



2020

PLAY PRODUCTION

JUDGES MANUAL



Nebraska School Activities Association



NSAA MISSION STATEMENT

To formulate and make policies which will cultivate high ideals of citizenship, fair competition, sportsmanship and teamwork which will complement the member schools' curriculum programs.

To foster uniformity of standards in interscholastic activity competition.

To organize, develop, direct, and regulate an interscholastic activity program which is equitable and will protect and promote the health and physical welfare of all participants.

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BACKGROUND AND AUTHORITY

This 2020 NSAA JUDGES' MANUAL has been prepared to provide information for judges concerning registration and certification, plus general rules and regulations concerning judges and their responsibilities toward the Nebraska School Activities Association and its member schools.

The NSAA was formed to regulate competition between schools. Rules and regulations have therefore been developed in the area of judging. The NSAA recommends the use of registered judges and requires registered judges for its NSAA post-season championships. The NSAA staff has the responsibility of registering judges by providing member schools with a current roster of eligible judges. All addresses, phone numbers, and email addresses submitted will be provided in the form of an online directory to all member schools.

Judging is a difficult avocation and is not suited for everyone. An effective judge must possess certain characteristics such as honest, integrity, confidence, calmness, consistency, good judgment, cooperation, knowledge of the rules, duties and mechanics, professional appearance, a thick skin, sense of humor and courage.

The rules are difficult to read, understand and interpret. To achieve judging excellence, a judge must combine knowledge of the rules and proper application. It is the responsibility of the judge to assure each participant in the contest a fair chance to succeed.

Judges performing their duties are expected to be fair and competent. The conduct of such judges shall be in accordance with the policies and procedures of the Nebraska School Activities Association.

NSAA PROTOCOL FOR JUDGE'S USE OF SOCIAL MEDIA

- a) With the increased use of social networking through the internet and via mobile phone and devices, it is important for judges to understand the importance of maintaining an ethical approach while participating in various forums, chat rooms, and all forms of social media.
- b) Violations of this policy will be considered conduct “unbecoming” of judges and subject a registered judge’s registration suspension.
- c) To malign or openly criticize another judge, a school, coaches or students in any form of electronic communication is considered not only unprofessional, but also undermines fine arts judging in general.
- d) It is also unprofessional for judges to offer rules clarifications or interpretations through this medium without the expressed directive from the NSAA.
- e) Registered judges have to be very careful with the use of social media. In many cases, closed discussion and understanding is important to consistency and rules enforcement. The line is crossed when a judge states, “The decision should have been”, or “The rule should have been interpreted as”, for those are statements that should only be made by those officially designated by the NSAA to make such interpretations. Internal discussion is likely a very good thing if the audience can be securely limited. A moderator or discussion leader can then say “we have had enough debate, we will get a clarification and post it online when we get it.” That’s the advantage of closed forum.
- f) The NSAA advocates and applies the recommended policy that states social networking sites can be wonderful communication tools. But there can be unintended consequences if they are used improperly. Because of their unique standing, judges need to be particularly careful when using those sites.

Here are some reminders and guidelines:

- 1. DO be aware that posts on social media are visible to the general public. Even if you limit access of your page to friends, it is likely that your post will be viewed by someone beyond the circle of people you intended to see it.
- 2. DO think twice before you post. If there is anything in your post that could be construed as a criticism of a judge, of judges decisions, or of schools, coaches or students...it’s better left unsent.

3. DO assume that your post will be seen by participants you may see in your next contest and the students you worked in your previous contest as well as your partner(s) in those contests.
4. DON'T post anything relating to the schools you have worked or will work. It calls your objectivity into question.
5. DON'T include anything in a post that makes reference to an upcoming assignment. If teams want to find out who is going to be working their contest, they should do so through official channels, not your tweet.
6. DON'T post details about other people's assignments until that information has been officially released. Don't use your page as a news service.
7. DON'T use social media to criticize state or local association policies, assigning practices, etc.
8. DON'T make posts regarding decisions made by judges in other contests. You and other judges might debate the decision, but debating the decision on Facebook, Twitter or other forums and social media is discouraged.
9. Accountability and integrity should always be your guiding principles. Jeopardizing your impartiality or professionalism should never be a part of your actions or posts. Let this information guide your decisions and involvement with social media.
10. It is important for judges to realize that it is considered very unprofessional to carry a cell phone into a competition room unless for the sole purpose to be used as a timing device.
11. Judges are encouraged to refrain from the use of these types of electronic devices for any communication, including texting or other forms of messaging or communication except in the case of an emergency.

RULES AND REGULATIONS FOR JUDGE'S CONDUCT

The following rules and regulations shall be understood by each judge and followed:

1. **Honoring Contracts:** Judges must honor contracts regardless of inconvenience or financial loss. Once a judge has accepted a contract for a contest, he or she should not ask to be released from that contract in order to accept a more lucrative assignment. Failure to honor a contract with a member school may result in immediate revocation of the registration as a judge. In case of a broken contract, the amount of the fee, exclusive of mileage, shall be paid by the offending party to the offended party, except when a contract is broken because of reasons beyond the control of either party or by mutual consent.
2. **Moral Turpitude:** If a judge has been convicted of any crime involving moral turpitude or has committed any act, which subjects the NSAA or its member schools to public embarrassment or ridicule, the contract is null and void. Judges shall comply with the NSAA regulations. For purposes of this rule, an act of "moral turpitude" shall include, but is not limited to, the following acts: fraud, arson, blackmail, burglary, embezzlement, extortion, false pretenses, forgery, larceny (grand or petty), malicious destruction of property, knowingly receiving stolen goods, robbery, theft (when it involves the intention of permanent taking), transporting stolen property (with guilty knowledge), damaging private property (where intent to damage not required), breaking and entering (requiring no specific or implicit intent to commit a crime involving moral turpitude), passing bad checks or counterfeit money (where intent to defraud not required); possessing stolen property (if guilty, knowledge is not essential), trespassing bribery, counterfeiting, mail and wire fraud, perjury; tax evasion (willful); drunk or reckless driving, gambling violations, assault, contributing to the delinquency of a minor, indecency, lewdness; pandering, prostitution, and rape (including "statutory rape" by virtue of the victim's age).
3. **Comments on Contests:** A judge shall not provide unwarranted, derogatory news media releases or interviews regarding contests, schools, students or other judges.
4. **Due Process:** A judge accused by a member school of non-compliance with these regulations shall be granted a hearing as indicated under the Due Process Procedure.

