
Festival Judging Guidelines for Adjudicators of the METG Drama Festival

The Massachusetts High School Drama Festival is primarily an educational enterprise. Our participants expect adjudicators' commentary to provide them with useful feedback. It is the expectation of the Massachusetts Educational Theater Guild that adjudicators will provide festival participants with an objective critique that will help each company reflect on the effect of its artistic choices. The METG recognizes the difficulties in comparing productions that often vary greatly in size, style, complexity, form and content.

It is, therefore, the intent of the METG that the successful execution of the whole production be the adjudicator's primary consideration in evaluating all productions. The METG recognizes that it is only in evaluating the execution that an objective comparison between competing pieces can be made.

The METG welcomes theatrical exploration, experimentation and creativity and encourages a broad diversity of periods, styles and genres.

The METG encourages festival participants to present works that reflect a philosophy of inclusion, a marriage of all facets of theatre.

Directives to the Adjudicators

High school directors, actors and crew members all need feedback that assists them in being objective about their work. Each festival entry should be judged on how it was able to create a complete and compelling production. Adjudicators are instructed to cite specific evidence using the criteria below to support their evaluative commentary.

Each production is a **unified event** in its execution and effect; that is, all elements of the production work together to bring life to the characters on stage. Each adjudicator is asked to observe and evaluate the execution and effect of each production making specific reference to the following criteria.

Production Values

- Are the production concept and directorial vision evident?
- Is there clear dramatic structure and action?
- Is either the dramatic or comedic tension established?
- Are the moods and rhythms of the piece well established?
- Do the scenes of the play logically build to a climax?
- Does the stylistic interpretation of the script assist or hinder in the unified feeling of the story?
- Does the physical environment contribute to a unified event?
- Do the choices that the director makes match the intent of the script?
- Do the events of the play work in such a way that the main event allows for change or journey?

Acting Values

- Is there a feeling of ensemble?
- Are the actors working together to create the world of the play?
- Is there an understanding and evident treatment of subtext?
- Is the staging, blocking and movement natural/conducive to the play?
- Do actors demonstrate commitment, believability and concentration?
- Do actors demonstrate controlled physical and vocal work?