

"APPENDIX A"

ADFA ADJUDICATOR GUIDELINES

Function

The most important function of the adjudicator is to serve as an educator. True, he/she must recommend outstanding plays, but adjudication without a carefully prepared critique, which teaches as it criticizes, deprives play festival participants of a most valuable feature, opportunity for qualitative improvement.

An effective critique requires, among other things, extensive knowledge of all styles and types of drama, an understanding of the physical theatre with special concern for limitations often imposed upon the various performing areas in the province. The successful adjudicator must be able to discuss the plays he/she has seen in a firm but courteous manner. He/she must be objective, direct, and detailed in his/her criticism without imposing his opinions dictatorially.

The adjudicator has the special responsibility of evaluating seriously the efforts of the director and his/her company, and of treating them and their performance with respect. Through many hours of rehearsal they have sought to perfect creative performances not only to be a Regional representative, but for the satisfaction which comes through the search for perfection in the arts. The adjudicator must be familiar with the guidelines of the Alberta Drama Festival Association, and understand limitations imposed upon directors. To treat such effort casually would defeat a most important function of the adjudicator.

The adjudicator should use his/her skills and experience to make each festival a pleasant and richly educational experience in the lives of participants as they seek to understand more fully the art of theatre.

STANDARDS FOR EVALUATING

1. ACTING

a) **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?

b) **Characterization:** Was there a complete bodily and mental recreation of the character by the actor? Were his/her reactions to other actors correct and effective? Did we “believe” the actor’s characterization all the time he/she was on stage?

c) **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 have a well-controlled body?

d) **Contrast:** Were there clearly contrasting moods in the dialogue? Were emotional transitions natural and effective? Were the lines delivered in a manner natural to the characters in the play?

e) **Ensemble:** Was there a smoothness of action which indicates adequate rehearsal and close co-operation and understanding of the play among the actors?

f) **Timing:** Did the actors pick up cues properly? Was the production static in places because the actors seemed to lack a correct sense of pace?

g) **Motivation:** Was there a logical reason for all business and movement by the actors that was consistent and in keeping with the characters in the script?

2. DIRECTING AND STAGE MECHANICS

a) **Set:** Did the set satisfactorily represent the idea of the play? Were the furniture and props used in a way that assisted but did not hinder the action?

b) **Lighting:** Did the lighting effects blend harmoniously and unobtrusively in the action of the play?

c) **Make-up:** Was the make-up natural and in keeping with each character and style of production?

d) **Costume:** Were the costumes for each character correct as to color, style, and period?

e) **Business:** 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?

f) **Tempo:** Did the production drag? Was it too fast to follow intelligently? Was the pace of the production in keeping with the general idea of the script?

g) **Picturization and Composition:** Were the actors grouped to give proper emphasis to the right characters at the right time?

h) **Plot:** Was the dramatic action of the script clear?

I) **Theme:** Was the main idea of the play brought out clearly?

GUIDELINES

1. Adjudicator should:

- a) Realize that you should be critically instructive. Help the director and actors with sound suggestions which they may use to improve their work.
- b) Understand that most actors try as hard as they know to be effective.
- c) Whenever possible, find something about the performance you can honestly commend.
- d) Be specific in criticizing the production and use examples from it.
- e) Keep your personal opinion of the playwright and the script to yourself.
- f) Request to stop the festival if audience behavior makes it difficult for you to hear or concentrate on the performance.

2. Adjudicator should not:

- a) At any time comment about the play. It may not be the best play for a particular cast to produce at a particular festival, but the adjudicator has no responsibility in a festival to be publicly critical of the director's choice of play.
- b) Criticize only in a negative way. Try to be constructive. It is your duty to help the participants to improve their work.
- c) Make a "performance" of your critique. Do not "act a role" before a captive audience.
- d) Re-direct the plays. Suggestions are always in order, but let the director interpret them for his/her company and use them as he/she sees fit.
- e) Embarrass the director before his/her company by sarcasm, ridicule, or remarks that in any way belittle him/her or his/her company.
- f) Make any of the following remarks or similar remarks that may have the same effect. "I didn't like your play."

"I would have done it this way."

"This play did not challenge the actors."

"You should have tried a newer play. This one has been done so often."

What can you expect with a play by this author?"

"I'm so tired of seeing this play."

- g) Spend critique time trying only to justify your decision.
- h) Under any circumstance give play directors your worksheets or notes. If you care to provide a written critique, do so only after you have had time to carefully consider the written commentary and how it might be interpreted.
- i) Judge any contest in which winners you have previously judged will appear.

PRIVACY STATEMENT

(Adjudicator Contract)

The personal information you provide the Alberta Drama Festival Association (ADFA) assists us in our efforts to inform our representatives of available adjudicators for regional and provincial festivals. We do not share information with organizations outside of our ADFA membership that could use it to contact you for their own purposes. We do not sell or otherwise market personal information. By accepting a contract with ADFA, we assume your consent for our organization to use your personal information in an appropriate manner and are committed to this end. If you do not want your contact information added to our list of adjudicators, please check the box below.

Do not include my name and contact information on the ADFA list of adjudicators.