

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. On the back of this letter 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 in the enclosed self-addressed envelope. 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.

Enclosure: Self-addressed envelope

(Questionnaire on back)

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 in the current *Handbook for One-Act Play*, 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)

PLAY TITLE: _____

CRITIC JUDGE WORK SHEET

“In a well-planned one-act play contest, there are no losers.”

I. Acting (Value: about 60%)

- A. Voice
- B. Characterization
- C. Movement
- D. Contrast
- E. Ensemble
- F. Timing
- G. Motivation

II. Directing and Stage Mechanics (Value: about 40%)

- A. Blocking, Composition, Picturization and Stage Business
- B. Tempo/Mood
- C. Theme/Style
- D. Ground Plan/Set Design
- E. Costume/Make-up
- F. Lighting

(If additional copies of this work sheet are necessary, they may be reproduced locally.)

Play Ballot

When a single expert critic judge is used, only the advancing schools and alternate will be indicated. When a panel* of three or more judges is used, each judge must rank each play.

(Panel)

Advancing School _____

Play _____ 1

Advancing School _____

Play _____ 2

Alternate School _____

Play _____ 3

School _____

Play _____ 4

School _____

Play _____ 5

School _____

Play _____ 6

School _____

Play _____ 7

School _____

Play _____ 8

Judge's Signature

The University Interscholastic League

One-Act Play Contest Ballot

Standards For Judging One-Act Plays

These are the official standards for judging all Interscholastic League one-act play contests.

Please do not make any effort to use exact percentages as a method of ranking the plays, even though approximate percentage values are suggested for the two major areas.

- I. **Acting.** Value: about 60%.
 - A. **Voice.** Could you hear the performers distinctly? Was the rate too fast or too slow? Was there a variety of rate and inflection? Was pronunciation and articulation properly done for each character? If dialect was used, was it done correctly and naturally?
 - B. **Characterization.** Was there a complete bodily and mental re-creation of the character by the performer? Were his reactions to other performers correct and effective? Did we "believe" the performer's characterizations all the time he was on the stage?
 - C. **Movement.** Were the movements of the performer in keeping with the character? Was there a great deal of random movement? Was the pantomime accurate and convincing? Did the performer seem to have a well controlled, poised body?
 - D. **Contrast.** Were there clearly contrasting moods in speech? Were emotional transitions natural and effective? Were the lines delivered in a manner which seemed natural to the characters in this play?
 - E. **Ensemble.** Did you feel a smoothness of action which indicates adequate rehearsal and close cooperation and understanding among the performers? Was it a closely knit, rhythmically correct show?
 - F. **Timing.** Did the performers pick up cues rapidly? Did the movements of the performers slow down the tempo of the show? Was the production static in places because the performers seemed to lack a sense of pace?
 - G. **Motivation.** Was there a logical reason for all business and movement by the performers which was consistent and in keeping with the characters in the play?
- II. **Directing and Stage Mechanics.** Value: about 40%.
 - A. **Set.** Within the limitations of contest rules, did the set satisfactorily represent the idea of the play? Was the furniture used in a way which assisted but did not hinder the action?
 - B. **Lighting.** Did the lighting effects blend harmoniously and unobtrusively into the action of the play? Were there effects which were so obvious that they called attention to themselves and took your attention away from the action of the play? (The use of elaborate lighting effects will be disregarded by the judge; however, the play must not be discounted because lighting control or equipment were inadequate and resulted in faulty effects for which the director could not be responsible.)
 - C. **Sound.** Did the sound effects blend harmoniously and unobtrusively into the action of the play? Were there effects which were so obvious that they called attention to themselves and took your attention away from the action of the play?
 - D. **Make-up.** Was the make-up natural and in keeping with each character?
 - E. **Costume.** Were the costumes for each character correct as to color, style, and period? (The use of elaborate costumes must not affect the final decision of the judge.)
 - F. **Business.** Were exits and entrances properly timed? Did the performers frequently cover or block each other? Was the business properly motivated? Was the designed business adequate to bring out the idea of the play?
 - G. **Tempo.** Did the play as a whole drag? Was it too fast to follow intelligently? Was the pace of the play in keeping with the general idea of the play? Was the tempo fast enough for farce? Did it tend to become slower for tragedy? Were the sub-climaxes and the climax well built up?
 - H. **Composition.** Were the performers grouped to give proper emphasis to the right characters at the right time?
 - I. **Theme.** Did the play strongly challenge the ability of the performers? Was the main idea or the theme of the play brought out clearly?

Individual Awards Ballot

Individual awards shall include the best actress, best actor, Samuel French, all-star cast and honorable mention all-star cast. The number on the all-star cast shall equal the size of the average size cast participating in the contest, *not to exceed eight performers*. An honorable mention all-star cast, not to exceed the size of the all-star cast, may be selected at the discretion of the judge or judges. An equal number of males and females is NOT required.