NSAA REGULATIONS GOVERNING JUDGES

1. **Training of Judges:** The NSAA is a nonprofit, self-governing organization. Among the services provided to member schools is to train and develop contest judges. The NSAA does not assign judges or contract with judges for regular season contests between member schools. The NSAA does contract with qualified judges for NSAA-post-season contests.
2. **NSAA Registration of Judges:** The NSAA annually registers and qualifies judges, and conducts workshops for the purpose of familiarizing judges with the rules and regulations governing the particular activity at which they will judge.
3. **Revocation or Suspension of Registration:** Under the bylaws and judges handbooks of the NSAA, general rules of conduct are prescribed for the judges and a judge may be suspended or their registration revoked for violation of these rules. The association's bylaws and the rules and regulations pertaining to its operations serve principally as guidelines for the judges in order that the association may maintain standards established by the Nebraska School Activities Association.
4. **Registration Requirements:** In order to complete registration requirements, all judges must agree to abide by the following NSAA regulations:
 - A. Submit proper application fee and complete NSAA judges' application form.
 - B. View the 2020 NSAA online rules meeting held in the activity the judge desires to work.
 - C. Submit open book test by proper date and receive a passing score of 80% or higher.
 - D. Only NSAA registered judges shall judge NSAA post-season contests.

2020

DISTRICT PLAY PRODUCTION

November 30, December 1-5, 2020

STATE PLAY PRODUCTION CHAMPIONSHIPS

Norfolk Johnny Carson Theatre

Classes D1/D2 - Wednesday, December 9th

Classes C1/C2 - Thursday, December 10th

Classes A/B - Friday, December 11th

REGISTRATION PROCEDURES

The fee is \$25.00 for one activity and \$40.00 if you register for both activities at the same time. Registration materials, including the judges manual, are available to print from the NSAA website (nsaahome.org).

Application Dates and Deadlines: Judges are urged to register online as early as possible to insure sufficient time to complete the registration process.

| Activity | Registration Fee | Registration Opens | Registration Closes (Test Due, Rules Meeting Completed, Application to judge District/State application completed) |
|--------------------------|------------------|--------------------|---|
| Play Production | \$25.00 | June | October 23 |
| Play Production & Speech | \$40.00 | June | October 23 |
| Speech | \$25.00 | June | January 8 |

How to Become Registered: A judge must fill out an application, pay the registration fee, complete the application to judge district/state contest form, view the 2020 NSAA online rules meeting, and score the required percentage on the test. Such requirements are mandatory EACH YEAR for each activity in which he/she wishes to judge high school contests in Nebraska. The registration fee of \$25 for each activity (or \$40 if registering for both activities) covers the cost of rules books, test, and other communications coming from the NSAA office. Once registration is completed, and the test and the online rules meeting deadlines have passed, a judge's name will appear on an NSAA Judge's roster, which is available to all AD's under their secure login page and on the judge's individual login page.

Judging Rules Materials: Play Production Judges manuals can be found on the judges login page and also on the main NSAA website on the Play Production page.

NSAA Online Rules Meetings: Viewing the online rules meeting is mandatory each year for a judge registering in an activity. Any judge who does not view the online pre-season rules meeting shall not be allowed to complete registration. NSAA rules meetings are offered just prior to the start of the seasons. Any judge who does not view the NSAA online rules meeting in the activity he/she wishes to judge shall not be eligible to judge contests.

RULES MEETING SCHEDULE

October 1 to October 13

October 14 to October 21

October 22 to October 23

No Charge to Judges & Head Coaches

Basic \$25 Fee – Judges & Head Coaches

Late/Penalty \$50 Fee – Judges & Head Coaches

****If an individual fails to complete registration, registration fees are NON REFUNDABLE.**

The NSAA will offer free online rules meetings for a limited time period. During the “no charge” period, head coaches and judges will be able to login to the NSAA website by using a passcode to access the required rules meeting.

Failure to complete the online rules meeting will prevent judges from completing the registration process and thus, judging post-season contests.

Head coaches are also required to view the rules meeting. If you are a head coach and a judge, it is only necessary to view the rules meeting one time. Please login with your judge’s passcode under the judges’ login section and state you are a head coach and your school affiliation.

NSAA Tests For Judges: All judges must complete the online test. New judges will be issued a passcode. This passcode is noted on the page immediately following the payment screen. Judges who have previously registered will continue using the passcode they were issued the first time they registered. This passcode will allow each judge exclusive access to the judges’ section of the NSAA website. Each judge will have their own individual page. A judge will be able to take the test, receive messages/reminders from the NSAA, view the rules meeting and apply for and accept contracts for district and state contests online.

The test must be completed by 11:59 pm of the due date. Upon receipt of the completed test with a score of at least 80%, plus verification that the judge has viewed the online rules meeting and completed the application to judge district/state form, the judge will become eligible to work contests. Registration is not complete and a judge is not eligible to work until the test is submitted at the proper time with a passing score.

