

# STAGECRAFT PERFORMANCE CRITIQUE GUIDELINES

DUE DATES:

Your critique must be typed, double-spaced, with a 12-point font *or* neatly handwritten in pen. The use of proper grammar, syntax, and spelling is required. The titles of plays/musicals should be underlined or *italicized*.

1. Your **program** must be stapled to the back of the critique.
2. Your **ticket** must be stapled to the front of the critique.
3. Critiques should average 1½ to 2½ pages in length.
4. Late critiques are worth *up to* ½ credit.
5. **Problems?** See Pschirrer.

Your critique will concentrate on the **technical elements** of the production, not whether you 'liked' the show or not. This is not a review of the material, actors, or the direction.

## YOUR CRITIQUE INCLUDES THREE SECTIONS:

### INTRODUCTION (1 paragraph):

The introduction contains the title of the production, author(s), producing organization (usually the name of the theatre or group), director, and the date/time of the performance. If the show is a musical, it should have a choreographer, musical director, composer, and lyricist. You must include the technical staff (costume designer, set designer, lighting designer, and sound designer) by name in your introduction. This information is in the program issued by the theatre and sometimes online. You must also include a short 2-4 sentence plot summary and a catchy critique title.

### BODY (4 paragraphs):

Use the following guiding questions to address each tech element in its own separate paragraph. Be sure to include specific examples and details to support your critique.

- What effect did the costuming/lights/set/sound have on the overall performance?
- Did the technical elements (or lack thereof) allow you to believe the illusion of time and place?
- How did each technical element enhance the performance?

**Lighting:** The lighting can add to the emotional impact and feeling of a show or greatly distract from it. Comment on where and how many lighting hanging positions the theatre had. (For instance: at LC we have 1 catwalk over the audience, positions on the front of the balcony, three backstage electrics, 6 side tabs, and two bars on the side lofts.) Did the lighting designer make effective use of the lighting instruments available, color selections, and were they focused properly? Did they effectively set the mood of the piece? If you could improve the lighting, what would you suggest?

**Sound:** Focus on sound quality and audibility of the production. If there was a band or orchestra, were the levels balanced with the actors on stage? Did the audience have any problem hearing the actors or the music? Were the sound cues and effects appropriate and well executed? What kinds of microphones (if any) were used in this production? If there were any problems with the sound quality, offer suggestions as to what the theatre could do to remedy the problem.

**Costumes:** Explain how the costumes helped or hindered the production. Were the costumes period appropriate? Did they constrict the actor's movement or allow them to move freely? Did the costumes help to distinguish between characters or assist in the conformity of the design? Was there an overall design concept for the costumes (style, period, colors, etc.)?

**Set:** How did the scenic elements help establish the time and place of the production? Did the set seem well constructed? Did the set move . . . if so, how? Were scenic items flown in or brought in from offstage? Were there any problems with the set and how could it be improved?

### CONCLUSION (1 paragraph):

Summarize your overall thoughts about the technical elements of the show. Did there seem to be an overall concept or did each technical element function on its own? What was the overall impact of the production? Would you recommend this show to others? Why or why not?