

Region and State Representatives Universal Judges

Lesson Plan:

Please take time to go over this information ½ hour before all rounds begin.

- Information for Judges -

Judging is perhaps the most important element of a good competition. Thank you for taking time out of your busy schedule to be a part of a student's education. As a Judge, it is your responsibility to rate and rank the student performers in a variety of events.

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|---------------------|---------------------|
| Classical Scenes | Dramatic Monologues |
| Contemporary Scenes | Humorous Monologues |
| Pantomime/Mime | Musical Theatre |

1) For each event, you are asked to rate the student (s) on their successful performance *against themselves* using the following ratings:

Superior (S) - *Exceeds the standard*: The performance exceeds the standard in all areas with few exceptions. These are students who have superior character work and their performances are polished and poised; you can watch the performance and purely enjoy each moment without thinking about all the things they could improve on. Note: More than one performance can earn a **superior** rating.

Excellent (E) - *Meets the standard*: The performance meets the standard with few or minor exceptions. These are students who have an excellent grasp on their characters but could develop them further. These students could use a little more motivated movement as well as a more developed objective. With a little more work the performance could be better. Note: More than one performance can earn an **excellent** rating.

Good (G) - *Partially meets the standard*: The performance meets some particulars of the standard, but falls short. These are students who could use a great deal of development. They are not polished and poised during the performance. They need a great deal of work to make the piece performance ready. Note: More than one performance can earn a **good** rating.

Fair (F) – *Does not meet the standard*: The performance is not prepared and does not convey the message intended. They do not know their lines, and are stumbling over their blocking. They break their character and are lacking motivation. **Note: Please do not give a fair unless the presentation is truly dreadful and unprepared.**

Areas to critique:

Interpretation

Tempo & Rhythm - The rate at which action moves along, and the extent to which this changes

Understanding and communication of the plot - beginning, middle & end, and comprehending it

Projection of emotional content of the play - performance matches the message of the script

Characterization

Clear, motivated, active objective - What does the character want, is it clear in the performance

Creative choices to achieve objective - Decisions and tactics that achieve the objective

Voice

Projection - speaking loudly and clearly to make the audience hear and understand the words

Diction /Articulation -the manner of uttering or enunciating words and sounds; elocution

Pitch, tone - inflection of voice, quality, variety and control

Movement

Blocking, choreography -Stage movement matching the reality of the piece and is motivated

Facial expressions and gestures -entire body in the performance appropriate to the character

Use of staging elements -blocking, movement, picturization and balance

Clear definition of space -using the acting area to enhance the staging and motivated movement

Overall presentation

Ensemble cohesiveness -Do the performers have good chemistry with each other

Overall effectiveness -Was the selection entertaining, informative or inspiring

Appropriate material -portrayal of realistic characters through content of the plays material

2) After rating the students in their performances, you are then asked to rank the performances (scenes) in each round 1st – 4th.

- There should be a clear winner (1st place) in each round.
- There should not be any ties, unless there are more than four performances in a round.
- If there are more than four performances rank all remaining students fourth. (Fourth place is the only rank where more than one performance can be ranked the same)
- Please take in to account their rate in determining how the performances are rated. For example, a first place ranking should receive a majority of superior ratings. A second place ranking should not have more Superior ratings than first place.

3) Performance Critiques:

PLEASE write as many constructive comments as possible on the student's ballots, if there is time left over feel free to give oral feedback.

The judges' job is not only to praise, but to evaluate, assess and to make suggestions of how they think the student performers could improve their craft. These aren't the same parents, relatives, and friends who have been to their performances and told the cast how marvelous and brilliant they were. The judges are being paid to give their opinion, and students should be prepared to graciously handle your comments. The only way students can learn and grow is to be given helpful comments and critique. Please utilize the time and space to give the students your suggestions.

4) Check that **each** ballot is completed

1. Are all ranking boxes checked?
2. Are the performances ranked 1st -4th?
3. Did you sign each ballot?

5) Return the ballot to the tab room as quickly as possible following each round and wait until your ballots are cleared and signed off. (In order to be paid you must have your ballots checked in and approved)

Receive your ballots for the next round, take a breath, and repeat

UHSAA Theatre Rules & Regulations

I. GENERAL GUIDELINES:

1. No student may participate in more than one individual event at the state theatre meet. It is recommended that all region events be conducted on the same basis.
2. Any contestant who misses a round or session of an event in the state theatre meet will not be eligible for a final rating or ranking.
3. There may not be an entry fee of more than \$3.50 per student per day for any meet. A maximum of \$15.00 school entry fee per day may be charged for invitational meets if deemed necessary by the host school. Any exceptions must be approved by the executive committee of the UHSAA.
4. Regarding sanctioning of meets involving more than 4 schools, please refer to article VII of the UHSAA by-laws and section 15 of the Interpretations/ Guidelines portion of the UHSAA Handbook.
5. There will be no entry fee charged at state meets.
6. A contract is formed when participant entries are submitted to the state meet director and each “no-show” entry will be fined \$25.00. Invitational meets may also levy a \$25.00 fine for each “no-show” entry at UHSAA sanctioned events.
7. Students must participate in an event at region to qualify for the state theatre meet in that event.
8. All participants must meet eligibility requirements as specified in the by-laws of UHSAA. Any entry that uses post-high school participants or children below high school age will be disqualified.
9. Clerical errors in results may be corrected up to 72 hours after the conclusion of the meet. A team must file a written protest on behalf of an entry to the UHSAA within that time period. 72 hours after the conclusion of the meet, results will stand.
10. All regions must have on file at the UHSAA offices a current printed copy of their region meet rules. These rules must follow UHSAA guidelines.
11. Regions must submit results to the UHSAA office and the state meet director by the deadline listed on the UHSAA calendar or within five days of the conclusion of the region meet, whichever is sooner.
12. Entries at state and region meets
 - a. Each school may enter no more than four entries in the following individual events:
dramatic monologues, humorous monologues, pantomimes, contemporary scenes, classical scenes, and musical theatre.
 - b. Each school may enter no more than one entry in the one-act play event.
 - c. Students participating in the one-act play category may also be entered in an individual event at the state meet.
 - d. No student may participate in more than one individual event (see item “a”) at the state and region meets. The only exception is that 1A, 2A & 3A schools may double-enter in the musical theatre event.
13. Replacement for one single actor (male or female) in a state one-act play: When one actor in a state-qualifying one-act play is not able to participate, a replacement for that actor with another eligible actor from the school’s region team is permissible. The eligible replacement actor must:
 - a. Meet state eligibility requirements;
 - b. Have been submitted to the UHSAA on the original eligibility list

- c. PRIOR to the region meet;
Be reported to the region representative, classification representative, and meet director at least 24 hours prior to the performance of that piece at the state meet.

