

ONE-ACT PLAY - Utah High School Activities Association Theatre Ballot

3/3/2020

Title of Play _____ Author _____ Time _____

Skill/Standard Definition	Above Standard 8-10 points	Meets Standard 6-8 Points	Aspiring to Standard 4-6 Point	Little or No Effort 0-2 points	POINTS (Out of 10 for each standard)
CHARACTERIZATION The actors create the physical and emotional embodiment of the characters. All characters are distinct from each other. Dynamic character choices are made by each actor.	Characters are consistently emotionally and physically believable. Dynamic emotional and physical character choices have been made and are sustained throughout the performance.	Characters are frequently emotionally and physically believable but not sustained.	Characters are infrequently emotionally and physically believable. Few creative choices are being made.	Characters are not emotionally and physically believable.	
COMMENTS:					
OBJECTIVES/TACTICS Creative and consistent tactics toward an objective that creates a relationship with the rest of the cast. Appropriate actions and reactions based on the objectives.	Committed tactics toward an objective prompt intuitive reactions and developed relationships to partner(s) sustained throughout the performance.	Committed tactics toward an objective prompt identifiable reactions and relationships to partner(s) and are mostly consistent throughout.	Tactics toward an objective prompt some reactions and some relationships to partner(s)	Tactics, objectives and a relationship to partner(s) are not evident .	POINTS (Out of 10 for each standard) <hr/>
COMMENTS:					
VOICE Projection, articulation, vocal flexibility, intonation, and other chosen vocal techniques reflect the character's emotions and subtext. All actors can be heard and understood. If a chorus is used, the vocal work is clear and understandable .	Vocal projection is appropriately varied and dialogue is clearly articulated and sustained and consistent throughout by everyone in the play; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.	Vocal projection is appropriately varied and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext.	Vocal projection and clearly articulated dialogue are inconsistent ; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.	Vocal projection and articulated dialogue are absent ; use of pitch, tempo, tone, and inflection does not communicate the character's emotions and subtext.	POINTS (Out of 10 for each standard) <hr/>
COMMENTS:					

<p>MOVEMENT AND STAGING Gestures, facial expressions, movements, and actions communicate the character's emotions and subtext. Staging reflects the characters motivations and objectives.</p>	<p>Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character's motivations and objectives. Choices are sustained throughout.</p>	<p>Gestures and facial expressions communicate appropriate character emotions and subtext most of the time; blocking is purposeful and reflects the character's motivations and objectives.</p>	<p>Gestures and facial expressions sometimes communicate the character's emotions and subtext blocking generally reflects the motivations and objectives.</p>	<p>Gestures and facial expressions are absent and rarely communicate emotions and subtext; blocking usually does not reflect the character's motivations and objectives.</p>	<p>POINTS (Out of 10 for each standard)</p>
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COMMENTS:

<p>EXECUTION AND ENSEMBLE WORK Concentration and commitment to moment-to-moment choices. The integration of voice, body, and emotions creates a believable character/and story. Polished and prepared. The entire cast is working together to tell the story as the playwright intended.</p>	<p>Concentration and commitment to moment-to-moment choices are sustained throughout the performance; integration of voice, body, and emotions create consistently believable characters and story. Polished and prepared. The entire cast is working together to tell the story as the playwright intended.</p>	<p>Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance by most of the cast; integration of voice, body, and emotions create frequently believable characters and story.</p>	<p>Concentration and commitment to moment-to-moment choices are inconsistently sustained; integration of voice, body, emotion choices is inconsistent. An attempt to create believable characters and story.</p>	<p>Concentration and commitment to moment-to-moment choices are absent; voice, body, emotion choices do not attempt to create a believable character and/or story.</p>	<p>POINTS (Out of 10 for each standard)</p>
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COMMENTS:

Additional Comments

GENERAL RULES FOR ONE ACT PERFORMANCES AND MATERIAL SELECTION:

- Each play may have a maximum of 60 minutes on stage. Within this time limit a play must set up, perform, strike, and be critiqued.
- The 60 minutes will begin as the play moves on to the stage and will officially end as the play leaves the stage back into a holding area. Any technical preparation (ie. setting lights, testing sound, projections, etc...) counts as part of a school's set-up time and is included in the 60 minutes allotted.
- If a play does not leave adequate time for a 10 minute critique in its 60 total minutes, it will forfeit the critique session.
- A play may be from a multiple-act play, a musical play, or a one-act play.
- Original plays are acceptable.
- All plays must perform for a minimum of 25 minutes to be considered eligible. This minimum does not include set up or take down time.

Please take note of the following rules from the Handbook when rating and ranking each play:

- *“After scoring the play performances you are then asked to rank the plays in each round 1-6. (1 is highest) If there are more than 6 performances, rank all remaining plays 6th.*
- *A judge's final rating will be between (0-50 points). These scores come from the overall Standards listed above.*
- *If you feel that a piece has not followed the rules on the ballot and therefore should be deemed ineligible, please score the piece as you normally would. Please note the concern on the ballot below:*

<p>FINAL SCORE OUT OF 50POINTS</p>	<p>FINAL RANKING: (Circle one)</p> <p>1 (highest score)</p> <p>2 (second highest score)</p> <p>3 (third highest score)</p> <p>4 (fourth highest score)</p> <p>5 (fifth highest score)</p> <p>6 (all others)</p> <p>NO TIES FOR RANKING 1st , 2nd , 3rd, 4th, 5th Place</p>	<p>ATTENTION TABULATION ROOM:</p> <p><input type="checkbox"/> Timing Issue (____ mm ____ss)</p> <p><input type="checkbox"/> Rule Violation (explain)</p> <p><input type="checkbox"/> Other concerns</p>
<p>Insert TOTAL POINTS here: (Tallied from the front page)</p>		

ADDITIONAL COMMENTS: Please justify why you gave them their score and ranking. (If you need more space use the back of this paper)

Judges Name (please print)

Judge's Signature