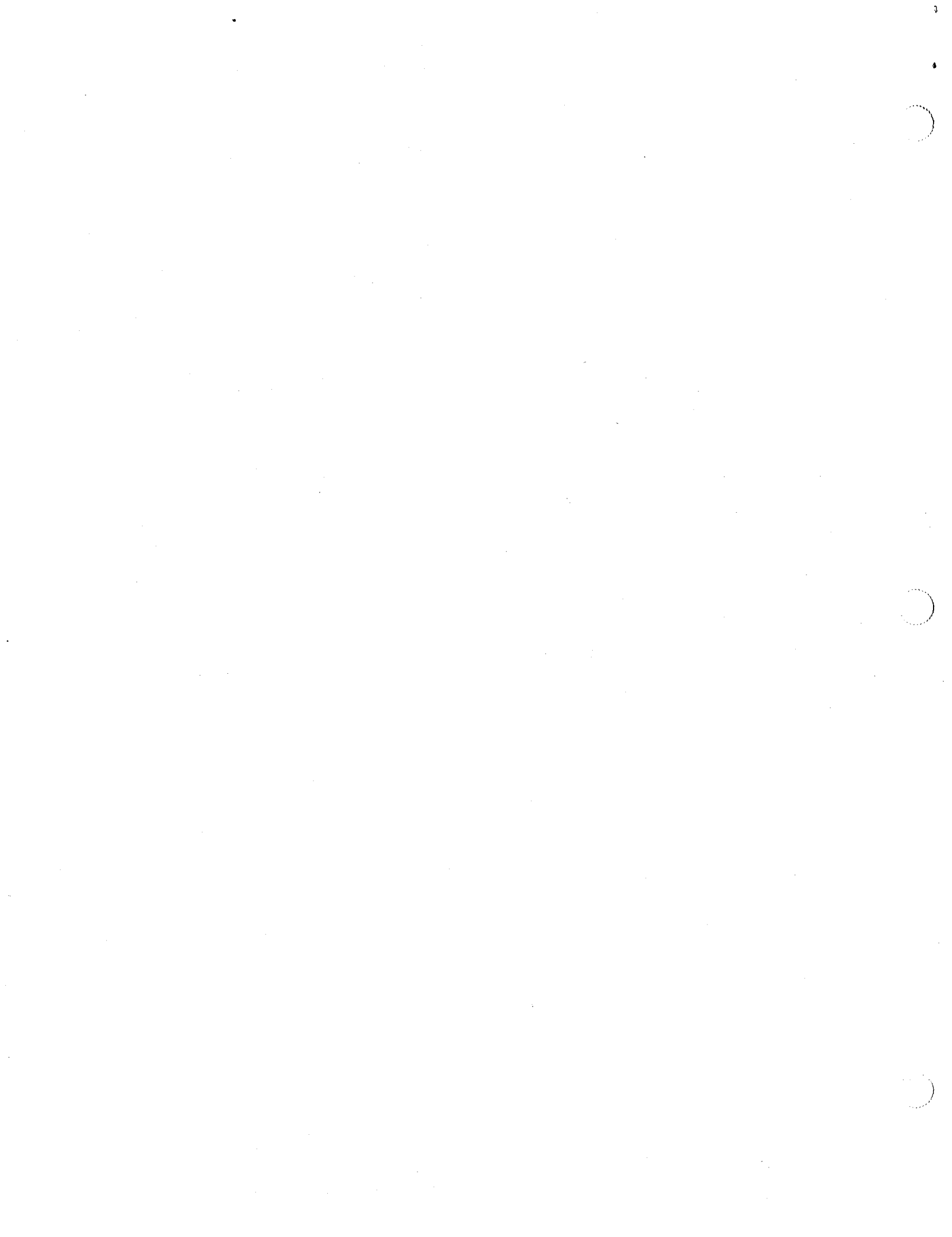


# **Guide for the Selection and Responsibilities of Adjudicators**

---

- I. Function
- II. Responsibilities
- III. Standards for Plays Being Adjudicated
- IV. Guidelines for Adjudicators
- V. Criteria for Entry to Provincial Festival
- VI. Criteria for Selection of Adjudicators



## I. Function

The most important function of the adjudicator is to serve as an educator.

