

School Number \_\_\_\_\_ Play \_\_\_\_\_

Director \_\_\_\_\_ Judge \_\_\_\_\_

- A. **SCRIPT CHOICE:** Was the selection, a one-act play or cutting from a longer play, given thought in order to ascertain the credibility of characters, development of plot, and facilities for presentation? Did it meet acceptable literary standards?
- B. **STYLE:** Did the artistic choices that composed the production have a foundation in an interesting, defensible interpretation of the script? Did the production allow full expression of the values of the script as interpreted?
- C. **INTERPRETATION & UNDERSTANDING OF THEME:** Did the production reflect a defensible interpretation of the theme of the play?
- D. **STAGE COMPOSITION:** Was the furniture placement (or lack of it) conducive to the stage movement, groups, and picturization of the play?
- E. **MOVEMENT, BUSINESS & GROUPINGS:** Did the stage movement, groupings, etc. make the play easy to follow and indicate the point of interest in the scenes? Did the business grow from the script or thrust the ideas of the cast and/or director upon the play?
- F. **TEMPO, RHYTHM, PACE:** Was there an attempt to point up a defined rhythm in the production? Did the production give the impression of smoothness?
- G. **ACTORS: COMMUNICATION:** Were the actors able to communicate clearly and artistically the demands of the script as it was interpreted by the production?
- H. **ACTORS: CHARACTERIZATION:** Did the actors have the training and ability necessary to devote themselves to the performance of the physical and emotional makeup of their characters? Were the actors able to particularize the problems of their individual characters and avoid acting "in general"? Was the acting convincing?
- I. **ENSEMBLE:** Did each individual performance fit into the production as an integral part of the whole?
- J. **SPEECH AND PROJECTION:** Were the actors audible and articulate?
- K. **SCENERY/SET:** Given that the contest production does not offer as much opportunity for participants to display as much competency in technical theatre as acting/directing, did whatever scenery used help the actors communicate the play to the audience?
- L. **COSTUMES:** Were they stage worthy and communicative?
- M. **OVERALL EFFECT:** Was the emphasis on the whole production rather than the individual? Did the director sufficiently challenge the actors and the audience? No distinction shall be made between serious and light presentations, each play shall be considered by the critic upon its own merits.

| ELEMENTS EVALUATED/CRITERIA                 | COMMENTS |
|---|----------|
| Script Choice                               |          |
| Style                                       |          |
| Interpretation & Understanding of the Theme |          |
| Stage Composition                           |          |
| Movement, Business & Groupings              |          |
| Tempo, Rhythm, Pace                         |          |
| Actors Communication                        |          |
| Actors Characterization                     |          |
| Ensemble                                    |          |
| Speech and Projection                       |          |
| Scenery/Set                                 |          |
| Costumes                                    |          |
| Overall Effect                              |          |

**Comments on Total Effectiveness:**

E (Excellent) = 65-53; S (Superior) = 52-40; G (Good) = 39-27; A (Average) = 26-14; BA (Below Average) = 13-1

Rank \_\_\_\_\_ Rating \_\_\_\_\_ Judge \_\_\_\_\_

Time used for set-up, rehearsal, striking \_\_\_\_\_ Performance Length \_\_\_\_\_

- Judges are not to collaborate on their decisions.
- No oral critiques will be given.
- See rules B.4.a-l in the MSHSAA Speech & Debate Manual.