Probation: In cases where extenuating circumstances prevent a judge from meeting the registration requirements, a judge could be on probation for one year, and will be carried as such in the NSAA listing of judges, and then shall be restored to the original classification, providing all requirements are met. Probation refers only to fulfilling registration requirements and is not to be used as a reflection of a judge’s competency. Probation status requests can apply only to situations beyond a person’s control. A judge must request probationary status by writing to the NSAA stating the circumstances causing the judge to fail to meet the requirements.

Judges’ Rosters: The names, addresses, email addresses and phone numbers of all judges registered will be posted under the roster section for schools online under the AD secure login page and also on the registered judges page. These rosters will provide schools an up-to-date list of all judges.

NSAA Rules: Judges working high school contests shall follow the NSAA rules.

Protests and Grievances: Protests based upon eligibility of participants will be honored by the NSAA Board of Directors, but protests based upon situations and those which involve judgment on the part of a judge will not be accepted. Schools should mutually agree in advance on the judges to be used, and after the contest has begun, the decisions of the judges are final. The Association office has many discussions with judges and school personnel over situations. NSAA schools have been informed they should put in writing the specific details of any problems, grievances, etc., they have with serious situations. This works the other way, too. Judges with a serious complaint about a school or school conduct during a contest should write to the NSAA office.

NSAA Judges' Dress: Judges have an obligation to the profession to dress appropriately. The first impression of a judge's uniform should be impeccable. The attire should be clean, free of wrinkles, not faded or torn, and fit properly.

The NSAA and its member schools strongly believe that the major purpose of high school activities is to be a part of the total educational program. A major part of this purpose is to stress to coaches, students, judges, and spectators the vital importance of sportsmanship. It is important that everyone understand the role they play in developing good sportsmanship.

Unsportsmanlike conduct shall include the following: fighting, verbal abuse or dissent toward a judge or opponent, racial or ethnic slurs, inappropriate comments or actions that may be construed as sexual harassment, profanity, obscene gestures, flagrant and violent fouls, taunting, trash talk, baiting, cheating, throwing or abusing equipment, inappropriate posters, physical intimidation or abuse of a judge or opponent

Judges play a key role in the sportsmanship process.

1. Accept your role in an unassuming manner. Avoid wondering about, show-boating and over-judging.
2. Maintain confidence and poise, controlling contests from start to finish.
3. Know rules thoroughly and abide by the Code of Ethics.
4. Do not allow the participant and coach ejection penalties to change the manner in which you judge a contest.
5. Publicly shake hands with coaches before the contest, and initiate communication equally for all schools.
6. Never exhibit emotions or argue with participants and coaches when enforcing rules.
7. After the contest has concluded and your ballots have been turned in, do not discuss your decisions with patrons.

SELECTION OF JUDGES FOR DISTRICT AND STATE CONTESTS

Judges for all district and state contests are selected by the NSAA. In general, the following selection criteria shall be used:

1. Any judge interested in working district or state contests must have completed and submitted the NSAA online application form.
2. NSAA Judges' ballots submitted by coaches and activity administrators will be a part of the selection criteria.
3. Consideration will be given to experience and geographical location of judges.
4. Judging fees for working post-season contests shall be established by the NSAA Board of Directors.

CONFLICT OF INTEREST

For the most part, judges tend to work any and all contests available to them. No one wants to turn down a contract. The contract offer is a compliment and the question of "Do I really have a conflict?" usually gets brushed aside.

Conflict of interest needs to be considered when accepting a contract. If there is any doubt as to whether or not a judge should work a contest, he or she should probably avoid working it. Even if there is only a perception that a conflict of interest exists, the judge should excuse himself or herself from the contest. The first time you violate that trust you open the door to questionable motives.

What constitutes conflict of interest? Some examples are fairly clear: the judge is working at a level beyond his or her expertise; a close family member is involved in the contest as a participant or coach; or the judge is an employee of the school. But there are "gray areas": the judge has a friend who is a participant; he or she attended one of the schools several years ago; he or she is a former participant or coach; or, in a tournament situation, a family member's team will play the winner of the contest.

A judge shall not knowingly accept assignment of a contest if any of the following conditions exist:

- a. If any judge or the judge's spouse is employed by any school involved in a contest.

- b. If the judge is related by blood or marriage as follows: (parent, grandparent, child, grandchild, brother, sister, brother-in-law, son-in-law, etc.) to a person affiliated with a team involved in a contest.
- c. If the judge and any person affiliated with a team involved in a contest are former or present teammates, roommates, classmates, business associates, or close personal friends.

The above conflicts are not all-inclusive and do not cover all possible conflicts, but should be used by judges. The perception of conflict should be avoided whenever possible.

NSAA DUE PROCESS PROCEDURE

The following due process procedure shall govern with respect to the suspension or revocation of a judge's registration with the NSAA for a violation of a judge of Article V regarding breach by such judge of a judge's contract with a member school or with the NSAA for an NSAA-operated district or state championship contest, and/or for an act or acts of moral turpitude as defined herein.

1. **Reporting of Violation of Article V:** NSAA member school are to report to the NSAA office any possible violations of Article V, occurring either prior to an activity season or during an activity season.
2. **Notice:** If a report is received by the NSAA Office that a contest judge or prospective judge who is applying for registration has violated Article V, he or she will be informed of this in writing by the NSAA Office.
3. **Investigation:** Upon receipt of the report of a possible violation of Article V, the NSAA Executive Director or his/her designee shall conduct an independent investigation of the allegations leading to the report of possible violations of such rules.
4. **Request for an Informal Due Process Hearing:** Upon receipt of the Notice of possible violations of Article V, the judge may request in writing an informal due process hearing before the NSAA Executive Director within seven (7) calendar days of receipt of the Notice.
5. **Failure of a Judge to Request an Informal Due Process Hearing:** Should the judge receiving a Notice of possible violation of Article V fail to timely request a hearing, the Executive Director of the NSAA shall conduct an investigation and determine whether the judge's registration as a judge for member schools and NSAA contests should be suspended or revoked.