Replacement actors for individual events are not allowed. If any member of an individual event becomes unavailable or ineligible to perform at the State Meet, the piece becomes disqualified.

14. The tab room at state meets must include the following personnel: classification representative, meet director, and the region representative from each region. Other teachers are allowed to be present if they so wish. This equal representation allows for all participating schools to be kept informed of changes, concerns, or problems with the students and/or the meet itself. The state meet director will appoint two persons per task in the tab room. These people may include classification representatives, region representatives, as well as any others appointed by the meet director. Any decision made during the state meet regarding interpretation and/or implementation of the rules set down by the Utah High School Activities Association should be made with a consensus of the members of the tab room as aforementioned. Any decision made that affects a school or student must be relayed to the individual school's coach before a decision may be implemented. Any coach will be allowed to view ballots and results as soon as they become available. The state meet director will be open to any questions and/or comments.
15. Each school participating in the state meet must qualify participants at a region meet following the rules and regulations outlined in the UHSAA Handbook and Yearbook.
16. A participant may not use a cutting from the same dramatic or humorous monologue, pantomime, contemporary or classical scene, musical theatre piece or one-act play which he or she used personally in any previous year. This ineligibility extends beyond the actual words used in the scene, monologue or play. If one portion of an author's work has been used by a participant or participants, that entire single work is ineligible for the rest of that participant's or participants' high school career. This ruling applies to the participant or participants only, and not to the school as a whole.
17. **Administrative Awareness & Play Royalties: Form 22** - All performance material for both individual events and plays must be approved by individual school principals who must sign Form 22. Form 22 must be submitted to the region and classification representatives at the same time as the royalty verification. This form is available on the forms page of the UHSAA website. Schools which fail to submit Form 22 may be subject to penalties imposed by the UHSAA.
18. The meet director will be required to put a disclaimer in the one act play programs for appropriate material content. This disclaimer should also be posted in individual event competition areas.
19. If one-acts and individual events are held on separate dates, you must not reveal any results until after all results are in. In other words, don't announce who won the one-act competition until you can announce who won sweepstakes, for example.
20. All participating schools must use the same entry form to submit individual events and play information to their region representatives. Region representatives must use the same form to submit region information to the state representative.
21. Requests must be made in writing and presented to the coach's classification representative prior to their January meeting. At this meeting the classification and state drama representatives will decide by consensus which initiatives will appear on a

statewide ballot. Results will then be recommended to the UHSAA theatre committee who in turn will make recommendations to the executive committee.

II. INDIVIDUAL EVENTS:

1. State meets in all classifications will feature performances in the following individual events:
 - a. Classical scenes from plays
 - b. Contemporary scenes from plays
 - c. Humorous monologues
 - d. Dramatic monologues
 - e. Pantomimes
 - f. Musical theatre
2. **Classical Scenes From Plays** – Classical scenes from plays may involve 2 or 3 participants. The time limit for classical scenes from plays is 3 to 6 minutes. Classical scenes are to be taken from plays published prior to 1900. Adaptations published after 1900 will not qualify (for example, Jean Anouilh's *Antigone*). Direct translations from the original text are allowed. Vaudeville, television or student written skits and sketches are not considered plays. Hand properties, costuming, etc. may be used but are not required. Scenic backgrounds and large props should not be used. Scenes must be memorized and full attention given to characterization with special emphasis on the interaction between characters. If any narration is used, it must be included in the time limit. If a piece of material is in question of meeting requirements, it must be brought to the classification representative for a ruling before the region meet. All Classical Scenes must provide a Source Submission (play title, author and publishing company) to the meet director (ie. Region or State Representative) before competing. This is to ensure that all scenes are from published plays.
3. **Contemporary Scenes From Plays**- Contemporary scenes from plays may involve 2 or 3 participants. The time limit for contemporary scenes from plays is 3 to 6 minutes. Scenes must be taken from stage plays published after 1900. Vaudeville, television or student written skits and sketches are not considered plays. Hand properties, costuming, etc. may be used but are not required. Scenic backgrounds and large props should not be used. Scenes must be memorized and full attention given to characterization with special emphasis on the interaction between characters. If any narration is used, it must be included in the time limit. All Contemporary Scenes must provide a Source Submission (play title, author and publishing company) to the meet director (ie. Region or State Representative) before competing. This is to ensure that all scenes are from published plays.
4. **Humorous Monologues and Dramatic Monologues** - The time limits for humorous and dramatic monologues are to be 2 to 6 minutes. Properties, costuming, etc. maybe used but are not required. Scenic backgrounds should not be used. Monologues are one person taking the part or role of one character. The character speaks only one part, but can act or react as though other characters are present. All elements come through one character. A monologue can be from a published or an original work.
5. **Pantomimes** - The time limit for pantomimes is 2 to 6 minutes. A pantomime may have 1 or 2 participants. Each pantomime should develop a complete sequence or story. No properties shall be allowed. Music may be used. If music is used, it must be pre-recorded. No live music or accompanists will be allowed. Instrumental music only. No vocals (live or recorded) allowed. Performers who elect to use music must provide their own means of playing the recorded music. Each entry may have one person to run the music for

them. With the exception of the exclamation “Oh” and “Ah”, all mouthing of words is prohibited. Although participants may dress for ease of movement, costumes are prohibited. All pantomime performers should be dressed in all black. Mime makeup is not allowed. No furniture other than one chair, stool or block per participant may be used. Only the pantomime title should be spoken, no other verbal introductions will be allowed. Students are allowed to touch each other in pantomime.

