DTASC SHAKESPEARE FESTIVAL

JUDGES' INFO

Some useful information:

When you get your judge packet at the festival,
in it you will find 2 #10 envelopes, each with a ballot folded inside.

On the envelope it will say
Round 1 or Round 2
The room number
The event number

Please use the ballot for the correct round.
Please go to the correct room.
We try to keep the number of judges balanced.
Please help us do this.

Ballots and envelopes for acting categories are different colors by division.
Varsity Division – white
Junior Varsity – blue
Middle School – yellow

This helps keep things organized in Tabulations.
If you use a color from another division,
it might not go to the right person to be counted.

If you *have* to use the wrong color,
please get a marker and print the correct color at the top of the ballot
in large capital letters.

If you know performers in a room, please tell the room chair.
Then go back to Judges HQ and get a ballot for a different room.
If you are judging students you know, the students could be disqualified.

When a round has completely finished, before the students leave,
you may ask the room chairs to call each group's code again, in order.
The group will then stand, giving you one last chance to refresh your memory
so that you can rank them correctly.

DTASC JUDGE INFORMATION PACKET

You'll get all this information on festival morning, but there's no time to read it then.

If you look over it before festival, you'll have a better idea of what to do when you're there.

If you need a link to a Google map to get to festival, go to http://cetoweb.org/dtasc/

In this packet:

WELCOME, DTASC JUDGES

Thank you for sharing your time and expertise with us.
What to do before Round 1 begins:

- Check in, verify your contact info, and get an assigned group.
- Collect your judge packet when your group is called, and review the materials in it.
- PLEASE read items in packet, especially CRITERIA FOR EVALUATION (back of Share Sheet).
- Remember your judge's number. You will use the same 3-digit number all day.
- Take judges' quiz while waiting…there are new test items for each festival.
- Watch DVD or PowerPoint presentations – especially if you're new, or newly returned to judging.
- MANDATORY Judges' Training for ALL JUDGES will take place before Round 1.
  There is *always* new information for judges at each festival.
- We need your cell phone number with area code. We may need to contact you about your judging ballot during the day. PLEASE TURN YOUR PHONE OFF DURING ROUNDS, THEN TURN IT ON AGAIN TO CHECK FOR MESSAGES BETWEEN ROUNDS.
- Please do not leave Judges HQ until Room Chairs collect you for Round 1.
- Please follow the directions on the various information sheets.
- Please do not judge the same category more than once during the day.

THANK YOU….THANK YOU….THANK YOU….THANK YOU…
From: Pre-Festival Judge Coordinator, Judge Coordinator, and DTASC president

WHEN JUDGING

Room Chairs escort you to round 1, time performances, have a sign-in sheet for all adults, and have a few extra share sheets in case you run out. They also escort judges as a group to Tabulations so you can all turn in your ballots and share sheets together.

1. As soon as you enter the room, check to see if you **know any participants**. If so, immediately **tell the Room Chairs and return to Judges' Headquarters** to be reassigned.
   - DO NOT SWITCH WITH SOMEONE IN A ROOM NEARBY.
   NOTE: If you are judging students you know, their group could be disqualified.
2. Students may watch if there's enough room… that is the way they learn. You can ask for good audience behavior, cheering equally for all, not just their school. Adults wearing Parent Passes may also watch rounds 1 & 2, if there is room. They cannot take the judges' seats.
3. **NO VIDEOS/CAMERAS ALLOWED**, even from parents.
4. List **ALL school codes** in the **order of performance** onto your ballot sheet first, even the No Shows. Room Chairs should have this on the board for you to copy.
5. Fill out the information on your ballot, top and bottom.
6. Fill in school codes and Rounds information on Share Sheets.
7. Put an X in every box for each line of No Shows, or run a line straight thru all the boxes on that line. Teachers want to know the No Shows.
8. If you cannot hear the Room Chairs, ask them to speak LOUDER!
9. Rate each performance: while watching, take notes and complete the Share Sheet.
   - Use "Ranking" (in your packet) or your own system.
   - **S and A scores required for groups to move to semi-finals.**
   - REMINDER: You will have about 1 minute between each performance to finish this. If you need more time, let the Room Chair know.
10. JUDGING REMINDERS ABOUT THE RULES
    - Judge the scene you see, whether or not students break the rules.
    - Please do not judge down a group that was stopped for time.
    - DO NOT grade down because of accents or performances in foreign languages.
    - DO NOT discourage students from attempting difficult roles.
    - DO NOT ask students which school belongs to a specific code.

