

# METG CRITIQUE GUIDELINES

## Adjudicator Critique Prompts

*To the adjudicator: The questions listed are suggestions you may consider in your critique. You do not have to answer all the questions. They are merely writing prompts for your consideration.*

<p>Acting: Physicality &amp; Vocal Work</p>	<ul style="list-style-type: none"> <li>• Where have actors created appropriate or inappropriate physical choices or mannerisms?</li> <li>• Are actors' physical choices natural &amp; organic? Where did contrived choices appear?</li> <li>• Discuss the appropriateness of transitional scene moves as performed by the company.</li> <li>• How successful were the projection skills of the actors?</li> <li>• Where were vocal choices appropriate or inappropriate for characters?</li> <li>• Discuss the diction &amp; articulation of actors.</li> <li>• Were dialect choices appropriate and consistent?</li> </ul>
<p>Acting: Objectives, Commitment &amp; Believability</p>	<ul style="list-style-type: none"> <li>• Where were the actors' objectives clear or unclear?</li> <li>• Where were the actors' tactics successful or needing additional attention?</li> <li>• Where might the actors gain a better understanding of subtext?</li> <li>• Discuss the choices that actors are making for their characters.</li> <li>• Where are actors choices well-supported or unsupported by the text?</li> <li>• In what instances are actors truly talking &amp; listening to one another and vice versa?</li> <li>• Where might actors heighten their focus and concentration?</li> <li>• Does the company work together as a team?</li> </ul>
<p>Directing: Concept, Vision, &amp; World of the Play</p>	<ul style="list-style-type: none"> <li>• How has the director shown a clear understanding of the playwright's intent?</li> <li>• In which ways are the conceptual choices appropriate &amp; consistent and where are they not?</li> <li>• Does the director tell a clear &amp; compelling story through the production?</li> <li>• Do all actors &amp; their choices inhabit the same world?</li> <li>• Does the pacing build to a theatrical event?</li> <li>• How did technical &amp; acting elements blend to create a unified event?</li> <li>• How does the director use stage pictures in the production?</li> <li>• In what ways are opportunities for creative blocking choices used and missed?</li> <li>• Are the blocking choices motivated and executed with precision?</li> </ul>
<p>Technical Aspects: Set, Lighting, Costumes, Sound and Props</p>	<ul style="list-style-type: none"> <li>• In which ways do the design elements support the director's vision?</li> <li>• How might some design elements be inappropriate?</li> <li>• Is there a clear relationship between performance and the technical elements of the piece?</li> <li>• Is there accuracy in any historical context?</li> <li>• Did any technical transitions interfere with the action?</li> <li>• Are opening and closing moments strong?</li> </ul>

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## Adjudicator Do's and Don'ts

*How to enhance the usefulness of the written critique.*

### Do...

- **Be as specific as possible**
  - Make frequent use of the phrase "For example..." to pinpoint your observations
- **Connect individual choices to the overall world of the production**
  - How does a single lighting change illustrate an important theme? How do acting choices interact with the set and sound design? How do individual elements combine into a unified whole?
- **Discuss the effects on the audience of specific choices**
  - Use phrases like "This caused me to..." or "This made me think..." to give students an opportunity to recognize the impact of their choices
- **Be as precise with praise as with critique**
  - Help build students up by focusing on individual skills, actions or choices that made their performance notable
- **Give feedback that is manageable and actionable**
  - Ensure that students can grow as artists by offering suggestions that can be addressed within the next rehearsal
- **Ask as many questions as possible!**
  - Students will learn the most when they have a chance to answer the questions your trained eye poses

### Don't...

- **Address the script choice**
  - Whether you feel positively or negatively about the script, focus only on elements under student control
- **List flaws or successes without explaining WHY you felt that way**
- **Be too informal**
  - Students will grow more from feedback that carries a sense of authority.