6. **Musical Theatre** – The time limit for musical theatre is 2 to 6 minutes. 1-4 students may participate in a musical theater piece. Entrants must present only one song selection. Material must be drawn from published scripts written for the theater. Works from other forms such as film, poetry, fiction, or standard popular song lyrics are not permitted. The performers may use pre-recorded music or live music, but must provide their own accompanist. No vocals are permitted on the track (including background vocals). No a cappella is permitted. Scene dialogue leading into a song is welcome but not required. Performers are required to provide their own equipment for playing recorded accompaniment. Each entry may have one person to run equipment for playing recorded accompaniment. Each participant must actively be involved in the scene. Props, theatrical make-up or costumes for the scene are allowed but not required. Proof of permission to perform selections is no longer required. The host school shall provide a piano for this event. If not enough pianos are available, state and/or region meet directors may request that all entries use pre-recorded music. Whenever possible, Musical Theatre must be slated in three rounds like every other event.
7. All individual event pieces will be performed for three different judges in three different rounds of approximately 6 (but no less than 4) pieces per round. If there are not enough entries to slate pieces in 3 rounds, you may put them all in one round and have 3 judges watch all the entries once. This should only happen if absolutely needed.
8. Each judge will rate each piece with a Superior (20-25), Excellent (15-20), Good (10-15), or Fair (0-10) based on the final score from their ballot. He/she will ALSO rank each piece 1-4, 1 being the top piece (if there are 5 or more pieces in the round, multiple pieces will receive a 4 ranking).
9. For 4A, 5A & 6A, at the region level, any piece receiving an overall Superior rating (S from at least 2 of 3 judges) moves on to state regardless of their rankings.
10. For 1A, 2A & 3A, at the region level, any piece receiving at least 1 S moves on to state regardless of their rankings.
11. At the state level, any piece receiving straight Superior ratings overall (S from all 3 judges) will receive a medal.
12. The top 5-8 ranked pieces in each individual event will participate in a final medals round. This will be determined in the following manner: a piece’s 3 ranking scores will be added together and the pieces with the lowest 5-8 scores are chosen for the final medals round. If a tie occurs, look to the total final score from all three of their ballots (maximum 75). Highest score advances in this case.
13. In the final medals round, 3 judges watch all 5-8 pieces together. When all have performed, each judge, without consulting with the other judges, ranks the pieces 1-5 (any piece lower than 5 just receives a 5). All pieces that advance to the final medals round will receive a Superior medal regardless of their ratings in their first 3 rounds.
14. 1st, 2nd, and 3rd Place in each individual event will be determined by adding the ranking scores from the final medals round. Lowest score wins. In case of a tie, the highest total final score from the three medals rounds ballots wins the tiebreaker. If there is still a tie, go back to their ballots from their initial three rounds and use the final scores there to break the tie.

15. At the region level, all pieces that advance to the final medals round will automatically qualify for state, even if they did not receive an overall Superior from their previous rounds.
16. Individual event performers at state meets will receive certificates of Superior, Excellent, Good, or Fair depending on the average final rating from their first 3 rounds (final medals round scores should NOT be factored in). A “Superior/Superior/ Good” combination of ballots will receive an overall “Superior” for the final rating.
17. TIME PENALTIES: If a piece goes more than 10 seconds over or under the allotted time limit, 6 points will be taken off of the team’s sweepstakes score for each round this occurs in. In addition, if this happens in two or more rounds to the same piece, that piece becomes ineligible to qualify for final medals rounds or receive any sort of medal. At the region level, this would also make the piece ineligible to advance to State.
18. INTRODUCTIONS: Introductions are NOT included in the time limit. Introductions should ONLY state participant number, title of piece, author, and character. Note special instructions for Pantomime introductions in II.5 above.

III. ONE-ACT PLAYS:

1. 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 also 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.
2. Each individual school participating in the one-act play event at region and state must provide a letter and/or receipt of payment to show proof that royalty obligations have been met prior to the beginning of the performance. This letter and/or receipt must be collected by the region representative and forwarded to the classification representative for the region meet and collected by the classification representative for the state meet.
3. Any play receiving straight Superior ratings in the state meet may not be used within that classification (1A, 2A, 3A, 4A, 5A, 6A) for the following two years. Any school that changes classification cannot use plays that received a straight Superior rating at the state meet for the previous two years in the new classification. Individual schools may not perform a play in the new classification for which they received a straight Superior rating in the last two years.
4. All pieces will be performed once for three judges. The same three judges will watch all entries.
5. Each judge will rate each piece with a S, E, G, or F based on final score. He/she will ALSO rank each piece 1-5. 1 being the top piece (if there are 6 or more entries, multiple pieces will receive a 5 ranking).
6. 1st, 2nd, and 3rd Place will be determined by adding the ranking scores from each judge. Lowest score wins. If a tie occurs, look to the total final score from all 3 judges (maximum 150) for a tiebreaker score. Highest score wins the tiebreaker.
7. At the region level, the top 3 ranked entries will qualify for state regardless of their rating. In addition, if there are any other plays that received a final S rating from ALL 3 judges but did not place in the top 3, they will also advance to state.

8. At the state level, the top 3 ranked plays will receive 1st, 2nd and 3rd Place plaques. All plays will receive certificates based on their overall rating (Superior, Excellent, Good, Fair). A “Superior/ Superior/Good” combination of ballots will receive an overall “Superior” certificate.
9. Judges will select up to 6 individual performers/groups/designers from the one-act plays for Outstanding Performance awards. Possible awards include, but are not limited to: Outstanding Lead Actor/Actress; Outstanding Supporting Actor/Actress; Outstanding Cameo Performance; Outstanding Ensemble; Outstanding Student Design (costumes, sound, props, etc...); Outstanding Student Director; Outstanding Character Actor/Actress; Outstanding Student Playwright; et al. Additional awards may be given by the Utah Advisory Council of Theatre Teachers.
10. TIME PENALTIES: If a one-act play goes more than 30 seconds over or under the prescribed time limit, 30 points will be taken off of the team’s sweepstakes score and the play becomes ineligible to place in the top 3. At the region level, this would also disqualify the play from advancing to state.
11. If there is a question of student safety that arises for a One-Act Play, the school in question must provide documentation of approval from State Risk Management.

IV. SWEEPSTAKES:

1. Each individual event entry will receive a final score (0-25) from each judge. These points will go towards the team’s sweepstakes score. Because each piece is judged 3 times, each individual event entry could possibly receive a maximum of 75 points towards the team’s sweepstakes score.
2. Each one-act play entry will receive a final score (0-50) from each judge. These points will go towards the team’s sweepstakes score. Because each play is judged by 3 judges, each play could possibly receive a maximum of 150 points towards the team’s sweepstakes score.
3. At the state level, only the school’s top 3 highest-scoring pieces in any given event (humorous monologues, pantomimes, etc) will count towards their sweepstakes score. Even though in some events, they could possibly have qualified and brought 4 pieces total, only the top 3 pieces will count towards the school’s sweepstakes score. Therefore, at the state level, a perfect sweepstakes score would be 1500 points.
4. 1st and 2nd Place will be awarded for sweepstakes at the state level. In the case of a tie, any pieces not previously added to the schools’ sweepstakes score (ie. individual events that may have occupied the 4th slot in each event) may then be added in order to break the tie. If there is still a tie after that, the school with the lowest average ranking score (all ranking scores from all pieces divided by total number of pieces) wins the tie-breaker.
5. NOTE: Make sure and deduct the appropriate time violation penalties as described in the individual event and one-act play “Time Penalties” sections above.
6. Superior School Rating Certificate: Any school with a minimum of one entry in each individual event is eligible for the Superior Certificate. To receive the certificate a simple majority of entries must receive an average of Superior ratings.