REMINDERS FOR SHARE SHEETS:
- **GIVE EACH SCENE A SCORE IN ALL 5 AREAS** (technique, characterization, interaction, staging, overall effectiveness). Use **S, A, P, F, and N** to score. *SEE THE BACK OF THE SHARE SHEETS FOR CRITERIA FOR EACH SCORE.*
- Please **express your views in a positive and constructive manner**.
  - *See separate sheet of suggested comments.*
    - Students want to know your opinions. They also take your words very literally.
    - Point out ways they can improve, but also let them know what they did well.
    - Please do not make anyone feel humiliated or bad about their participation.

REMINDERS FOR BALLOTS:
- Indicate **No Shows with an X** in every box or a line across.
- If you feel a scene had **INAPPROPRIATE** material, language or actions, mark that on the share sheet AND PUT A CHECK MARK ON THE BALLOT FOR THAT SCHOOL CODE.
- AFTER YOU HAVE VIEWED ALL THE SCENES AND SCORED THEM IN ALL 5 AREAS, **list the RANK from 1st (best) to 10th place** (or however many places there are in that room).
- DO NOT CONFER WITH OTHER JUDGES BEFORE YOU COMPLETE OR SUBMIT YOUR BALLOT. **You MUST rank the groups. There are NO TIE rankings.** ➡

AFTER JUDGING

AFTER ALL THE PERFORMANCES IN THE ROUND ARE FINISHED

1. Rate and rank on your own. Do not confer with other judges before you submit your ballot.

2. **Do not share** your ranking with anyone, including students, parents, and teachers.

3. **Refrain from making personal comments** to participants during the day.

4. Please **do not coach** any student or group at any time or discuss performances with them.

5. **WRITE MANY POSITIVE COMMENTS**. Students' parents, teachers and friends read your comments. Some participants are as young as 10 years old. **Please check your spelling.**

FINAL STEPS FOR COMPLETING SHARE SHEETS AND BALLOTS

- Make sure the **codes are clearly printed**.
- Make sure **no code is listed twice**.
- Make sure you have an **X or line for No Shows**.
- Make sure you have **a rank for each performance**. **NO TIES ON ANY BALLOT.**
- Check that you have more positive comments than negative comments. **You can find something positive to say about anyone who shows up and tries.**
- Make sure you've **signed your ballot legibly including your cell phone with area code**.
- **Put your ballot and share sheets into your #10 envelope**. (You only need to seal it if someone else will handle it before you get to Tabs.)
- **Take Share Sheets and Ballot to Tabulations** — the Room Chair will escort you — and wait while ballot is checked for completeness. If necessary, complete your ballot.
- If you marked INAPPROPRIATE for any school code, report the problem to Rules. **You will need the school code, room # and event #** for Rules.

BETWEEN ROUNDS ON CAMPUS, AT LUNCH, AND BEFORE YOU LEAVE FOR THE DAY

- After Round 1, go back to Judges' Headquarters HQ. Enjoy some hospitality until it's time for Round 2. Please do not go to Round 2 rooms early.

Room Chairs will *only* pick you up for Round 1.

- After Round 2 go to the Judges' lunch room.
- **If you are judging semifinals/finals**, return to **JUDGES HQ** and using your priority color, *YOU WILL BE CALLED UP FOR ASSIGNMENTS* for semifinals AFTER LUNCH *AND FINALS AFTER THAT*.
- If you are **through judging after lunch**, return to the Library and sign out to collect your honorarium; you must receive your honorarium before you leave. No honorariums are mailed.
- **We need judges for the whole day**.
  At least this many judges for Finals: 35–49 for Varsity, 21–35 for JV, 21–35 for MS.

Reminder: when you finish for the day, check out at Judges Headquarters and collect your honorarium. **Anything donated to scholarships is appreciated.**

→

JUDGE'S EVALUATION PROMPT SHEET

See back of share sheet for Criteria for Evaluation
Leave one share sheet with the criteria face up while you write on another.

SUGGESTED COMMENTS FOR ACTING SHARE SHEETS

TECHNIQUE

positive comments	*needs more work*
good articulation/projection	couldn't hear/understand actors
good physical connection with emotion	too much screaming
good pacing	needs to work on pacing
good use of dramatic pause	don't be afraid to play the moment

CHARACTERIZATION

positive comments	*needs more work*
physical behavior effectively portrays character	physical characterization needed
characters were believable	characters need more depth
strong commitment to the role	character not consistent
effective business	business needs to be character driven
strong choices	make bold choices
believable transitions	need transitional beats
wonderful facial expressions/gestures	facial expressions/gestures need to be motivated
expressive use of voice	voice could be used more effectively

INTERACTION

positive comments	*needs more work*
excellent listening and reacting	listen and react
good "give and take"	more ensemble work needed
believable reactions	need motivated reactions
clear and believable transitions	transitions unmotivated
good stage business	make stage business more specific

STAGING

positive comments	*needs more work*
interesting stage picture	staging seemed contrived
movements were motivated	staging not effectively connected to text
creative use of space	could have used space more
excellent use of levels	stage picture too static
organic blocking (grew out of text)	unmotivated blocking

OVERALL EFFECTIVENESS

positive comments	*needs more work*
scene had clear structure and motivation	structure of scene unclear or unmotivated
excellent cutting of scene	cut needs tweaking
transitions clearly motivated	transitions could have been smoother or more motivated
action/character/themes connected to text	action/character/themes did not seem to be connected to the text

RANKING

Rank as you go, using the margin of your ballot or the Notes section.