An effective adjudication requires, among other things, extensive knowledge of all styles and types of drama, and an understanding of the physical theatre with special concern for limitations often imposed upon the stage house in school theatre plants. The successful judge must be able to discuss the plays seen in a firm but courteous manner. The adjudicator must be objective, direct, and detailed in criticism without imposing opinions dictatorially.

The adjudicator has the special responsibility of evaluating seriously the efforts of director and cast, and of treating them and their performance with respect. They have deliberately engaged in creative competition which offers a wider variety of cultural and practical opportunities than other contests. Through many hours of rehearsal they have sought to perfect creative performances, not only to do well in the contest, but also to gain the satisfaction which comes through the search for perfection in the arts. To treat such effort casually would defeat the primary function of adjudicating.

The adjudicator should use the skills and experience necessary to make each contest a pleasant and richly educational experience in the lives of young people as they seek to understand more fully the art of theatre.

## II. Responsibilities

- The adjudicator will give a short and direct, yet thorough, public critique of each play. This is to be followed by a more extensive private critique with each director, cast, and crew.
- The adjudicator will select the award winners according to the criteria established by the Zone.
- The adjudicator will also select a play to represent the Zone at the Provincial Festival, in accordance with the criteria listed in section V of this document. It should be noted that some schools have non-competitive festivals. Please check with the Zone Festival Director to see if you are responsible for choosing a representative(s).
- The adjudicator will also nominate an alternate selection to replace the chosen play in the event that the chosen play is unable to attend the Provincial Festival.
- Following the Festival, the adjudicator will submit a written report containing:
  - √ an evaluation of the Festival itself, perceptions of successes/failures;
  - √ recommendations for changes and redirection of future Festivals;
  - √ an evaluation of the productions selected to represent the zone at the Provincial Festival;
  - √ a list of recommendations for the selection of award winners;
  - √ any additional comments which might prove instructive

### III. Standards for Plays Being Adjudicated

#### Acting

- Voice** Could you hear the actors 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?
- Characterization** Was there a complete bodily and mental recreation of the character by the actor? Were reactions to other actors correct and effective? Did you "believe" the actor's characterization throughout?
- Movement** Were the movements of the actor in keeping with the character? Was there a great deal of random movement? Was the pantomime accurate and convincing? Did the actor seem to have a well-controlled, poised body?
- 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?
- Ensemble** Did you feel a smoothness of action which indicated adequate rehearsal and close cooperation and understanding among the actors? Was it a closely knit, rhythmically correct show?
- Timing** Did the actors pick up cues rapidly? Did the movements of the actors slow down the tempo of the show? Was the production static in places because the actors seemed to sense a lack of pace?
- Motivation** Was there a logical reason for all business and movement by the actors which was consistent and in keeping with the characters in the play?

#### Directing and Stage Mechanics

- Set** Within 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?
- 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 attention away from the action of the play? (The use of elaborate lighting effects will be disregarded by the adjudicator; however, the play must not be discounted because lighting control or equipment was inadequate and resulted in faulty effects for which the director could not be responsible.)
- Makeup** Was the makeup natural and in keeping with each character?

<b>Costume</b>	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 adjudicator.)
<b>Business</b>	Were exits and entrances properly timed? Did the actors frequently cover or block each other? Was the business properly motivated? Was the designed business adequate to bring out the idea of the play?
<b>Tempo</b>	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?
<b>Composition</b>	Were the actors grouped to give proper emphasis to the right characters at the right time?
<b>Theme</b>	Did the play strongly challenge the abilities of the actors? Was the main idea or theme of the play brought out clearly?