Honorable Mention All-Star Cast Ballot

1. Name _____
School _____
2. Name _____
School _____
3. Name _____
School _____
4. Name _____
School _____
5. Name _____
School _____
6. Name _____
School _____
7. Name _____
School _____
- 8.* Name _____
School _____

All-Star Cast Ballot

1. Name _____
School _____
 2. Name _____
School _____
 3. Name _____
School _____
 4. Name _____
School _____
 5. Name _____
School _____
 6. Name _____
School _____
 7. Name _____
School _____
 - 8.* Name _____
School _____
- *Maximum Number [Refer to Section 1033 (d) (3) (E) for details.]
- Best Actor _____
School _____
- Best Actress _____
School _____

PANEL JUDGING PROCEDURES

PROCEDURES FOR ZONE AND DISTRICT

- The first panelist is selected between August 15 and November 1. This panelist will be in charge of selecting the acting awards
- The second and third panelists are selected between November 2 and February 2.
- Contracts must clearly state that this will be a panel.

PANEL JUDGING PROCEDURES AT ALL LEVELS AT THE DIRECTORS MEETING

After the judges make brief remarks and are asked to leave the directors meeting, a representative from each school shall select a critic through a blind draw. The critique assignments shall not be revealed to the critics until after the decisions have been rendered.

DURING THE PERFORMANCES

- Judges will sit in separate locations. Judges will be provided adequate working conditions.
- Judges will not be allowed to confer or discuss the performances until after the decisions are rendered.
- Judges will be given copies of the OAP Evaluation Form. The form may be downloaded from the UIL website. (Adjudication Information)

AFTER THE PERFORMANCES

- The judges will rank the plays from first to last.
- The judge designated to select the acting awards will select a Best Actor, Best Actress, up to 8 All-Star Cast and up to 8 Honorable-Mention All-Star Cast.
- Once the ballots are ready, the Contest Manager and another adult assistant will enter the results in the PC -Talk Tab system found on the UIL website. The assistant will call out the rank from the ballot and the contest manager shall repeat the rank as it is entered.
- The rankings shall be tabulated using the system and a hard copy produced.
- The judges will be asked to verify that the ranks entered are correct.
- Judges will be told what plays they are critiquing.
- IF THERE IS AN UNBREAKABLE TIE FOR THE SECOND ADVANCING POSITION – The contest manager, in the presence of the directors involved, shall conduct a blind draw to determine the advancing school.

AT THE AWARDS CEREMONY

Only the advancing schools will be announced. An alternate will be publicly announced if more than four schools are competing. At State, the Champion and first and second runners-up will be announced. Ties at state for the top three ranks will be dealt with in accordance to the current C&CR.

After awards, the contest manager shall provide each director a copy of the Talk Tab report.

AT CRITIQUES

- Schools will be critiqued in the order determined at the directors meeting. Critiques shall be public and in one location.
- The contest manager shall give the directors the signed evaluation forms filled out by the three panelists.

AFTER THE CONTEST

- Fill out the online Contest Managers Form and send it online or print a hard copy and mail it.
- Mail the three signed ranking ballots.
- Mail the TalkTab summary report

TalkTab

PC-Talk Tab is a easy-to-use customized software that executes the ranking procedures for multiple judges found in C&CR Section 1033. Additional enhancements are instruction messages, help menu, printing checker, flexible editing, placement diagnostics, and methods to mark no-show or tag disqualified contestants.

You may download this free software by going to the link found on the UIL website. It can be found on the Theatre page under "Resources and Forms" and the Speech page under "Tournaments.."

Version 3.1 is a Windows-native application and will work with Windows XP, Windows Vista, and Windows 7. Version 3.1 is NOT compatible with older versions of Windows. For any operating system prior to Windows XP, please download version 2.0, which is the older DOS version of the program. Either version will do correct tabulation.

Macintosh users must have Windows compatibility, through virtualization, emulation or Apple Boot Camp software, in order to run TalkTab.

A printer is required for making hard copy sheets to send to the state office and to distribute to the directors.

Contest Managers should take time to explore and try out the software before attempting to run a contest using panel judging. The program was designed for the UIL's Speech Program.

A hands-on tutorial for using PC-Talk Tab can be found on the UIL Theatre website. (High School Contests -Then click on the appropriate contest level - Under “Contest Materials”)

This tutorial will guide through various scenarios.

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 of the 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 using a single critic, the critic will select two plays to advance to the next level by circling the "advancing" option on the advancing school's Evaluation Form. One play will be selected as the alternate by circling the "alternate" option on the selected play's Evaluation Form. The critic will select the "Non-Advancing" option for all of the remaining schools.

At the conclusion of the contest using a panel of judges, each panelist will rank the plays from first to last using the "rank" box provided on the front of the Evaluation Form.

All judges should provide brief, written comments using the "overall impressions" section of the Evaluation Form.

All judges should complete all of the areas of evaluation in Acting (60%) and Directing and Stage Mechanics (40%). Clarification notes can be made at the discretion of the judge. Finally, evaluate the Overall Effectiveness of the Production in the last section of the Evaluation Form.

You will also fill out and sign the Judging Ballot. As a single judge you will name the advancing plays, alternate and enter your acting award selections. Panel judging members will rank all the plays. The judge selecting the acting awards shall also enter the acting awards selections.

A Glossary of terms used in the Evaluation Form can be found on the Theatre page of the UIL website. (Adjudicator Information.)



UIL One-Act Play Contest Judge's Evaluation

Title _____	Performance Order _____	Date _____	
Region _____	Conference _____	Contest Site _____	Judge _____

FOR SINGLE CRITIC ONLY. Circle One:

Advancing Alternate Non-Advancing

FOR PANELS ONLY.

RANK

Overall Impressions:

JUDGE'S SIGNATURE

S	E	G	F	NI
<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"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Timing

- Suitability of cue pickups
- Pacing
- Tempo for individual scenes
- Overall believability

Performance Effectiveness

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

- Motivation
- Spontaneity
- Consistency within directorial choices
- Overall believability

DIRECTING & STAGE MECHANICS (40%)

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

Staging and Business

- Use of space
- Blocking
- Composition
- Variety of staging
- Suitability of focus
- Overall consistency and execution of directorial choices

Story Elements

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

- Dramatic Arc
 - Exposition
 - Rising Action
 - Climax(es)
- Variety of Mood
- Clarity in development of moments
- Overall consistency and execution of directorial choices

S	E	G	F	NI
<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"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

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

- Evidence of effective use of stage elements
- Provides opportunities for imaginative composition
- Overall consistency and execution on scenic choices
- Convey time, place, theme or overall atmosphere

Costume and Make-up

- Suitability for characters
- Consistency within conceptual choices

Lighting

- Consistency within conceptual choices
- Adequate visibility is maintained
- Mood of play/ scene is supported
- Proper focus is established/supported
- Conveys time, place and overall atmosphere

Music

- Consistency within conceptual choices
- Timing supports the action of the play

Overall Design Effectiveness

- The design and execution of all technical elements contribute to the overall quality of the production.

<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"/>	<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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S	E	G	F	NI
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Overall Effectiveness of the Production

"It is not bad manners but good business to make clear-cut contractual agreements."

**TETAAO RECOMMENDED CONTRACTUAL AGREEMENT
CONTEST MANAGER AND CRITIC JUDGE**

Critic Judge: _____
(name and address, city, state and zip)

(cell phone number) (E-mail address)

(home phone number) (work phone number) (FAX number)

Contest Manager: _____
(name and address, city, state and zip)

(cell phone number) (E-mail address)

(home phone number) (work phone number) (FAX number)

This is to confirm the agreement between the contest manager and the critic judge to serve as:

a single or panel adjudicator for conference: **A AA AAA AAAA AAAAA**
(circle one) (circle one)

Zone _____, District _____, Area _____ or Region _____ One-Act Play Contest
(number) (number) (number) (number)

The contest shall be held on _____ at _____ in _____.
(dd,mm,yyyy) (location, physical address) (city)

The directors' meeting shall be held at _____ in _____.
(time) (location of meeting)

The contest shall begin at _____ and the shows will run back to back with or without one intermission
(time) (circle one)

It is understood that the critic judge (1) has paid current TETAAO/TETA dues by the required deadline, (2) has not adjudicated this particular contest two consecutive years prior to this event, (3) agrees to uphold the standards of the One-Act Play Contest as set by the UIL and the TETAAO Ethics Code, and (4) will provide a brief vita for program publication.

Payment will include the following to be paid by _____(date):
Critic judging fee _____(TETAAO recommends \$50 per play, \$200 minimum-panelists should receive equal compensation for judging fees)
IRS mileage per mile, car rental and gas, or air fare (round-trip) _____
Local Transportation _____ Parking Fees _____
Hotel _____ Meals _____

Arrangements for the airfare, rental car and lodging shall be made by the (circle one)
(a) critic judge (b) contest manager (c) hosting organization

School Districts are encouraged to make direct payment for airfare and lodging. Payment of honorarium and expenses (airfare, mileage, car rental, lodging etc.) shall be identified separately and a check shall be issued following the critique or no later than ten working days following the contest unless this contract is modified to reflect the adjustments. **Failure to adhere to these conditions will result in notification of the State Executive Committee.**

This contract should be executed no earlier than **August 15**, but no later than **February 1** of the contest year and a contract shall be issued within 10 days of any verbal agreement. If the contract is not issued within 10 days the verbal agreement shall not be binding on the critic judge. This contract shall be signed and dated by the critic judge and contest manager or responsible administrator. A signed copy shall be provided to the critic judge, contest manager and **State Theatre Director, University Interscholastic League, P.O. Box 8028, Austin, Texas, 78713-8028.**

The contest manager is responsible for providing (by phone) the critic judge with play titles immediately following the Title Entry Deadline and for area or regional, on entry deadline dates. Scripts requested by the critic judge for zone and district (and when possible above the district level) shall be provided through the contest manager.

(Signature of critic judge) (Date) (Critic judge's Social Security Number)

(Signature of contest manager) (Date)