clever
combination
compilation
unified
convincing
proficient
mastered
insightful
wealth

Effective

drew me in
effective tactic(s)
executed thoughtfully
expressive
articulate
believable
credible performance
committed character
energetic
lively
animated
honest
genuine
realistic
authentic
natural
understated
whimsical
passion
vivacious
vigor
intimate

Developing/Improving

pulled me out
artificial
awkward
broad / vague
distracted from focus
hindered
incoherent
misguided
monotonous
repetitive
scarce
absent
incomplete
lacks
reassess structure
requires
potential
distracted
gimmicky
gratuitous
incongruous
reevaluate motives

Avoid: good • great • weak • needs work • practice more

**WISDAA One-Act
Evaluation**

Title: _____

Adjudicator: _____

Date: _____

Descriptions for each area on instructions. Ratings: 3=proficient; 2=developing; 1=minimal. You must write constructive suggestions for scores under 3.

Performance	A. Voice	3		
		2		
		1		
	B. Movement	3		
		2		
		1		
	C. Characterizations	3		
		2		
		1		
Ensemble	D. Acting as cohesive unit	3		
		2		
		1		
	E. Listening, cooperation, and commitment	3		
		2		
		1		
Direction	F. Flow and pace	3		
		2		
		1		
	G. Understanding and purpose: script/genre	3		
		2		
		1		
Technical	H. Dynamic storytelling	3		
		2		
		1		
	I. Use of space	3		
		2		
		1		
	J. Scenery, set pieces and props	3		
		2		
		1		
K. Costumes and make up	3			
	2			
	1			
L. Cast/crew as cohesive unit	3			
	2			
	1			
M. [If opted in] Lighting choices	3			
	2			
	1			
N. [If opted in] Sound choices	3			
	2			
	1			

WISDAA One-Act Contest – Adjudicator Forms

WHSFA State Theatre Festival 2019 - UW-Milwaukee - Nov. 22-23, 2019

Adjudicator running notes

Please write your name ↑

Saturday, 4:00 PM (T-6 Studio) -- *Hamlet* by William Shakespeare

Play Category: **Selection from full-length play**

Director's Synopsis: The ghost of the King of Denmark tells his son Hamlet to avenge his murder by killing the new king, Hamlet's uncle. Hamlet feigns madness, contemplates life and death, and seeks revenge. His uncle, fearing for his life, also devises plots to kill Hamlet. The play ends with a duel, during which the King, Queen, Hamlet's opponent and Hamlet himself are all killed.

Reason for Selecting Show: Hamlet is relevant today because we still feel inspired to ponder the purpose of life and to wonder what we would do in horrendous circumstances. The tragedy of Prince Hamlet is timeless in that respect.

↑ Notes on the production below, and use another sheet of paper if necessary. You will summarize comments in the following four areas on the evaluation sheet: **Direction, Performance, Ensemble, and Technical Elements.**

Actual play run time: ← **Please get run time from university staff**

Please note director's synopsis and reason for selecting the script, for context.

You will take running notes on a sheet like this for each play

Wisconsin High School Forensic Association – STATE THEATRE FESTIVAL 2019

One-Act Evaluation Title: _____ Adjudicator Last Name: _____

Circle a score for each criterion to indicate proficiency: 3-Accomplished, 2-Progressing, 1-Needs improvement.

Performance	Voice	3 2 1	
	Movement	3 2 1	
	Characterization Connectedness	3 2 1	
Ensemble	Cohesive Unit	3 2 1	You can write comments about specific elements here and circle a score for each area.
	Listening Cooperation	3 2 1	
	Flow Pace	3 2 1	
Direction	Understanding Purpose/Script	3 2 1	
	Dynamic Complete Story	3 2 1	
	Use of Space	3 2 1	
Technical	Scenery Set Pieces Props	3 2 1	
	Costumes Make-up	3 2 1	
	Lighting Sound	3 2 1	

Wisconsin Interscholastic Theatre Festival
Nov. 19-20, 2021

Master Ballot
J.Q. Adjudicator

Please note any recommendations for acting awards on the reference sheet with the cast list.

Time	Code	Play Title	Performance			Ensemble			Direction			Technical				
			A	B	C	D	E	F	G	H	I	J	K	L	M	N
Friday, 11:30 AM	F-J05	Class Action													X	X
Friday, 12:15 PM	F-J06	Lend Me a Tenor														
Friday, 1:15 PM	F-J07	The Laramie Project														
Friday, 2:00 PM	F-J08*	Archipelago														
Saturday, 10:45 AM	S-J03	The Omelet Murder Case														
Saturday, 11:30 AM	S-J04	Paper, or Plastic													X	X
Saturday, 12:30 PM	S-J05	Hamlet													X	

← Transcribe points (whole numbers only) on this form

← Please note where director has opted-out of lighting and/or sound evaluation

Please write your name →

Indicate Acting Awards with an "X" →

Code: **S-J01**
Whispers by Kendra Thomas
Play Category: One-act/skit

Adjudicator name: _____

Cast:

Kate	Grace Cole	
Jamie	Karah Kreuger	X
Jason (Jayce)	Mikayla Kay	
Dane	Cody Walker	
Marie	Meagan Stoller	
Kelly	Anna Jean Hardtke	
Hayden	Anna Jean Hardtke	

Crew:

Stage Manager	Meagan Stoller
Props Crew	Meagan Stoller, Anna Jean Hardtke, Mikayla Kay
Lighting Technician	Meagan Stoller, Teya Reimer, Taylor Reimer, Makayline Buch