V. JUDGING:

1. All judges must be certified in order to judge any individual event or one-act play at region and state levels. The official certification process and information will be found online. The UHSAA website will guide you to this information. Even last-minute replacement judges MUST go through this process, whether that be through an online or written test.

2. A judges meeting will be held prior to each meet where rules and regulations will be reviewed with ALL participating judges. The format and content of this meeting MUST follow the agenda found on the UHSAA website.
3. A judge CANNOT be any individual who has previously worked with any participant in a theatre coaching capacity. In addition, relatives of any participant, coach or teacher may not judge the competition in any capacity, even if they do not judge the student they are related to. If they are related to any one of the participants in the competition, they are ineligible to judge the entire competition. All judges must be out of high school for at least 3 years before judging. Any contestant who knowingly allows themselves to be judged by any of the ineligible judges listed above, without informing the meet directors shall be ruled ineligible. Exceptions may be made in extenuating circumstances by consensus of meet directors.
4. Participants should be rated and ranked according to the quality of their performance. Each judge should rate and rank individually without consulting other judges.
5. A judge's final rating (S, E, G, F) must align mathematically with the total points given in the subcategories on the judging rubric. For example, if a judge gives 21-25 total points, the final ranking for this piece MUST be an S. Conversely, if the total points given is not 19 or less, the judge cannot then decide that the piece deserves an overall S. In the event a piece receives a final score of 20, the judge will look to the number of superior boxes circled. If there are more Superiors circled, the final rating should be an S. (The same procedure applies to the 15 and 10 scores that might fit in two ratings (E or G).
6. In any event, a judge will NOT be allowed to rank any piece higher than another piece that received a higher final score. For example, if a judge gives one piece an 23 points, and another piece 22 points, he/she cannot rank the second piece higher than the first.
7. In each round at the region level, the top ranking piece must automatically be scored as an S. Therefore a 1E score cannot exist in region meets. This only applies to region meets, as it effects what pieces qualify for state.
8. Individual event judges may not be paid at any meet more than \$50.00 for a full day. One-act play judges may not be paid more than \$150.00 for a full day.
9. In all drama meets, a judge must never be alone with a competitor and must always have another competitor, performer, judge, time keeper, parent or observer present in the room for protection of both the judge and the student.
10. State meets should provide stop watches or other methods of timing for all judges in all individual events. Adherence to the time limits and subsequent consequences for time violations shall be followed.
11. Play judges for state meets will be secured by the classification representative or designee prior to the respective state meet. The classification representative will determine the order of the play performances for the state meet. All requests for special consideration in one-act play performance placement must be submitted by the coach of the school to the classification representative no later than one week prior to the state meet.
12. At the region level, it is suggested that the 3 One-Act judges be acquired by 3 different schools. A One-Act judge should not judge in the same region 2 years in a row.
13. Any school that does not provide the specified number of judges for the State meet will be fined. It is highly recommended that regions follow this guideline as well.

CLASSICAL SCENE - Utah High School Activities Association Theatre Ballot

Participant Number _____ Title of Scene _____

Author _____ Time _____ Round _____

| Skill/Standard Definition | SUPERIOR Above Standard 4 - 5 points | EXCELLENT Meets Standard 3-4 Points | GOOD Approaching Standard 2-3 Point | FAIR Little or No Effort 0-1 points | POINTS (Out of 5 for each standard) |
|--|--|---|---|---|--|
| CHARACTERIZATION Emotional and physical believability and commitment to character. | Characters are consistently emotionally and physically believable. Dynamic emotional and physical character choices have been made and are consistent throughout. | Characters are frequently emotionally and physically believable but not consistent. | 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 towards an objective that create a relationship with partner(s). | Committed tactics toward an objective prompt intuitive reactions to partner(s). | Committed tactics toward an objective prompt identifiable reactions to partner(s). | Tactics toward an objective prompt some reactions to partner(s) | Tactics, objectives and a relationship to partner(s) are not evident. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| VOICE Projection, articulation, vocal variety and intonation, and other chosen vocal techniques that reflect the character, emotions and subtext. | Vocal projection is appropriately varied and dialogue is consistently clearly articulated throughout ; use of pitch, tempo, tone, and inflection communicate the character, 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, emotions and subtext. | Vocal projection and clearly articulated dialogue are inconsistent ; use of pitch, tempo, tone, and inflection sometimes communicate the character, emotions and subtext. | Vocal projection and articulated dialogue are absent ; use of pitch, tempo, tone, and inflection does not communicate the character, emotions and subtext. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| MOVEMENT AND STAGING Gestures, facial expressions, movements, and actions that communicate the character, motivations, emotions subtext. | Gestures and facial expressions consistently communicate appropriate character, emotions and subtext; blocking is varied, purposeful, and reflects the character, motivations, emotions and subtext. | Gestures and facial expressions communicate appropriate character, emotions and subtext; blocking is purposeful and reflects the character, motivations, emotions and subtext. | Gestures and facial expressions sometimes communicate the character, emotions and subtext; blocking generally reflects the character motivations, emotions and subtext | Gestures and facial expressions are absent and rarely communicate emotions and subtext; blocking usually does not reflect the character, motivations, emotions and subtext. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| EXECUTION Concentration and commitment to moment-to-moment choices that show integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout the performance ; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are inconsistently sustained; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are absent; does not attempt to create a believable character and/or story. Not polished or properly prepared. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |

GENERAL RULES FOR CLASSICAL SCENE PERFORMANCES AND MATERIAL SELECTION:

- The time limit for Classical Scenes is 3-6 minutes.
- Timing begins AFTER the introduction.
- Introductions must ONLY include title of play, participant #, author, and characters.
- Classical Scenes from plays must only involve 2 or 3 participants.
- Classical Scenes are to be taken from plays published BEFORE 1900.
- Properties, costuming, etc. may be used but are not required and are not to be part of the final adjudication.

