One-Act Contest Series 2020:

Online Adjudication Instructions

Thank you for being part of this extraordinary *virtual* season, as we join organizations like the Wisconsin School Music Association (WSMA) in keeping performing arts vital in Wisconsin schools!

If you do not already have a SpeechWire account, you will receive an email alerting you to creation of an account for adjudication. Please note login username (email address provided by the director who registered you), and password (automatically assigned by SpeechWire). After logging in you may change your password by clicking the link, *Manage your account on SpeechWire.com*.

Log in to **live.speechwire.com**. You will see a section, ***WHSFA Theatre adjudication***. Titles of plays will appear, which link you to the evaluation screen for each respective play.
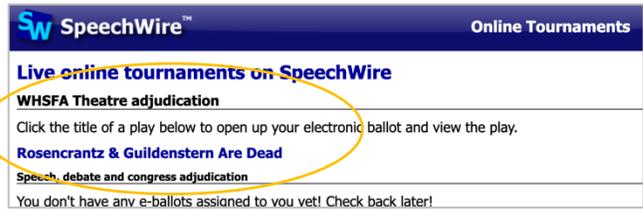
Note important features of this screen:

Scoring/evaluation instructions →

Save your work buttons (throughout page) *Click often!* →

Play title/playwright →

Link to video →

Play information as entered by the director/advisor from the school. →

Technical considerations with video (may include video password). →

Cast/crew list (opens in new tab) →

Special needs (in blue, if applicable) →

If assigned oral response, questions posted by the director/students →

Running notes – you can either type directly in here, or type in a separate document and paste →

Please remember to save often.

Evaluation criteria – for each area, select a rating (see instructions, top of evaluation screen), and comments.

SW SpeechWire™   **Online Tournaments**

Live online tournaments on SpeechWire

WHSFA Theatre adjudication
Click the title of a play below to open up your electronic ballot and view the play.
Rosencrantz & Guildenstern Are Dead
Speech, debate and congress adjudication
You don't have any e-ballots assigned to you yet! Check back later!

WHSFA One-Act Play Evaluation

You are the oral response adjudicator for this play.

Select a rating for each criterion to indicate proficiency: **3**-Accomplished, **2**-Progressing, **1**-Needs improvement (or **N**-Not Applicable) suggestions for improvement **must** be made for any scores less than **3**. Please be mindful that not all schools have access to

Adjudicator, please note: We are all influenced by implicit bias, or the stereotypes that unconsciously affect our decisions. When j writing comments, selecting ratings, and making your recommendation, please take a moment to reflect on any biases that may imp

[Save your work] [Return to home page]

General Information

Play title and playwright: Rosencrantz & Guildenstern Are Dead by Tom Stoppard

Click here to watch the video of this play.

Play category: Selection from full-length play

Brief synopsis: This is an absurdist, existential tragicomedy expanding exploits of two characters from Shakespeare's HAMLET. The action takes place mainly "in the wings" of HAMLET. Between these episodes the two protagonists voice their confusion at the progress of events which -- occurring onstage without them in HAMLET -- they have no direct knowledge.

Why script was selected: A half-century after its original production, ROSENCRANTZ & GUILDENSTERN ARE DEAD continues to focus life through a postmodern lens, examining what our roles are in society, and how we relate to those in authority. Exposing students to this link of thinking allows them to be critical thinkers onstage, offstage, and in life!

Technical considerations: *** Please enter password "Stoppard1" to access video. We had some bandwidth issues halfway through, so we stopped, and restarted recording, then joined the videos together afterwards.

Cast/Crew list: View cast/crew list

Special Needs (private and confidential; do not share this information): I have one student who is visually impaired.

Oral Response considerations: Did performances come across as authentic, despite the lack of in-person presence? Was comedic timing effective? Pacing? Did virtual backgrounds enhance or distract from your appreciation of the production? Were the themed costumes effective?

[Save your work] (please save your work periodically!)

Adjudicator Running Notes

[   ]

[Save your work] (please save your work periodically!)

Performance

Do actors use **voice** (projection, enunciation, consistent dialect, etc.) stylistically appropriate to communicate characters?

   ✓
   3
   2
   1
   N

Do actors use **movement** (facial expression, gestures, stage business, etc.) to communicate physicality of

For virtual one-acts, please be mindful of limitations of realizing several technical elements of productions, especially for videoconferenced one-acts. Answer these as best as you can, and if you feel it is not applicable, select "N." Ratings have no bearing on advancement of a play in our contest season, and are to just give directors a general idea of where they stand in various areas.