6. Informal Due Process Hearing before the Executive Director: Upon receipt of a timely filed request for informal due process hearing, the Executive Director shall schedule such hearing within fourteen (14) days at a date and time convenient for the Executive Director and the judge.
 - a. The judge may have a representative attend the informal hearing.
 - b. At the informal hearing, the Executive Director shall present the results of his/her investigation into the possible violations Article V, and the judge shall be afforded the opportunity to discuss and explain his or her position with regard to same and present information and to ask questions of those appearing on behalf of the NSAA and/or member school.
 - c. Such informal hearings shall be held in closed session.

7. Decision of the Executive Director: The Executive Director shall render a decision within seven (7) following the informal hearing with regard to the judge's registrations as a judge with the NSAA, and eligibility to judge contests for NSAA member schools, such decision contains a statement of facts, findings and determinations and a final decision.

8. Judge's Response to Decision of Executive Director: The judge may within seven (7) days of the issuance of the decision of the Executive Director file with the NSAA offices a written "response", and may elect in such Response to request a Review Hearing before the Board of Directors of the NSAA.

9. Board of Director's Review: Upon receipt of the Response from the judge that includes a request for review by the NSAA Board of Directors, the Board of Directors at its next regular meeting will place on its agenda a review of the Decision of the Executive Director and the judge's response, and may at its option allow for comment by the Executive Director and judge provided such comments are to be limited to ten (10 minutes) each. Such review process will be held in executive session unless requested to be in open session by the judge. Upon completion of the review, the Board of Directors may affirm, reverse or modify the decision of the Executive Director. The determination by the Board of Directors shall be final.

A CODE OF ETHICS FOR JUDGES

Judges at an interscholastic event are participants in the educational development of high school students. As such, they must exercise a high level of self-discipline, independence and responsibility. The purpose of this Code is to establish guidelines for ethical standards of conduct for all interscholastic judges.

- Judges shall master both the rules and the mechanics necessary to enforce the rules, and shall exercise authority in an impartial, firm, and controlled manner.
- Judges shall work with each other and their state associations in a constructive and cooperative manner.
- Judges shall uphold the honor and dignity of the profession in all interaction with students and coaches, athletic directors, school administrators, colleagues, and the public.
- Judges shall prepare themselves both physically and mentally, shall dress neatly and appropriately, and shall represent themselves in a manner consistent with the high standards of the profession.
- Judges shall be punctual and professional in the fulfillment of all contractual obligations.
- Judges shall remain mindful that their conduct influences the respect that students, coaches, and the public hold for the profession.
- Judges shall, while enforcing the rules, remain aware of the inherent risk of injury that competition poses to students. Where appropriate, they shall inform event management of condition or situations that appear unreasonably hazardous.
- Judges shall take reasonable steps to educate themselves in the recognition of emergency conditions that might arise during the course of competition.

EDUCATIONAL GOALS FOR PLAY PRODUCTION

Play Production contests are conceived and structured to provide educational experiences for high school students. Specifically, the various contests are designed to provide training toward the following educational objectives:

1. To perform with a clear purpose, demonstrating all the rules of theatrical performance
2. To enable the participants to become more stable and mature people through the development of self-discipline, ethical behavior, self-esteem, confidence, and communication skills
3. To encourage self-expression and creativity
4. To offer an opportunity for social growth through exposure to new people, places, and ideas through shared learning experiences
5. To improve acting by emphasizing vocal expression, bodily responsiveness, and poise
6. To increase cultural awareness, understanding and empathy of human behavior through a greater appreciation of dramatic literature
7. To instill a sense of ethical responsibility to a group of people.

COMPETITION

Interscholastic contests in play production are organized and conducted for the purpose of developing competence in the students/contestants participating. These contests, properly conceived, are definitely educational in their aims and objectives and should be viewed as educational projects. As such, they are designed to capitalize upon a very natural and very desirable rivalry between schools and between individuals. The desire to win supplies a strong incentive to application and achievement and is wholly commendable in the degree that winning is correlated with performance of merit. All rules and regulations governing contests are designed to make the winning of contests synonymous with outstanding performance.

While this objective has been largely realized, it sometimes happens that, under the stress of a desire to win, play production and spectators become overzealous and act in a way that does not reflect well on the good standing of the school they are representing. Every possible effort should be made to preserve friendly relations and to conduct all contests on the highest possible ethical plane. To this end the following suggestions are offered:

1. A play production contest is an educational opportunity, not a war between enemies. Meet the representative of the visiting school or schools; escort them to their rooms; treat them in every way as you would treat personal guests. Do everything to make the visitors feel welcome!
2. Make every effort to secure fair and impartial judges. If a contest cannot be won by performance of merit, it is better to lose it. A victory won by a vote of "friendship" is a most costly kind of victory. It is a moral defeat and above all else, the schools should exalt honor and high standards.

3. Never allow anyone to question the judge's decision. Learn to lose gracefully when you lose. Study the judge's comments, take their suggestions, learn all you can from them, but never, under any circumstances, question their integrity.
4. Audience members who engage in disruptive behavior may be asked to leave the performance space.
5. The administration of each school should approve of the material being performed. Administrators and directors are responsible for securing rights to cut and perform a production.
6. Judges are required to return their ballots to the tab room in a timely manner and may only correct a ballot due to clerical error.
7. Judges may only be asked to correct a ballot because of clerical error.
8. Judges shall reach their decision independently and not openly discuss a performance.

NSAA POLICY ON COMMENTS
AND
NEGATIVE ACTIONS
AGAINST OFFICIALS AND JUDGES

The function of a coach is to educate students through participation in interscholastic competition. The coach or sponsor shall respect and support contest officials and judges. The coach or sponsor shall not indulge in conduct that would incite players or spectators against the judges. Public criticism of judges or participants is unethical.