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

- *“After rating the students in their performances, you are then asked to rank the performances in each round 1-4. (1 is highest) If there are more than 4 performances, rank all remaining students 4th. There is no limit to the number of overall S ratings you may give in each round.”*
- *A judge’s final rating (Superior, Excellent, Good, Fair) must align mathematically with the total points checked in the subcategories. No ties are allowed. A judge must justify their decision with a numerical score in descending order. (see the scoring criteria in the box below)*
- *At the REGION level, the 1st Place piece MUST receive a Superior rating.*
- *Scores must be WHOLE NUMBERS*
- **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 25 POINTS</p> | <p>FINAL RATING: (Circle one)</p> | <p>FINAL RANKING: (Circle one)</p> | <p>ATTENTION TABULATION ROOM:</p> |
| <p>Insert TOTAL POINTS here: (Tallied from the front page)</p> | <p>S (20-25 points) E (15-20 points) G (10-15 points) F (0-10 points) RATING TIES ARE ALLOWED</p> | <p>1 (highest score) 2 (second highest score) 3 (third highest score) 4 (all others) NO TIES FOR RANKING 1st, 2nd, or 3rd Place</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> |

ADDITIONAL COMMENTS: (Please justify why you gave them their rating and ranking)

Judges Name (please print)

Judge's Signature

CONTEMPORARY SCENE - Utah High School Activities Association Theatre Ballot

Participant Number _____ Title of Scene _____

Author _____ Time _____ Round _____

| Skill/Standard Definition | SUPERIOR Above Standard 4 - 5 points | EXCELLENT Meets Standard 3-4 Points | GOOD Approaching Standard 2-3 Point | FAIR Little or No Effort 0-1 points | POINTS (Out of 5 for each standard) |
|---|--|--|--|---|--|
| CHARACTERIZATION Emotional and physical believability and commitment to character. | Characters are consistently emotionally and physically believable. Dynamic emotional and physical character choices have been made and are consistent throughout. | Characters are frequently emotionally and physically believable but not consistent. | 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 towards an objective that create a relationship with partner(s). | Committed tactics toward an objective prompt intuitive reactions to partner(s). | Committed tactics toward an objective prompt identifiable reactions to partner(s). | Tactics toward an objective prompt some reactions to partner(s) | Tactics, objectives and a relationship to partner(s) are not evident. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| VOICE Projection, articulation, vocal variety and intonation, and other chosen vocal techniques that reflect the character, emotions and subtext. | Vocal projection is appropriately varied and dialogue is consistently clearly articulated throughout ; use of pitch, tempo, tone, and inflection communicate the character, 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, emotions and subtext. | Vocal projection and clearly articulated dialogue are inconsistent ; use of pitch, tempo, tone, and inflection sometimes communicate the character, emotions and subtext. | Vocal projection and articulated dialogue are absent ; use of pitch, tempo, tone, and inflection does not communicate the character, emotions and subtext. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| MOVEMENT AND STAGING Gestures, facial expressions, movements, and actions that communicate the character, motivations, emotions subtext. | Gestures and facial expressions consistently communicate appropriate character, emotions and subtext; blocking is varied, purposeful, and reflects the character, motivations, emotions and subtext. | Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character, motivations, emotions and subtext. | Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character, motivations, emotions and subtext | Gestures and facial expressions are absent and rarely communicate emotions and subtext; blocking usually does not reflect the character, motivations, emotions and subtext. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| EXECUTION Concentration and commitment to moment-to-moment choices that show integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout the performance ; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance ; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are inconsistently sustained ; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are absent ; does not attempt to create a believable character and/or story. Not polished or properly prepared. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |

GENERAL RULES FOR CONTEMPORARY SCENE PERFORMANCES AND MATERIAL SELECTION:

- The time limit for Contemporary Scenes is 3-6 minutes.
- Timing begins AFTER the introduction.
- Introductions must ONLY include title of play, participant #, author, and characters.
- Contemporary Scenes from plays must only involve 2 or 3 participants.
- Contemporary Scenes are to be taken from plays published after 1900.
- Properties, costuming, etc. may be used but are not required and are not to be part of the final adjudication.

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

- *“After rating the students in their performances, you are then asked to rank the performances in each round 1-4. (1 is highest) If there are more than 4 performances, rank all remaining students 4th. There is no limit to the number of overall S ratings you may give in each round.”*
- *A judge’s final rating (Superior, Excellent, Good, Fair) must align mathematically with the total points checked in the subcategories. No ties are allowed. A judge must justify their decision with a numerical score in descending order. (see the scoring criteria in the box below)*
- *At the REGION level, the 1st Place piece MUST receive a Superior rating.*
- *Scores must be WHOLE NUMBERS*
- **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:**

| FINAL SCORE OUT OF 25 POINTS | FINAL RATING: (Circle one) | FINAL RANKING: (Circle one) | ATTENTION TABULATION ROOM: |
|--|-------------------------------|--|--|
| Insert TOTAL POINTS here: (Tallied from the front page) | S (20-25 points) | 1 (highest score) | <input type="checkbox"/> Timing Issue (____ mm ____ ss) |
| | E (15-20 points) | 2 (second highest score) | <input type="checkbox"/> Rule Violation (explain) |
| | G (10-15 points) | 3 (third highest score) | |
| | F (0-10 points) | 4 (all others) | |
| | RATING TIES ARE ALLOWED | NO TIES FOR RANKING 1st, 2nd, or 3rd Place | <input type="checkbox"/> Other concerns |

ADDITIONAL COMMENTS: (Please justify why you gave them their rating and ranking)

Judges Name (please print)