Lighting and/or **sound** must be opted in or out by the director/advisor, so these may or may not appear on the evaluation, depending on which the director selected. →

Your recommendation is the final step! We've added a place for you to note "Key reason(s) for recommendation" as a summative response, encapsulating your evaluation.

For <u>district</u>, all entries should advance, but if you have concerns, share them in an encouraging and constructive manner.

If assigned the oral response (see next section for more guidance), this is where you paste a video link. You can return to this evaluation after saving and leaving, and paste the oral response video link at a later time. *However, **please do not select "Advance or Stop"** as your recommendation **until after you have pasted the video link.** Selecting "advance" or "stop" alerts contest managers you are done with a particular evaluation, and a lack of doing so also means you may receive reminders from us if we do not see completion.* ☺

Important Guiding Principles

- Please bear in mind the sheer challenge to the director, cast, and crew of overcoming several obstacles to record the show in-person, wearing masks and socially distanced; or to coordinate a videoconference performance of students distributed across different spaces, with bandwidth difficulties, as well as other lighting and sound considerations. None of this is ideal; as the adage goes – "*don't let perfect be the enemy of good the good.*" **Our role as adjudicators is to provide constructive and instructive feedback as to the approach the school used to tell the story they're telling; not to armchair direct how a scene should have been staged.**

- For the **District** level, please offer detailed feedback as to what could be improved, citing specifics of what the production did. This is the first level of evaluation, so it's the most crucial for directors as they move their cast and crew forward. That said, **be gracious and <u>advance</u> each show on**, unless you have serious reservations. Also, while the rules stipulate a 40-minute time limit, this is not *enforceable* at the district level; only Sectional and State.

- Should you have any questions as to adherence to rules, please adjudicate the show as you normally would have, but also email office@whsfa.org with specifics of your concern, so we may investigate, accordingly.

Watching the Video & Adjudicating

- If possible, watch the play submission on one screen, while typing on another.
  - o If you have a second screen on your computer, you can open the video in a new window and drag it to your second screen.
  - o You may log into SpeechWire on two devices (a laptop and tablet, or two different computers), and play the video on one, while you type on the other.
- If you have one device, you might watch the video and take *running notes* on paper, and use that as a basis for typing your comments/transcribe into SpeechWire.

Video Recording an Oral Response

The oral response has long been one of the most valuable facets of our One-Act Theatre season. Unfortunately, we lose the dynamic of interactivity between the oral respondent adjudicator and the director, cast, and crew, but we are trying to uphold some of the value of hearing someone encapsulate their thoughts about the show. While we considered layering in additional time this year to allow for conferences of the panel of adjudicators, the logistics of coordinating that for each play were more than we have the bandwidth for right now (literally and figuratively). Therefore, we are simply asking adjudicators identified as the oral respondent to take a few minutes to share some encouraging thoughts in a video response.

Here are two possible options for recording, either on a mobile phone, or a computer:

Option A: YouTube App on Phone

If you have the YouTube app on your phone, you can record and upload a video fairly easily:

1: Tap camera icon at the top of the screen; select "Upload a video"	2: Tap "record" when ready (flip to selfie camera if necessary); tap red record button.	3: When finished recording, tap the round button with square (stop); then tap "Next."	4: Give the video a title, and change "Public" to "Unlisted" for privacy; then tap "Next"	5: Select, "Yes, it's made for kids;" then tap "Upload."
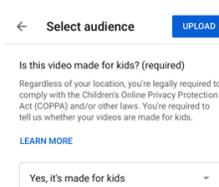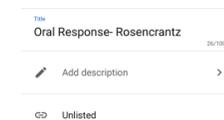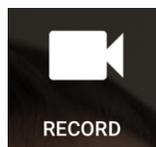
6: After the video finishes uploading and processing, you can tap the share icon and email it to yourself, or message it to yourself to then paste into SpeechWire

Option B: Record a Zoom Meeting on your Computer

Even with a free Zoom account, you can start a meeting with yourself, record it, and save the file to your computer to then upload to either YouTube, Google Drive, or Dropbox (please make sure you share the file to be viewable by anyone with the link). Click here for full instructions to record a Zoom meeting: https://support.zoom.us/hc/en-us/articles/201362473-Local-recording

To upload, go to YouTube.com, click the videocamera/+ icon in the upper right-hand corner, select "Upload video" and follow the prompts. Be sure to note that it's made for kids, and on the "Visibility" screen, save/publish as *unlisted*. Then, copy the link and paste into SpeechWire.