



The University Interscholastic League
PO Box 8028, Austin, Tx 78713-8028
(512) 471-5883
www.uiltexas.org/theatre

To: One-Act Play Critic Judges
From: Luis Muñoz, State Theatre Director
Subject: One-Act Play Contest

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 three 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.

ALL actors are now eligible for individual awards even if the play is disqualified.

Thank you in advance for your work.

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 6A Zone/District/Bi-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)**

Advancing School 3 _____ **3 (JH)**

Alternate School _____

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



UIL One-Act Play Contest Judge's Evaluation

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

FOR SINGLE CRITIC ONLY. Circle One:

Advancing Alternate Non-Advancing

FOR PANELS ONLY.

RANK

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
- 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.

ACTING (60%)

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

Characterization

- Evidence that actors understand character objectives
- Evidence that actors understand tactics/ conflict
- Evidence of character growth (dramatic arc)
- Evidence of engaged listening
- Commitment to emotional context

Physicality

- Control
- Physicalization of character actions
- Embodiment of character

Vocal Dynamics

- Projection
- Articulation
- Vocal Variety
- Suitability for all characters

Ensemble

- Exhibits cohesiveness
- Demonstrates unity of purpose
- Clarity of relationships

Performance Effectiveness

- Motivation
- Spontaneity
- Stylistic consistency
- Pacing and Tempo for individual scenes
- Overall believability

Evaluation Key

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

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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"/>	Staging and Business
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Blocking
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Composition/ Use of space
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Suitability of focus
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Story Elements
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Effective communication of dramatic arc/ journey
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Addressed appropriate plot elements
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Variety of Mood
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Clarity in development of moments
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Theme/ Style
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Communication and clarity of theme(s)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Suitability and clarity of style
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Overall consistency and execution of directorial choices
				Within the limitation of contest rules and what is available at the contest site ...
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Groundplan, Set and Properties
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Costume and Make-up
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Lighting
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Music
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Consistency with conceptual choices
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Overall Design Effectiveness

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Overall Effectiveness of the Production
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PANEL RANKING BALLOT – PANELIST: A B C (Circle assignment in Talk Tab)

(Circle) Conference 1A 2A 3A 4A 5A 6A Zone/District/Bi-District/Area/Region/State

<u>Competing Plays</u> <u>In Order of Performance</u>	Title	Rank in Contest
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Play 1 _____	_____	_____
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School - _____

Play 2 _____	_____	_____
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School - _____

Play 3 _____	_____	_____
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School - _____

Play 4 _____	_____	_____
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School - _____

Play 5 _____	_____	_____
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School - _____

Play 6 _____	_____	_____
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School - _____

Play 7 _____	_____	_____
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School - _____

Play 8 _____	_____	_____
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School - _____

Play 9 _____	_____	_____
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School- _____

JUDGE'S SIGNATURE _____ DATE _____