Judge's Signature

DRAMATIC MONOLOGUE - Utah High School Activities Association Theatre Ballot

Participant Number _____ Title of Monologue _____

Author _____ Time _____ Round _____

| Skill/Standard Definition | SUPERIOR Above Standard 4 - 5 points | EXCELLENT Meets Standard 3-4 Points | GOOD Approaching Standard 2-3 Point | FAIR Little or No Effort 0-1 points | POINTS (Out of 5 for each standard) |
|---|---|--|--|---|---|
| CHARACTERIZATION Emotional and physical believability and commitment to character. | Character is consistently emotionally and physically believable. Dynamic character choices have been made and are consistent throughout. | Character is frequently emotionally and physically believable but not consistently sustained. | Character is infrequently emotionally and physically believable. Few creative choices are being made. | Character is not emotionally and physically believable. | |
| COMMENTS: | | | | | |
| OBJECTIVES/TACTICS Creative and consistent tactics towards an objective that create a relationship with implied partner(s). The stakes are high. | Committed tactics toward an objective are clear, specific and prompt intuitive reactions to implied partner(s). | Committed tactics toward an objective prompt identifiable reactions to implied partner(s) are . | Tactics toward an objective prompt some reactions to implied partner(s) | Tactics, objectives and a relationship to implied partner(s) are not evident. | |
| COMMENTS: | | | | | |
| VOICE Projection, articulation, vocal variety and intonation, and other chosen vocal techniques that reflect the character, emotions and subtext. | Vocal projection is appropriately varied. Text is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection are used to consistently communicate the character, emotions and subtext. | Vocal projection is varied. Text is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicates the character, emotions and subtext. | Vocal projection and articulation is frequently inconsistent; use of pitch, tempo, tone, and inflection sometimes communicates the character, emotions and subtext. | Vocal projection and articulated dialogue are absent; use of pitch, tempo, tone, and inflection does not communicate the character, emotions and subtext. | |
| COMMENTS: | | | | | |
| MOVEMENT AND STAGING Gestures, facial expressions, movements, and actions communicate the character, emotions and subtext. | Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character, emotions and subtext. | Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character, emotions and subtext. | Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character, emotions and subtext | Gestures and facial expressions are absent and rarely communicate emotions and subtext; blocking usually does not reflect the character's emotions and subtext. | |
| COMMENTS: | | | | | |
| EXECUTION Concentration and commitment to moment-to-moment choices that make the monologue dramatic. Integration of all of the standards listed above. Polished and Prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout the performance. Integration of voice, body, and emotions create a believable character and story. Great polish and preparation. | Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance. Integration of voice, body, and emotions create a frequently believable character and story. | Concentration and commitment to moment-to-moment choices are inconsistently sustained; integration of voice, body, emotion choices. An attempt to create a believable character and story. | Concentration and commitment to moment-to-moment choices are absent; voice, body, emotion choices does not attempt to create a believable character and/or story. Needs polish and/or preparation. | |

COMMENTS:

GENERAL RULES FOR DRAMATIC MONOLOGUE PERFORMANCES AND MATERIAL SELECTION:

- The time limit for Dramatic Monologues is 2-6 minutes.
- Timing begins AFTER the introduction.
- Introductions must ONLY include title of play, participant number, author, and character.
- Dramatic monologues are one actor taking the role of only ONE character.
- Properties, costuming, etc. may be used but are not required and are not to be part of the final adjudication.

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

- *“After rating the students in their performances, you are then asked to rank the performances in each round 1-4. (1 is highest) If there are more than 4 performances, rank all remaining students 4th. There is no limit to the number of overall S ratings you may give in each round.”*
- *A judge’s final rating (Above Standard, Meets Standard, Near Standard, Little or No Effort) must align mathematically with the total score checked in the subcategories. No ties are allowed. A judge must justify their decision with a numerical score in descending order. (see the scoring criteria in the box below)*
- *At the REGION level, the 1st Place piece MUST receive a Superior rating.*
- *Scores must be WHOLE NUMBERS*
- **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 25 POINTS</p> | <p>FINAL RATING: (Circle one)</p> | <p>FINAL RANKING: (Circle one)</p> | <p>ATTENTION TABULATION ROOM:</p> |
| <p>Insert TOTAL POINTS here: (Tallied from the front page)</p> | <p>S (20-25 points) E (15-20 points) G (10-15 points) F (0-10 points) RATING TIES ARE ALLOWED</p> | <p>1 (highest score) 2 (second highest score) 3 (third highest score) 4 (all others) NO TIES FOR RANKING 1st, 2nd, or 3rd Place</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> |

ADDITIONAL COMMENTS: (Please justify why you gave them their rating and ranking)

Judges Name (please print)

Judge's Signature

HUMOROUS MONOLOGUE - Utah High School Activities Association Theatre Ballot

Participant Number _____ Title of Monologue _____

Author _____ Time _____ Round _____

| Skill/Standard Definition | SUPERIOR Above Standard 4 - 5 points | EXCELLENT Meets Standard 3-4 Points | GOOD Approaching Standard 2-3 Point | FAIR Little or No Effort 0-1 points | POINTS (Out of 5 for each standard) |
|---|---|--|--|---|---|
| CHARACTERIZATION Emotional and physical believability and commitment to character. | Character is consistently emotionally and physically believable. Dynamic character choices have been made and are consistent throughout. | Character is frequently emotionally and physically believable but not consistently sustained. | Character is infrequently emotionally and physically believable. Few creative choices are being made. | Character is not emotionally and physically believable. | |
| COMMENTS: | | | | | |
| OBJECTIVES/TACTICS Creative and consistent tactics towards an objective that create a relationship with implied partner(s). The stakes are high. | Committed tactics toward an objective are clear, specific and prompt intuitive reactions to implied partner(s). | Committed tactics toward an objective prompt identifiable reactions to implied partner(s) are . | Tactics toward an objective prompt some reactions to implied partner(s) | Tactics, objectives and a relationship to implied partner(s) are not evident. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| VOICE Projection, articulation, vocal variety and intonation, and other chosen vocal techniques that reflect the character, emotions and subtext. | Vocal projection is appropriately varied. Text is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection are used to consistently communicate the character, emotions and subtext. | Vocal projection is varied. Text is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicates the character, emotions and subtext. | Vocal projection and articulation is frequently inconsistent; use of pitch, tempo, tone, and inflection sometimes communicates the character, emotions and subtext. | Vocal projection and articulated dialogue are absent; use of pitch, tempo, tone, and inflection does not communicate the character, emotions and subtext. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| MOVEMENT AND STAGING Gestures, facial expressions, movements, and actions communicate the character, emotions and subtext. | Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character, emotions and subtext. | Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character, emotions and subtext. | Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character, emotions and subtext | Gestures and facial expressions are absent and rarely communicate emotions and subtext; blocking usually does not reflect the character's emotions and subtext. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| EXECUTION Concentration and commitment to moment-to-moment choices that make the monologue humorous. Integration of all of the standards listed above. Polished and Prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout the performance. Integration of voice, body, and emotions create a believable character and story. Great polish and preparation. | Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance. Integration of voice, body, and emotions create a frequently believable character and story. | Concentration and commitment to moment-to-moment choices are inconsistently sustained; integration of voice, body, emotion choices. An attempt to create a believable character and story. | Concentration and commitment to moment-to-moment choices are absent; voice, body, emotion choices does not attempt to create a believable character and/or story. Needs polish and/or preparation. | POINTS (Out of 5 for each standard) _____ |

COMMENTS:

GENERAL RULES FOR COMEDIC MONOLOGUE PERFORMANCES AND MATERIAL SELECTION:

- The time limit for Comedic Monologues is 2-6 minutes.
- Timing begins AFTER the introduction.
- Introductions must ONLY include title of play, participant number, author, and character.
- Comedic monologues are one actor taking the role of only ONE character.
- Properties, costuming, etc. may be used but are not required and are not to be part of the final adjudication.