The Nebraska School Activities Association has embraced that Coaches Code of Ethics and has established policies and standards that will cultivate the ideals of good sportsmanship, professionalism and conduct. It shall be the responsibility of each member school to ensure that all individuals directly associated with the interscholastic program conduct themselves in a sportsmanlike and professional manner.

The high school coach or director is a representative of the school at interscholastic activity events. It is the responsibility of all coaches and directors to serve as role models for students and the public.

It is the expectation that all coaches, directors, administrators and student participants shall refrain from negative criticism of NSAA member institutions, officials, adjudicators, judges, etc. in public statements before, during or after interscholastic events. The appropriate public response to media questions at all venues regarding officiating/judging is “per NSAA policy, I am unable to comment.” Any other response is a violation of this board policy and is subject to penalty.

It would be considered a violation of this NSAA policy to include, but are not limited to the following:

- a. Making degrading and/or critical remarks about officials or adjudicators or the officiating or judging before, during or after an event either on or off-site, via social media, or through any public means.
- b. Detaining the officials/adjudicators/judges during or following the event to request a ruling or explanation of actions or evaluation by the official(s)/adjudicator(s)/judges.

Negative actions by an individual directly associated with the program shall be reported to the NSAA office by the school and/or by the head contest official, adjudicator, judge, or manager. The school shall document the results of their investigation and actions taken, where necessary and appropriate. The NSAA Executive Director shall determine the appropriate penalties for violation of this board policy.

PAYMENT FOR ROYALTIES

The NSAA assumes no responsibility for payment of royalties or obtaining permission from the publisher or author to produce plays or scenes from plays. Therefore, judges have no responsibilities for deciding if a school has paid royalties or requested permission for cutting or adapting.

CONTENT LANGUAGE RULING

Each school must select dramatic literature that will not offend the moral standards of their community or be in bad taste. It is advisable to eliminate all cursing, profanity, and suggestive language.

Audiences shall be made aware of adult content.

Play Production

1. Purpose: The purpose of this activity is to create an understanding and appreciation by the students of good dramatic literature, play production, and to instruct students in acting.
2. Rules
 - a. Acting shall be the primary criteria for judging this event.
 - b. Schools must select any play or cuttings from full-length plays, which may include musicals and plays written in verse, adaptations or original scripts of theatrical value, provided that it contains three or more characters. It shall be performed within a fifteen to thirty-minute time limit.
 - c. If the play is a royalty play, the royalty shall be paid by the school presenting the play.
 - d. If a set, extra lighting, or unusual stage properties are desired, they shall be furnished by the school presenting the play.
 - e. The properties, sound systems, costumes, and make-up shall be the responsibility of the school presenting the play.
 - f. **In advance**, the **host school** shall send each participating school the **dimensions** of the stage, a **description of stage curtains** and the **lighting equipment** available for use in the performance.
 - g. The **participating schools** shall send the host school a **diagram of the set**, a **lighting plot**, and a **program copy** including the title of the play, the playwright, and a list of the cast and crew members.
 - h. At the time of the contest, the host school shall provide areas for dressing and make-up for each cast.
 - i. The host school shall provide a **stage crew** and tournament facilitator to assist the director and cast in preparing the setting and staging the production.
3. Judging Standards
 - a. Plays shall be judged on the merits of the acting, the script, the staging and the total effect of the production.
 - b. The script shall be judged on the theatrical value of the play and its suitability to the cast.
 - c. The acting of the individual actors shall be judged for such elements as characterization, stage movement, and stage business. The acting of the group shall be judged for blocking, interaction of characters, tempo, and climaxes.
 - d. The staging shall be judged for such items as blocking, stage movement, the set, lights, sound effects, properties, costuming, and make-up, with primary consideration being given to those items which are within the ability of the participating school to control.
 - e. The total effect shall be judged in terms of dramatic unity resulting from the combination of the acting, the script, and the staging, as an integrated performance.
 - f. The judge shall also **designate those individuals whose performances** are deserving of a Superior rating.
 - g. Reason for decision will be influenced by the judge's comments and the rubric.

4. At district competition, a certificate will be awarded to a student for an outstanding performance. Group performances will not be recognized for an outstanding performance, but individuals within the group may be recognized.
5. **Schools cannot be penalized for exceeding the established time to set-up and strike their sets.**
6. Disqualification Criteria
 - a. Use of fewer than three characters or performing a play which only uses two characters to which a walk-on part not essential to the play has been added.
7. Lowering Rank Criteria
 - a. Overtime (exceeding 30 seconds).
 - b. Undertime (exceeding 30 seconds).

TIME LIMITS

15-30 minutes



1. Judges shall lower the play production one assigned rank: for failure to abide by the prescribed time limits by more than 30 seconds.
2. A play production interrupted by means not within their control during their performance, may start over without penalty.
3. *The timing device is to start with the first sound, action or stage lighting and is to end when the lights go out and/or the curtain closes.* Note: Taking the stage in minimal lighting or in the dark is not the beginning of the play, and the last sound can occur in the dark.

GENERAL JUDGING GUIDELINES

1. Judges' opinions of the contestant's work are important. To improve and build a better performance, the cast/actors should know what you liked about it and what you felt could be improved. Using the critique sheet as a guide, let the cast/actors know what you thought the **strengths and weaknesses of the presentation were and why**. Suggestions are welcome. **Nothing is more disheartening than a nearly blank critique sheet.** Please make your comments constructive.
2. Let us suppose there are six productions in a round. The judge then ranks the productions 1, for the best performance, 2, for the second best, and 3, for the third, etc. There can be no ties. After the second group has performed, decide if you rank this performance higher or lower than the preceding one. If better, place this sheet on top of the first sheet. Use this comparison method on each of the subsequent performances—keeping them in order of preference. This method often makes the final ranking easier. Rank (1st, 2nd, 3rd, etc.) can only be assigned once.

