



To: One-Act Play Critic Judges

From: Luis Muñoz, State Theatre Director

Subject: One-Act Play Contest Questionnaire

We are asking you as a qualified Critic Judge to help evaluate the contest you judge. In this packet you will find a One-Act Play Contest Questionnaire. Please complete the questionnaire as soon after the contest as possible and return it to the State Office. Your observations and criticisms of the contest will be greatly appreciated by this office.

Thank you for serving in the vital capacity of critic judge. We trust the contest will be an exciting adventure in educational theatre and that your critique will be a teaching experience from which students, directors, and (possibly) patrons, may all profit.

Select two unranked (not 1st and 2nd place) plays to advance to the next higher level. An alternate must be selected (not necessarily announced) in case of advancing play withdrawal. In junior high/middle school contests, plays shall be ranked 1st, 2nd and 3rd.

A best actor, best actress, and all-star cast must be named as per Section 1033 (d) (3) (E). The honorable mention all-star cast is optional, but try to follow the local wishes. The best actor and actress must be individuals. All-star cast and honorable mention all-star cast ensemble awards may be given as one single award only when a group of people play the same character (birds, frogs, old men, servants). The group is given only one symbolic award. An individual all-star cast award, assigned by the judge to a chorus or other group of players that cannot be individually identified, counts as only one individual award and is given only one symbolic award.

Thank you in advance for returning the questionnaire and for helping us evaluate the One-Act Play Contest.

THE ORIGIN OF THIS INFORMATION WILL BE KEPT STRICTLY CONFIDENTIAL

(CRITIC JUDGE ONLY)

ONE-ACT PLAY CONTEST QUESTIONNAIRE

Note: Please return this questionnaire to: State Theatre Director, P.O. Box 8028, Austin, Texas 78713-8028.

DATE: _____ **Conference** _____ (circle one) ZONE, DISTRICT, AREA, or REGION _____
(number/letter)

CONTEST SITE: _____

NAME OF CONTEST MANAGER: _____

SCHOOL TITLE: _____

YOUR NAME: _____ PHONE () _____

YOUR ADDRESS: _____

Yes No

- ___ ___ 1. Prior to the contest, were you provided play titles or scripts in sufficient time to become familiar with the plays? If not, why?
- ___ ___ 2. Did you request and receive a written agreement (contract) detailing your judging assignment?
- ___ ___ 3. Prior to the contest, were you briefed by the contest manager concerning procedures, all-star cast selection and critiques?
- ___ ___ 4. Were you given an opportunity to meet with directors prior to the contest? If not, why?
- ___ ___ 5. Were you provided with an adequate working condition? (See "Working Conditions" in the Critic Judge's Guide, items 1-6, and the Contest Manager's Guide in the current *Handbook for One-Act Play*.)
- ___ ___ 6. In your opinion, were there violations of any One-Act Play Contest Rules (Section 1033)? If yes, indicate action taken by the contest manager.
- ___ ___ 7. Was there any evidence of unsportsmanlike conduct by directors or students (Section 1034 – One-Act Play Contest Ethics Code)? If yes, what action was taken by the contest manager?
- ___ ___ 8. Did all companies stay for their critique? If not, why?
- ___ ___ 9. Was the contest well organized? (See Contest Manager's Guide noted above.)
- ___ ___ 10. Did the directors and students appear to be responsive to your critique? If not, please explain.

Your elaboration on any of the above or your comments concerning any aspect of the One-Act Play Contest would be appreciated. List any plays (short or long) on the approved lists on the UIL website, you feel should be **deleted**. Also, list plays of approved publishers that would meet OAP Contest rule requirements that you feel should be added to the approved lists. (please attach a separate sheet with additional information)

Evaluation Form and Ballot Instructions for Critic Judges

The Production Evaluation Form will allow schools to receive written feedback from all judges adjudicating the contest. Please note that emphasis is placed on the Oral Critique as the primary means of providing direct and educational criticism and engagement with all participants. This form shall be used at all contests whether adjudicated by a single critic or a panel.

All judges will be provided one Evaluation Form per school.

At the conclusion of the contest, please follow the procedures for single critic or panel judging below:

Single Critic Judge

- Single critics select two plays to advance to the next level by circling the “advancing” option on the advancing school’s Evaluation Form.
- Single critics select one play as alternate by circling the “alternate” option on the selected play’s Evaluation Form.
- **Single** critics should select the “Non-Advancing” option for all of the remaining schools. **SINGLE CRITIC JUDGES DO NOT RANK PRODUCTIONS ON THE EVALUATION FORM OR JUDGING BALLOT.**
- Single critics are not required to complete the “overall impressions” section of the evaluation form as they will be providing an oral critique.
- Single critics **MUST** complete the Judging Ballot listing advancing plays, alternate, and acting awards.