If you have a method for ranking that works for you, great.

Feel free to develop your own.

One method:

USE COMPARATIVE RANKING — — — — → CBE

The 1st group is the best so far. In the margin, list their school code.

Is the 2nd group better or worse? Put their school code above the first code in the margin if they were better, below if they were worse.
    (This group was definitely not as good as the first.) — — — — →

CBE

CDD

Is the 3rd group better or worse than the 2 you've already seen? Put their school code above, below or in between the first 2. — — — — →
    (This group was WAY better than either of the others.)

CAC

CBE

CDD

Is the 4th group better or worse than each of the 3 you've already seen? Put their school code above, below or in between the first 3.
    (This group was better than the second group but not as good as the first. The third group is still way ahead of the rest.) — — — — →

CAC

CBE

CTG

CDD

Continue until you have seen and ranked all the groups.

Then number the groups with 1 being the top of the list and the best performance you saw, 2 being the next best, and so on, with the highest number being the worst group (i.e., if you saw 10 groups, the worst would be #10 on your list).

Now fill in the ranking number in the last column opposite each school's code. REMEMBER the order will NOT be the same as the order of performance.

See the other side of this sheet for a completely filled out ballot with these codes ranked as shown.

— — — — →

1 CAC
2 CAZ
3 CBE
4 CTG
5 CGJ
6 CDD

(Judges' Notes: details that will help you remember which group is which)

See next page for a completely filled out ballot with these codes ranked as shown.

Acting Ballot

Drama Teachers Association of Southern California

Event Number 7	Event Name Lg Group Drama
Room B-102	Round ① 2 Semi-Finals Finals

Instructions

1. Fill in Event and Room Number and circle the round.

2. Copy the school codes in the order of performance the room chair has listed on the board.

3. Watch the scenes and make SUPPORTIVE comments on share sheet provided for student feedback. **CRITERIA are on back of share sheet.** Please have one you can read while filling out the others.

4. On this ballot, assign a letter for the quality in each category. Use the following abbreviations:

   S = Superior   **A = Accomplished**   **P = Proficient**   **F = Fair**   **N = Needs Work**   **X = No Show**
   (Grade = A)   (Grade = B)   (Grade = C)   (Grade = D)   (Grade = Fail)

5. After you have scored all the scenes, rank them from best (1) to worst (12) in the RANK column.
   You might want to rank unofficially as you see the scenes, then number them.

6. **SIGN YOUR BALLOT** (the festival cannot continue without all ballots being signed)

7. Place in the envelope, and bring it and your share sheets directly to Tabulations.

See other side for this method of ranking:

1 CAC
2 CAZ
3 CBE
4 CTG
5 CGJ
6 CDD

You must score in every category for every event

ORDER OF PERFORMANCE	SCHOOL CODE	Judges Notes:	TECHNIQUE	CHARACTERIZATION	INTERACTION	STAGING	OVERALL EFFECTIVENESS	RANK	NOT APPROPRIATE
EX:	CWZ30		A	P	A	S	A	3	√
1	CBE 50	Crucible - all in black	A	A	A	P	P	3	
2	CDD 50	Our Town - all girls	P	A	F	P	P	6	
3	CAC 50	How Green/Valley - green shirts	S	S	S	S	S	1	
4	CCT 50		X	X	X	X	X	X	
5	CTG 50	Our Town - 3 boys, 3 girls	P	P	P	P	F	4	
6	CGJ 50	Laramie Project; sexual gestures	P	P	P	P	P	5	✓
7	CAZ 50	Member of Wedding	S	A	A	S	A	2	
8									
9									
10									
11									
12									

Judge's Name (print) John Doe	Judge Number 027
Judge's Signature John Doe	Cell Phone Number 818-555-6234

Drama Teachers Association of Southern California

Event Number	**Event Name**
Room	**Round** 1 2 Semi-Finals

Acting Share Sheet

School Code **Title**

Comments

Please write constructive comments in the space provided. Coaches and students review these forms as a tool for learning.

SAMPLE

Areas of Evaluation
You must mark EVERY category in EVERY performance

Technique
Including vocal, physical and memorization.

Superior	Accomplished	Proficient	Fair	Needs Work

Characterization
Including vocal character, physicality, and business.

Superior	Accomplished	Proficient	Fair	Needs Work

Interaction
For Monologue – interaction with audience/invisible other.
For Group Scenes – listening/reacting and ensemble work.