When lowering a group's rank for failure to abide by the prescribed time limits, it is possible to receive the lowest rating and still be ranked first.

If everyone is overtime, there is no first place.

Six Plays Performing

| | | | | |
|----------|---|----|----|---|
| School A | 1 | 60 | OT | 2 |
| School B | 2 | 57 | OT | 3 |
| School C | 3 | 56 | OT | 4 |
| School D | 4 | 53 | OT | 5 |
| School E | 5 | 41 | | 1 |
| School F | 6 | 47 | OT | 6 |

Five of the six performances were overtime, leaving the school with the lowest rating points, (School E, 41 rating points) as the champion.

School E was within proper time limits, thus second through 6th place are already taken and the lowest scoring production then ranks first.

3. A judge is also asked to make a value assessment about each performance. Ratings enable the judge to justify the ranking given. Determine if the performance was superior, excellent or good. Any number of students with the exception of time penalties ranking and rating should correlate.
4. A disqualified play production shall not receive a rank or rating; however, constructive feedback shall be provided.

A judge shall circle points in each category of each ballot.

SUPERIOR: 50-60 points

EXCELLENT: 40-49 points

GOOD: 30-39 points

5. Be sure your critique sheet matches the production. Exact codes, and titles help prevent errors.
6. Always legibly sign your name on the ballot.
7. As timekeeper, indicate on the ballot if the performance is overtime. Do not stop a production that is overtime; please allow the production to finish. A judge shall not penalize a production for time infractions when the judge is not using a hand controlled timing device.
8. For failure to abide by the prescribed time limits by more than 30 seconds, judges **shall** lower the contestant one assigned rank. The timing device is to begin with the first sound, action, or stage lighting and end when the lights go out and/or the curtain closes. **Taking stage** in minimal lighting or in the dark is **NOT the beginning of the play and the last sound can occur in the dark**. Note: Productions that are interrupted by means not within their control during the performance may start over without penalty. In the event of a catastrophic instance that interrupts the play production, the show's director shall be given the opportunity to restart the performance without penalty.
9. Judges should render a decision independently and without conferring. No judge should confer before their decision is rendered and written on the ballot except for confirmation of the performance time.
10. During Play Production competition, judges are required to provide educationally appropriate oral and/or written critiques to the crew members, the cast members, and directors.
11. There will be no oral critiques at state.
12. Protests regarding the decision of judges will not be heard.
13. Protest based upon the eligibility of participants will be considered by the Executive Director and Board of Directors.
14. Protests based upon performance situations, which involve judgment on the part of judges, will not be considered.

2.2.1 Participants. Individuals who are bona fide students of a member high school and have not graduated from any high school or its equivalent, and students of a middle level school that is a part of a member high school's system who compete or practice with a member high school team may be permitted to participate in activities of the Nebraska School Activities Association.

15. It is recommended that schools hire NSAA registered judges for all interscholastic play production contests. If this cannot be accomplished, the director of the contest shall meet prior to the contest with the non-registered judges to inform these judges of the NSAA rules and regulations.
16. **A tournament facilitator shall announce the title of the production**, inform the audience of any adult content, remind the audience members to turn off all electronic devices, refrain from any photography during the performance, defining audience behavior expectations and making sure all judges are in place before announcing the next performance.
17. Judges shall check that the sight lines are good prior to first show. Remain in same seat for entire judging session. Directors will make every effort to provide clear sight lines prior to first performance and confirm with the judge's that sight lines are clear. The judge may need to politely ask audience members to move to another seat if distractions interfere with the judging process.
18. Breaking the 4th wall. Performers are not restricted to the physical stage during a performance. They may look at, speak to, or move into the audience if it is appropriate to the production.

INSTRUCTIONS FOR JUDGES

The NSAA district and state play production contests are designed to stimulate interest and appreciation of quality theatre. In judging the contests, judges should do the following:

1. Judges should understand their contribution they play in theatre education. The results of the performers judging can either be a help or a hindrance. Care should be exercised in the wording of statements in order that they may be detailed, constructive and helpful. Both written and oral comments should be considerate.

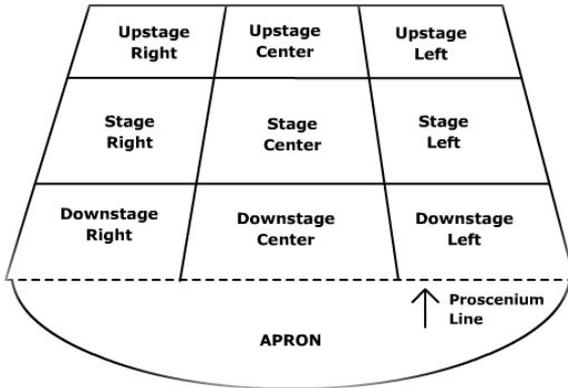
Ranking and rating order should be justified so the crew, cast and directors may have sufficient suggestions to improve their work.

2. Judges must keep in mind that they are judging high school students.
3. Judges should give close attention to the performance by using appropriate non-verbal communication.
4. Judges will use the ballot when evaluating the performance and state a reason for decision.