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

- *“After rating the students in their performances, you are then asked to rank the performances in each round 1-4. (1 is highest) If there are more than 4 performances, rank all remaining students 4th. There is no limit to the number of overall S ratings you may give in each round.”*
- *A judge’s final rating (Superior, Excellent, Good, Fair) must align mathematically with the total points checked in the subcategories. No ties are allowed. A judge must justify their decision with a numerical score in descending order. (see the scoring criteria in the box below)*
- *At the REGION level, the 1st Place piece MUST receive a Superior rating.*
- *Scores must be WHOLE NUMBERS*
- **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:**

| FINAL SCORE OUT OF 25 POINTS | FINAL RATING: (Circle one) | FINAL RANKING: (Circle one) | ATTENTION TABULATION ROOM: |
|--|-------------------------------|--|--|
| Insert TOTAL POINTS here: (Tallied from the front page) | S (20-25 points) | 1 (highest score) | <input type="checkbox"/> Timing Issue (____ mm ____ ss) |
| | E (15-20 points) | 2 (second highest score) | <input type="checkbox"/> Rule Violation (explain) |
| | G (10-15 points) | 3 (third highest score) | |
| | F (0-10 points) | 4 (all others) | |
| | RATING TIES ARE ALLOWED | NO TIES FOR RANKING 1st, 2nd, or 3rd Place | <input type="checkbox"/> Other concerns |

ADDITIONAL COMMENTS: (Please justify why you gave them their rating and ranking)

Judges Name (please print)

Judge's Signature

MUSICAL THEATRE SCENE - Utah High School Activities Association Theatre Ballot

Participant Number _____ Title of Scene _____

Author _____ Time _____ Round _____

| Skill/Standard Definition | SUPERIOR Above Standard 4 - 5 points | EXCELLENT Meets Standard 3-4 Points | GOOD Approaching Standard 2-3 Point | FAIR Little or No Effort 0-1 points | POINTS (Out of 5 for each standard) |
|---|--|---|--|--|--|
| CHARACTERIZATION Emotional and physical believability and commitment to character. | Characters are consistently emotionally and physically believable. Dynamic emotional and bold physical character choices have been made and are consistent throughout. | Characters are frequently emotionally and physically believable but not consistent. | 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 towards an objective that create a relationship with partner(s). | Committed tactics toward an objective prompt intuitive reactions to partner(s). | Committed tactics toward an objective prompt identifiable reactions to partner(s). | Tactics toward an objective prompt some reactions to partner(s) | Tactics, objectives and a relationship to partner(s) are not evident. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| VOICE Tone, pitch, volume, articulation, vocal dynamics and other chosen vocal techniques that reflect the character, emotions, subtext and purpose of the musical scene. | Vocal projection is appropriately varied and dialogue is consistently clearly articulated throughout ; use of pitch, tempo, tone, and inflection communicate the character, emotions, subtext and story. | Vocal projection is appropriately varied and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character, emotions, subtext and story. | Vocal projection and clearly articulated dialogue are inconsistent ; use of pitch, tempo, tone, and inflection sometimes communicate the character, emotions, subtext and story. | Vocal projection and articulated dialogue are absent ; use of pitch, tempo, tone, and inflection does not communicate the character, emotions, subtext and story.. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| CHOREOGRAPHY AND STAGING Communicates the character, emotions and subtext. Choreography enhances the storytelling, the motivations, emotions and subtext. | Staging and choreography consistently communicate appropriate character, motivations, emotions, subtext and story; Staging and choreography is varied, purposeful, and enhances storytelling. | Staging and choreography communicate appropriate character, emotions and subtext and story; blocking is purposeful and reflects the character's emotions motivations and subtext. | Staging and choreography expressions sometimes communicate the character, emotions, subtext and story; blocking generally reflects the character's emotions, motivations and subtext. | Choreography and staging are rarely communicate the story; blocking does not reflect the character's emotions, motivations and subtext. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| EXECUTION Concentration and commitment to moment-to-moment choices that show integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout the performance ; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance ; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are inconsistently sustained ; integration of all of the standards listed above. Creation of believable characters and a compelling story. Polished and prepared. | Concentration and commitment to moment-to-moment choices are absent ; does not attempt to create a believable character and/or story. Not polished or properly prepared. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |

GENERAL RULES FOR MUSICAL THEATRE SCENE PERFORMANCES AND MATERIAL SELECTION:

- The time limit for Musical Theatre is 2-6 minutes.
- Timing begins AFTER the introduction.
- Introductions should ONLY include title of play, participant #, author, and characters.
- 1-4 entrants may participate in a musical theatre scene.
- Material must be drawn from published scripts written for the theatre. Works from poetry, film, internet or standard popular song lyrics are not permitted.
- The performers may use pre-recorded, non-vocal musical accompaniment or live music. No acapella singing is allowed.
- Dialogue leading into a song is encouraged but not required.

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

- ***“After rating the students in their performances, you are then asked to rank the performances in each round 1-4. (1 is highest) If there are more than 4 performances, rank all remaining students 4th. There is no limit to the number of overall S ratings you may give in each round.”***
- *A judge’s final rating (Superior, Excellent, Good, Fair) must align mathematically with the total points checked in the subcategories. No ties are allowed. A judge must justify their decision with a numerical score in descending order. (see the scoring criteria in the box below)*
- *At the REGION level, the 1st Place piece MUST receive a Superior rating.*
- *Scores must be WHOLE NUMBERS*
- **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:**

| FINAL SCORE OUT OF 25 POINTS | FINAL RATING: (Circle one) | FINAL RANKING: (Circle one) | ATTENTION TABULATION ROOM: |
|--|-------------------------------|--|--|
| Insert TOTAL POINTS here: (Tallied from the front page) | S (20-25 points) | 1 (highest score) | <input type="checkbox"/> Timing Issue (____ mm ____ ss) |
| | E (15-20 points) | 2 (second highest score) | <input type="checkbox"/> Rule Violation (explain) |
| | G (10-15 points) | 3 (third highest score) | |
| | F (0-10 points) | 4 (all others) | |
| | RATING TIES ARE ALLOWED | NO TIES FOR RANKING 1st, 2nd, or 3rd Place | <input type="checkbox"/> Other concerns |

ADDITIONAL COMMENTS: (Please justify why you gave them their rating and ranking)

Judges Name (please print)

Judge's Signature

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

Title of Play _____ Author _____ Time _____

| Skill/Standard Definition | SUPERIOR Above Standard 8-10 points | EXCELLENT Meets Standard 6-8 Points | GOOD Aspiring to Standard 4-6 Point | FAIR 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) - |
| 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) - |
| 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 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> |
|--|--|---|--|--|---|

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> |
|---|---|---|--|--|---|

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 rating the play performances you are then asked to rank the plays in each round 1-5. (1 is highest) If there are more than 5 performances, rank all remaining plays 5th. There is no limit to the number of overall S ratings you may give.”*
- *A judge’s final rating (Superior, Excellent, Good, Fair) must align mathematically with the total points checked in the subcategories. No ties are allowed. A judge must justify their decision with a numerical score in descending order. (see the scoring criteria in the box below). For example, you cannot*
- *At the REGION level, the 1st Place piece MUST receive a Superior rating. For example, you cannot give the First Place play an Excellent.*
- *Scores must be WHOLE NUMBERS*
- **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:**

| FINAL SCORE OUT OF 50POINTS | FINAL RATING (Circle one) | FINAL RANKING: (Circle one) | ATTENTION TABULATION ROOM: |
|--|--------------------------------|---|--|
| Insert TOTAL POINTS here: (Tallied from the front page) | S (40-50 points) | 1 (highest score) | <input type="checkbox"/> Timing Issue (____ mm ____ ss) |
| | E (30-40 points) | 2 (second highest score) | <input type="checkbox"/> Rule Violation (explain) |
| | G (20-30 points) | 3 (third highest score) | |
| | F (0-20 points) | 4 (fourth highest score) | |
| | RATING TIES ARE ALLOWED | 5 (all others) NO TIES FOR RANKING 1st, 2nd, or 3rd Place | <input type="checkbox"/> Other concerns |

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

Judges Name (please print)

Judge’s Signature

PANTOMIME/MIME - Utah High School Activities Association Theatre Ballot

Participant Number _____ Title of Pantomime _____

Time _____ Round _____

| Skill/Standard Definition | SUPERIOR Above Standard 4 - 5 points | EXCELLENT Meets Standard 3-4 Points | GOOD Approaching Standard 2-3 Point | FAIR Little or No Effort 0-1 points | POINTS (Out of 5 for each standard) |
|---|---|--|---|---|--|
| PLOT Good storytelling with a beginning, middle and end. | Storyline is unmistakably clear. There is a specific beginning, middle and end. | Storyline is mostly clear. There were a few times when I didn't understand what was going on. | Storyline is hard to follow. There were times when I didn't understand what was going on. | Could not connect with a storyline. No clear beginning, middle or end. | |
| COMMENTS: | | | | | |
| OBJECTIVES/TACTICS Creative and consistent tactics towards an objective. | Committed tactics toward an objective motivates intuitive reactions to the events of the plot. | Committed tactics toward an objective motivates identifiable reactions to the events of the plot | Tactics toward an objective motivates some reactions to the events of the plot. | Tactics, objectives, and clear motivations are not evident. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| MOVEMENT AND STAGING Clarity of space using the elements of pantomime: size, weight, placement, resistance. Staging elements include blocking, movement, picturization and balance. | Strong and sharp clarity of the story environment including size, weight, placement and resistance are consistent throughout. Blocking is varied and creative, purposeful, and reflects bold choices in picturization and balance | Clear story environment using size, weight, placement and resistance. Blocking is not as varied and creative as it could be. Mostly consistent. | Somewhat clear story environment using size, weight, placement and resistance. Blocking is sporadically purposeful and creative. | Movement and staging rarely supported the story. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| CHARACTERIZATION Gestures, facial expressions, physicality choices | Gestures, facial expressions and physicality choices consistently communicate appropriate character emotions and subtext. Bold character choices have been made and are consistently sustained. Emotionally and physically believable and sustained. | Gestures, facial expressions and physicality choices communicate appropriate character emotions and subtext most of the time. Character is mostly emotionally and physically believable. | Gestures, facial expressions and physicality choices inconsistently communicate the character's emotions and subtext. Generally believable emotionally and physically but not sustained. | Gestures, facial expressions and physicality choices are absent and rarely communicate emotions or assist in the storytelling. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |
| EXECUTION Concentration and commitment to moment-to-moment choices that make the pantomime good storytelling. Polished and prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout the performance. Polished and prepared. | Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance. | Concentration and commitment to moment-to-moment choices are inconsistently sustained. | Concentration and commitment to moment-to-moment choices are absent. | POINTS (Out of 5 for each standard) _____ |
| COMMENTS: | | | | | |

GENERAL RULES FOR PANTOMIME PERFORMANCES AND MATERIAL SELECTION:

- The time limit for Pantomime/Mime is **2-6 minutes**.
- Timing begins **AFTER** the introduction.
- In Pantomime/Mime, introductions must **ONLY** include title of piece.
- Pantomime/Mime may only involve 1 or 2 participants.
- No speaking is allowed. With the exception of the exclamation, "Oh" and/or "Ah", all mouthing of words is prohibited.
- No properties or furniture aside from 1 chair/stool/block per participant are allowed.
- All contestants must dress in all black clothing.
- Recorded instrumental music is optional but not required. No live or vocal music is allowed.

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

- *“After rating the students in their performances, you are then asked to rank the performances in each round 1-4. (1 is highest) If there are more than 4 performances, rank all remaining students 4th. There is no limit to the number of overall S ratings you may give in each round.”*
- *A judge’s final rating (Superior, Excellent, Good, Fair) must align mathematically with the total points checked in the subcategories. No ties are allowed. A judge must justify their decision with a numerical score in descending order. (see the scoring criteria in the box below)*
- *At the REGION level, the 1st Place piece MUST receive a Superior rating.*
- *Scores must be WHOLE NUMBERS*
- **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:**

| FINAL SCORE OUT OF 25 POINTS | FINAL RATING: (Circle one) | FINAL RANKING: (Circle one) | ATTENTION TABULATION ROOM: |
|--|-------------------------------|--|--|
| Insert TOTAL POINTS here: (Tallied from the front page) | S (20-25 points) | 1 (highest score) | <input type="checkbox"/> Timing Issue (____ mm ____ ss) |
| | E (15 - 20 points) | 2 (second highest score) | <input type="checkbox"/> Rule Violation (explain) |
| | G (10 - 15 points) | 3 (third highest score) | |
| | F (0 - 10 points) | 4 (all others) | |
| | RATING TIES ARE ALLOWED | NO TIES FOR RANKING 1st, 2nd, or 3rd Place | <input type="checkbox"/> Other concerns |

ADDITIONAL COMMENTS: (Please justify why you gave them their rating and ranking)

Judges Name (please print)

Judge’s Signature