#### **IV. Guidelines to Adjudicators**

##### **Do...**

- realize that you were employed to be critically constructive. Help the director and actors with sound suggestions which they may use to improve their work.
- give an adjudication of all plays. Try to devote equal time to each.
- understand that most young actors try as hard as they can to be effective. Be tactful and kind as you comment on their mistakes.
- recognize the top performances from as many different casts as the quality of their performance will permit. Give recognition to those who have shown particular ability in technical areas.
- whenever possible, find something about the performance which you can honestly commend.
- be specific in criticizing the performance and use examples from it. A vague, indecisive adjudicator is clear evidence that the adjudicator is not well qualified.
- request the Festival chairman to stop the contest if audience behavior makes it difficult for you to hear or concentrate on the performance.
- keep your personal opinion of the playwright to yourself if you do not like the play.
- organize your notes in order that you may arrive at your decision and give your adjudication quickly. Long-windedness defeats much of the effectiveness of the adjudication.
- request of the Festival chairman the list of plays (and accompanying scripts) being performed, the list to include names of directors, students and schools.

**Do not...**

- at any time comment adversely about the play. All plays have been officially approved by the Festival executive committee. It may not be the best play for a particular cat to produce at a particular contest, but the adjudicator has no responsibility in this contest to be publicly critical of the director's choice of play.
- criticize only in a negative way. Try to be constructive. It is your duty to help the director and actors to improve their work.
- make a "performance" of your adjudication. you were employed to judge the contest, not to "act a role" before a captive audience.
- compare the performance of one cast with another. Instead, show the cast how they did or did not measure up to the standards.
- become involved in interpreting the rules of the Festival. you have only three major responsibilities:
  - present an instructive adjudication
  - select the recipients of awards (if zone offers such awards)
  - announce the production to represent the zone in the Provincial Festival
- redirect any of the plays. Suggestions are always in order, but let directors interpret them for their casts and use them as they see fit.
- embarrass directors before their casts through the use of sarcasm, ridicule, or remarks which in any way belittles them.
- make any of the following remarks or similar remarks which may have the same belittling effect:
  - "I didn't like your play."*
  - "I would have done it this way."*
  - "I don't believe high school students should play such roles."*
  - "I am so tired of seeing that play."*
  - "You should have tried a newer play. This one has been done so often."*
  - "What can you expect with a play by that author?"*
- under any circumstances give play directors your work sheets or notes. If you care to provide a written adjudication, do so only after you have had time to carefully consider the written commentary and how it might be interpreted.

## **V. Criteria for Entry to Provincial Festival**

- The original production with no changes in cast, crew, directors or production (unless recommended by the adjudicator) shall represent the zone. A one-act play, as defined by the constitution of this association, is "a work of art in structured dramatic form that is entirely scripted and printed". The constitution also stipulates that "adaptations" of multi-act plays" are unacceptable.
- In the event that the chosen play cannot abide by the requirements of point 1, or for other reasons cannot attend, then the chosen play cannot abide by the requirements of the first point, or for other reasons cannot attend, then the alternate selection shall represent the zone.
- The alternate play must abide by the conditions laid down in first point, or for other reasons cannot attend, then the alternate selection shall represent the one.
- The alternate play must abide by the conditions laid down in first point.
- In the event that neither play can attend the Provincial, the Zone executive may approach the adjudicator to see if a third presentation could be recommended.
- Any proposed third choice would be sent at the direction of the Zone executive.
- The entry form to the Provincial must be signed by the principal of the school or this entry will be rejected by the Provincial Festival Committee.

## **VI. Criteria for Selection of Adjudicators**

- Adjudicators must have a formal drama background.
- Adjudicators should have some background in working with teenagers.
- The adjudicator for the Provincial Festival must not adjudicate at the Zone level in the same year.
- In a small community it is probably better to choose an adjudicator from another zone.
- It is suggested that zone presidents get in touch with each other to find adjudicators who have a proven record, or to recommend candidates with suitable credentials.