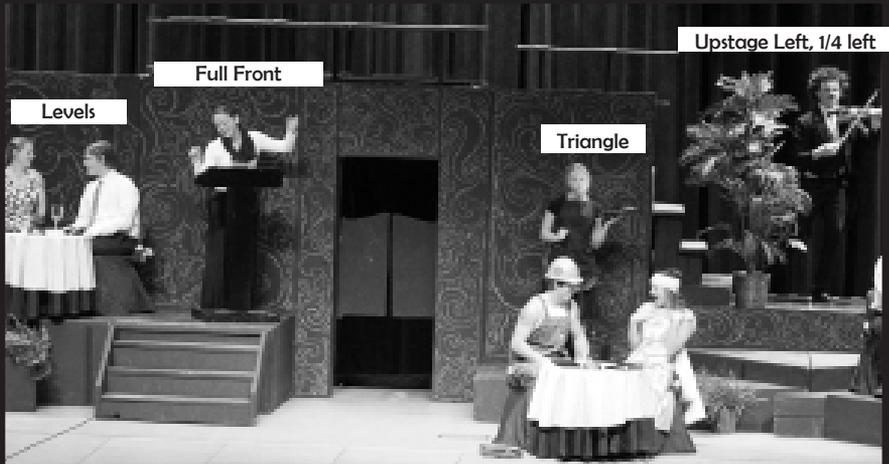
***AVOID GENERALIZED STATEMENTS – BE SPECIFIC -
BE CONSTRUCTIVE.***

5. Judges independently, rank and rate each performance. Judges must be sure that the scores and comments on the ballot correlate to the rank and rating of each performance.
6. Judges should arrive at the contest site at the designated time to the start of the competition. Judges should help the contest director keep the program on schedule. Judges should not leave a contest until dismissed by the host director.
7. A judges decision is final.
8. Judges should be sensitive to diversity, ethnicity, special needs and gender differences.
9. **Silence electronic devices. No texting. No photography.**

Acting Areas



Use of Acting Areas



This picture demonstrates the use of all blocking techniques.

EFFECTIVE BALLOT -

PLAY PRODUCTION

Title: Wiley and the Hairy Man _____

Judge's Name: _____

Performance Time: _____

CRITERIA FOR EVALUATION

JUDGE'S REMARKS

I. ACTING

/50

VOICE

Could the actors be heard?
Was the rate of speaking too fast or too slow?
Was there variety in rate? Intensity?
Was pronunciation correct and articulation clear?
Did the actors demonstrate emotional responsiveness?

CHARACTERIZATION

Were the characters believable?
Did the actors sustain the characters?
Were the actions/reactions of the characters effective?
Were the lines and physical action delivered in a way that seemed right for this play?

ENSEMBLE

Did the actors establish and maintain the mood of this play?
Was there the feeling of a polished performance that indicates cooperation, adequate rehearsal, creativity, and understanding of the material? Were the actors focused?

TIMING

Did the actors pick up cues properly?
Did they use variety in tempo, in rate, and in pacing to build the dramatic effects and climax of the play?

OVERALL EFFECTIVENESS

Do the actors convey the mood of the selection?
Is there a feeling of completeness?
Is the playwright's purpose accomplished?

II. PRODUCTION

/10

STAGING

Did the production have unity of style in acting and design?
Was the use of blocking creative and believable?
Were stage pictures and grouping used to enhance blocking? Were costumes, make-up, lights, sound, props and scenery used to enhance the production effectively?

Note: The play must not be lowered in rating or ranking for technical difficulties beyond the competing school's control.

OVERALL EFFECT

Was the production effective theatre?
Was the play appropriate for the event and the cast?
Was there a sense of completeness in the production?
Was there an emotionally invested response to the performance?
If used, did the chorus add to the effectiveness of the production?

Remember the final consonants of words are so important. Keep the diction crisp and clean throughout the production. The audience wants to hear and understand every word. There are moments when we cannot.

The stage combat in this performance is well-rehearsed. All actors seem safe. I am able to suspend my disbelief.

All of the characters interact in believable ways. Their actions, both vocal and physical, were motivated by the written text and the other characters.

The entire ensemble is focused and concentrating in this production. The actors are polished and confident.

The attention of the chorus to vocal rate, pacing, and the use of pauses in the unison speaking build to some powerful, spooky and dramatic moments.

The chorus has made creative choices in their movement to establish the somber mood of this play. The intent of the playwright is honored in the cutting.

The technical aspects are minimal, and the focus is on the actors. However, they are unified in color choice and design. They are enough.

This script is appropriate for the ensemble performing it.

Perhaps the build to the climax at the end could have been stronger for more emotional impact.

Reason for Decision:

Emotional involvement. Every character well developed. Creative vision of director. Difficulty hearing Wiley in opening scene.

CIRCLE the RANK for the rating for the quality of the play. **THERE MAY BE NO TIES IN RANK.**

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

This entry is lowered one rank for overtime exceeding 30 seconds.

CIRCLE a RATING for the quality of the play production.

60 59 58 57 56 55 54 53 52 51 50
SUPERIOR

49 48 47 46 45 44 43 42 41 40
EXCELLENT

39 38 37 36 35 34 33 32 31 30
GOOD

TIME 28:54
15-30 minutes

This entry is DISQUALIFIED for:
____ Use of fewer than three characters or use of a play with only two characters to which a walk-on part not essential to the play has been added.

____ Use of material which is not a play.

INEFFECTIVE BALLOT

PLAY PRODUCTION

Title: Wiley and the Hairy Man _____

Judge's Name: _____ Performance Time: _____

CRITERIA FOR EVALUATION

JUDGE'S REMARKS

I. ACTING /50

| |
|--|
| <p align="center">VOICE</p> <p>Could the actors be heard? Was the rate of speaking too fast or too slow? Was there variety in rate? Inflection? Intensity? Was pronunciation correct and articulation clear? Did the actors demonstrate emotional responsiveness vocally?</p> |
| <p align="center">CHARACTERIZATION</p> <p>Were the characters believable? Did the actors sustain the characters? Were the actions/reactions of the characters effective? Were the lines and physical action delivered in a way that seemed right for this play?</p> |
| <p align="center">ENSEMBLE</p> <p>Did the actors establish and maintain the mood of this play? Was there the feeling of a polished performance that indicates cooperation, adequate rehearsal, creativity, and understanding of the material? Were the actors focused?</p> |
| <p align="center">TIMING</p> <p>Did the actors pick up cues properly? Did they use variety in tempo, in rate, and in pacing to build the dramatic effects and climax of the play?</p> |
| <p align="center">OVERALL EFFECTIVENESS</p> <p>Do the actors convey the mood of the selection? Is there a feeling of completeness? Is the playwright's purpose accomplished?</p> |



