

PENNSYLVANIA THESPIAN FESTIVAL – Responder Tip Sheet

Tips for Responders - One Act and Main Stage Adjudication

*** Remember, you are an educator not a critic.**

During the Performance:

1. Take notes: A responder/adjudication sheet is provided for you.
2. Pre-read the list of considerations for each adjudication/discussion point and prepare to take notes accordingly.
3. Spend as much time as you can enjoying the show. If you are prepared to notice them, discussion points will stand out and be memorable.
4. Note strengths and suggest possible extensions that might be considered to augment the work according to the rubric.

Post performance discussion:

1. Commend the work of the students and director that stands out according to the rubric.
2. Recognize exceptional performances and especially well realized elements of the production.
2. Follow up with suggestions. Include things the students and director might explore that will extend the skill of the students and strengthen the production.

Interpreting the Rubric:

- 2 – Beginning; the adjudication topics are recognized and used by the actors, director, and technicians
- 3 – Emerging; the adjudication topics are clearly being applied by the actors, director, and technicians
- 4 – Accomplished; the adjudication topics are successfully applied by the actors, director, and technicians, resulting in a quality high school production.
- 5 – Superior; the adjudication topics are so successfully applied by the actors, director, and technicians that the performances and production elements exceed the quality of a high school production.

Interpreting the Adjudication/Discussion Topics:

The questions listed by topic are suggested to guide you as a professional educator and responder. You may use some, all, or apply more of your own choosing.

ACTING:

1. *Characterization* – Do the actors commit vocally and physically to their characters? Do they play the obstacles and make clear and appropriate choices? Is there evidence of active and engaged listening? Is the performance spontaneous and believable? Did the actors make us believe the action on the stage?
2. *Vocal Elements (Vocal Music)* – Could the actors lines/lyrics be understood? Was individual tempo and volume appropriate to the action of the play? Did the actors maintain vocal characterization and dialect throughout the production? Were vocal entrances on time? Did the actors maintain character throughout their vocal numbers? Was musicality evident in the individual and overall performances?
3. *Ensemble Work* – Was every member of the ensemble engaged in the action while on stage? Were relationships clear? Did the cast act as though they were guided by one director? Was there a feeling of harmony and togetherness?
4. *Tempo and Rhythm* – Did the actors put a sense of rhythm in their acting and line delivery? Were non-speaking moments effective? Was there good stage energy? Did the actor's line delivery (cue pick up/pauses) effectively maintain the rhythm and flow of the play as intended by the playwright?

5. **Overall Effectiveness (ACTING)** – Did the character portrayals illuminate the play's themes? Did the entire cast exhibit the same level of ability and expertise? Did the dialogue and action of the play make every moment riveting? Was the total effect of the production greater than the individual performances?

DIRECTING:

6. *Interpretation* – Did the director's concept enhance the playwright's intent? ? Did the cast understand the director's concept and project it to the audience? Was the artistic interpretation consistent and well thought out? Was it tasteful and were the actors able to interpret it with integrity? If the play was a classic and set in a different time and place, did all the elements support the choice; did it work? If the concept was meant to convey a social or political message, was it successful?

7. *Staging and Business* – Was the stage space/set used effectively? Was the blocking natural and effective? Was the blocking justified by each actor? Did the blocking keep the audience focused on the primary action of the play? Were levels used; were interesting stage pictures created? Were the actors well positioned in large group scenes? (Choreography – did the choreography reflect the emotional stages of the play? Was the choreography executed with skill?)

8. *Material and Concept* – Was the content of the play suitable for the company and the venue? Was the concept appropriate for the level of the company's ability? Was the cast comfortable with the difficulty level of the material? Could the company successfully stage the production in terms of cast, set, costumes etc.?

9. *Technical Elements** - Were the technical elements of the play in harmony with the overall production, did they enhance the quality of the production? Was the color pallet consistent and well thought out? Was the set effectively used by the actors? Were the properties effectively used by the actors? Was the costume, make-up and hair design appropriate to the play, period and individual characters? Was the set and property design appropriate to the period of the piece? Did the lighting effectively support the telling of the story? Were sound cues effective and well timed? Did the sound design support the overall quality of the production?

*all technical elements listed may not be applicable to one act performances.

10. **Overall Effectiveness of the production** – Did all of the adjudication and discussion points contribute to the overall quality of the production? Did the production challenge my intellect, did I learn something from it? Did the production involve me viscerally in its drama or poetry? Did I laugh, cry, was I surprised? Was I caught up in the reality of the production?