Superior	Accomplished	Proficient	Fair	Needs Work

Staging
Including use of bodies to create strong stage pictures.

Superior	Accomplished	Proficient	Fair	Needs Work

Overall Effectiveness
The work of the creators and the appropriateness for the category; professionalism in presentation.

Superior	Accomplished	Proficient	Fair	Needs Work

Age Appropriateness (Complete only if applicable.)

I consider this performance inappropriate because of ___ material ___ language ___ actions.

This does not affect the rank or score, it is used by the board as information to check possible inappropriate scenes.

Any suggestive acting that denotes sexual activity of any kind except simple kissing and embracing is strictly forbidden in performances. No explicit sexual language or profanity of any kind is allowed. No kissing on the mouth in Middle School Division. Inappropriate performances should still receive Share Sheets.

Judge Number   Judge Name   Judge Signature

Criteria for Evaluation

Technique

Superior	Accomplished	Proficient	Fair	Needs Work
The performers could be heard and understood throughout the scene.	The performers could be heard and understood during most of the scene.	The performers could be heard and understood sometimes.	The performers could not be heard and understood during much of the scene.	The performers could not be heard and understood.
The performers were physically engaged throughout the scene.	The performers were physically engaged during most of the scene.	The performers were sometimes physically engaged in the scene.	The performers were physically engaged at times during the scene.	The performers were not physically engaged in the scene.
Pacing significantly enhanced variety and nuance of scene.	Pacing was beneficial to the scene.	Pacing was appropriate to the scene.	Pacing was inappropriate or only somewhat evident.	Pacing was sluggish or too fast.
			The performers struggled with memorization.	The scene was not memorized.

Characterization

Superior	Accomplished	Proficient	Fair	Needs Work
The performers created vocal characters which brought life to the text.	The performers created vocal characters related to the text.	The performers made choices about vocal character.	The performers' vocal characters were not related to the text.	The performers' recitation of lines did not connect the text to the characters.
The performers employed their bodies in a variety of ways to illuminate the characters.	The performers engaged their bodies in relation to their characters.	The performers made choices about their physical characters.	The performers' physical characters lacked specificity.	The performers' physical characters lacked clarity and consistency.
The business of the performers brought understanding of mood & theme beyond the text.	The business of the performers matched the characters.	The business of the performers was mostly connected to the characters.	The performers did not connect the business to the text.	The performers' business was disconnected from the text.

Interaction

Superior	Accomplished	Proficient	Fair	Needs Work
The interactions and reactions of the characters were consistent throughout the scene.	The interactions and reactions of the characters were consistent during most of the scene.	The interactions and reactions of the characters were inconsistent	The interactions and reactions of the characters were inconsistent throughout the scene.	The interactions and reactions of the characters were lacking.

Staging

Superior	Accomplished	Proficient	Fair	Needs Work
The performers used their bodies to create effective and/or creative stage pictures.	The performers created strongly composed stage pictures.	The performers matched their movements to the stated action.	The performers were inconsistent in their stage pictures.	The staging was under-rehearsed.
The staging was creative, innovative, and helped engage the audience.	The staging was clear, appropriate to the scene, and helped showcase the action.	The staging was adequate for the given action.	The staging lacked connection to the action.	

Overall Effectiveness

Superior	Accomplished	Proficient	Fair	Needs Work
Professionalism: Easy to hear title & author of piece. Clearly held the moment to end. Transitions were very thoughtful, motivated, creative and smooth.	Professionalism: Easy to hear title & author of piece. Clearly held the moment to end. Transitions were reasonably thoughtful, motivated, creative and smooth.	Professionalism: Could hear most of title & author of piece. Ending moment clear. Transitions seemed motivated, creative and smooth.	Professionalism: Hard to understand title & author of piece. Ending moment okay. Transitions could have been more motivated, creative and smooth.	Professionalism: Couldn't understand title & author of piece. Ending moment lacked confidence. Transitions need to be more motivated and smooth.
The overall work of the creators was superior.	The overall work of the creators was excellent.	The overall work of the creators was good.	The overall work of the creators was fair.	The scene was disconnected from the text.
The scene's action, characters and themes clearly derived from the text.	This scene is a strong representative for the category.	This scene fits the criteria of the category.	This scene did not fit the criteria of the category.	The work of the creators needed more time to achieve their goal.
The scene is an exemplary representative for the category.	The scene's action, characters, and themes were connected to the text.	The scene showed some understanding of the text.	The scene showed little understanding of the text.	
This scene should *definitely* move on and compete for further honors.	**This scene should *probably* move on and compete for further honors.**	**This scene *might* move on to compete further.**	**The scene should NOT move on to compete further.**	**The scene should NOT move on to compete further.**