II. PRODUCTION /10

| |
|---|
| <p align="center">STAGING</p> <p>Did the production have unity of style in acting and design? Was the use of blocking creative and believable? Were stage pictures and grouping used to enhance blocking? Were costumes, make-up, lights, sound, props and scenery used to enhance the production effectively? Note: The play must not be lowered in rating or ranking for technical difficulties beyond the competing school's control.</p> |
| <p align="center">OVERALL EFFECT</p> <p>Was the production effective theatre? Was the play appropriate for the event and the cast? Was there a sense of completeness in the production? Was there an emotional invested response to the performance? If used, did the chorus add to the effectiveness of the production?</p> |

Reason for Decision:

CIRCLE the RANK for the rating for the quality of the play. **THERE MAY BE NO TIES IN RANK.**

1st 2nd **3rd** 4th 5th 6th 7th 8th 9th 10th

This entry is lowered one rank for overtime exceeding 30 seconds.

CIRCLE a RATING for the quality of the play production.

60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 **43** 42 41 40 39 38 37 36 35 34 33 32 31 30

SUPERIOR EXCELLENT GOOD

| | |
|---|---|
| <p>TIME <u>29.45</u> 15-30 minutes</p> | <p>This entry is DISQUALIFIED for:</p> <p>____ Use of fewer than three characters or use of a play with only two characters to which a walk-on part not essential to the play has been added.</p> <p>____ Use of material which is not a play.</p> |
|---|---|

PLAY PRODUCTION RUBRIC

| Criteria for Evaluation | Superior Rating Points (50-60) | Excellent Rating Points (40-49) | Good Rating Points (30-39) |
|-------------------------|---|--|--|
| Characterization | <p>The creation of characters in this performance is very believable. The characters are motivated by the script and are sustained throughout the performance by the superior concentration of the actors. Actors display an understanding of action / reaction in the creation of their characters. They deliver lines in a well-rehearsed believable manner. All characters are distinct and add to the believability of the performance.</p> <p>The actors are always the physical embodiment of the characters. They clearly use external expression to display the concept of the characters. The actors use gesture, movement, facial expression, and posture in a superior manner to create the physical nuances of the characters. All characters are controlled, precise, and believable. All characters are sustained throughout the performance.</p> | <ul style="list-style-type: none"> - Characters almost always believable - Characters almost always motivated by the script - Actors almost always display a clear understanding of the characters - Lines almost always delivered in a believable manner - Characters almost always distinct - Actors almost always embody the characters - Characters almost always demonstrate external expression - Characters almost always use gesture, movement, facial expression, and posture to create the characters - Characters almost always sustained | <ul style="list-style-type: none"> - Characters sometimes believable - Characters sometimes motivated by the script - Actors sometimes display a clear understanding of the characters - Lines sometimes delivered in a believable manner - Characters sometimes distinct - Actors sometimes embody the characters - Actors sometimes use external expression - Actors sometimes use gesture, movement, facial expression, and posture to create the characters - Characters are sometimes sustained |
| Voice | <p>The actors use vocal traits to create the characters and mood of the performance. Actors display variety in pitch, rate, and quality. Projection, enunciation, pronunciation and articulation are all of superior quality. Vocal intensity and flexibility are used to highlight the dramatic/comic element of the performance. All actors can be heard and understood. If a chorus is used, the vocal work is understandable.</p> | <ul style="list-style-type: none"> - Actors almost always use vocal traits - Actors almost always display variety in pitch, rate and quality - Actors almost always use projection, enunciation, correct pronunciation and articulation - Actors almost always use vocal intensity and flexibility - Actors almost always heard and understood - Vocal work almost always understandable | <ul style="list-style-type: none"> - Actors sometimes use vocal traits - Actors sometimes display variety in pitch, rate and quality - Actors sometimes use projection, enunciation, correct pronunciation and articulation - Actors sometimes use vocal intensity and flexibility - Actors sometimes heard and understood - Vocal work is sometimes understandable |
| Ensemble | <p>The actors work together with imagination to establish the mood and meaning of the play. Working together, the ensemble creates a very polished performance. The performance shows evidence of organized rehearsal, a sense of creativity and an understanding of the play and each actor's part in the performance. All actors are focused.</p> | <ul style="list-style-type: none"> - Actors almost always establish mood - Actors almost always cooperate to create ensemble - Performance almost always polished - Actors almost always focused | <ul style="list-style-type: none"> - Actors sometimes establish mood - Actors sometimes cooperate to create ensemble - Performance sometimes polished - Actors sometimes focused |
| Timing | <p>Actors deliver lines with polished pace and rhythm. Tempo, stage business, and movements build the dramatic effect of the performance. Actors know how and when to pickup cues. Control of variety in rate, pacing and tempo build to the climax.</p> | <ul style="list-style-type: none"> - Actors almost always deliver lines with polished pace and rhythm - Actors almost always know cues - Rate, pace and tempo almost always build to the climax | <ul style="list-style-type: none"> - Actors sometimes deliver lines with pace and rhythm - Actors sometimes know cues - Rate, pace and tempo sometimes build to the climax |
| Staging | <p>Creative style is established in set design, props, costumes, makeup and sound illustrate the choices made to enhance the experience of the audience. Blocking is imaginative and motivated, using creative stage pictures and groupings that bring the performance to life visually for the audience. The interpretation or meaning of the play is evident in the staging choices and dramatic unity. If a chorus is used, the staging is it imaginative. The chorus uses the elements of blocking to create vivid stage pictures.</p> | <ul style="list-style-type: none"> - