

## 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 fault 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 \_\_\_\_\_