Panel Judges

- All panel judges **SHALL** independently rank the plays from first to last using the “rank” box on the front of the Evaluation Form.
- All panel judges **SHOULD** provide brief, written comments using the “overall impressions” section of the Evaluation Form. The best critiques teach and encourage the student. Please offer areas of improvement and positive attributes for each production.
- All panel judges **SHALL** complete the Judging Ballot ranking each of the plays on the ballot. The judge selecting acting awards shall also record the acting award selections.

All Judges (Both Single Critics and Panel Judges)

- All judges **SHALL** complete relevant sections of the Evaluation Form. Clarification notes can be made at the discretion of the judge (a glossary of terms used in the Evaluation Form are available on the Theatre page of the UIL Website).
- All judges **SHALL** evaluate the Overall Effectiveness of the Production in the last section of the Evaluation.
- All judges may (with the approval of the directors) arrange to send their completed Evaluation Forms by mail or electronic submission directly to directors rather than completing them on the contest date. If choosing this option, the critic judge should obtain the appropriate contact information for each director during the directors meeting.

ACTING AWARDS BALLOT

Conference 1A 2A 3A 4A 5A Zone/District/Area/Region/State

Honorable Mention All-Star Cast

1. _____

School - _____ Role - _____

2. _____

School - _____ Role - _____

3. _____

School - _____ Role - _____

4. _____

School - _____ Role - _____

5. _____

School - _____ Role - _____

6. _____

School - _____ Role - _____

7. _____

School - _____ Role - _____

8. _____

School - _____ Role - _____

Advancing School 1 _____ **1 (JH)**

Advancing School 2 _____ **2 (JH)**

Alternate School _____ **3 (JH)**

JUDGE'S SIGNATURE

DATE

ACTING AWARDS BALLOT

ALL-STAR CAST

1. _____

School - _____ Role - _____

2. _____

School - _____ Role - _____

3. _____

School - _____ Role - _____

4. _____

School - _____ Role - _____

5. _____

School - _____ Role - _____

6. _____

School - _____ Role - _____

7. _____

School - _____ Role - _____

8. _____

School - _____ Role - _____

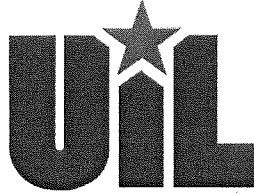
Best Actor _____ **SFA**

School - _____ Role - _____

Best Actress _____ **SFA**

School - _____ Role - _____

SELECT THE SAMUEL FRENCH AWARD (STATE ONLY) BY CHECKING THE BOX BY THE NAME



UNIVERSITY INTERSCHOLASTIC LEAGUE

UIL One-Act Play Contest Judge's Evaluation

This ballot is not meant to justify the decision of the judge but should be used as a teaching tool to rate the production on its own merits.

Title _____	Performance Order _____	Date _____
Level: Z D A R S Conference _____	Contest Site _____	Judge _____

FOR SINGLE CRITIC ONLY. Circle One: Advancing Alternate Non-Advancing

<u>FOR PANELS ONLY</u> RANK <input type="text"/>
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Overall Impressions: (Comments should be brief and are not intended to replace an oral critique. This section is optional for single critic judges.)

JUDGE'S SIGNATURE

Evaluation Key		
E - Excellent		Excellent: Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness.
G - Good		Good: Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness.
F - Fair		Fair: Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective.
NA - Not Applicable		Not Applicable: Described element or skill does not apply to this production.

ACTING (60%)

E	G	F	NA	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Characterization
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Evidence that actors understand character objectives
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Evidence that actors understand tactics/ conflict
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Evidence of character growth (dramatic arc)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Evidence of engaged listening
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Commitment to emotional context
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Physicality
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Control
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Physicalization of character actions
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Embodiment of character
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Vocal Dynamics
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Projection
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Articulation
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Vocal Variety
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Suitability for all characters
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Ensemble
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Exhibits cohesiveness
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Demonstrates unity of purpose
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Clarity of relationships
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Performance Effectiveness
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Motivation
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Spontaneity
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Stylistic consistency
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Pacing and Tempo for individual scenes
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Overall believability

Evaluation Key

- E - Excellent
- G - Good
- F - Fair
- NA - Not Applicable

Excellent: Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness.
Good: Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness.
Fair: Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective.
Not Applicable: Described element or skill does not apply to this production.

DIRECTING & STAGE MECHANICS (40%)

E	G	F	NA
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Staging and Business

- Blocking
- Composition/ Use of space
- Suitability of focus

Story Elements

- Effective communication of dramatic arc/ journey
- Addressed appropriate plot elements
- Variety of Mood
- Clarity in development of moments

Theme/ Style

- Communication and clarity of theme(s)
- Suitability and clarity of style
- Overall consistency and execution of directorial choices

Within the limitation of contest rules and what is available at the contest site ...

- Groundplan, Set and Properties
- Costume and Make-up
- Lighting
- Music
- Consistency with conceptual choices
- Overall Design Effectiveness

Overall Effectiveness of the Production

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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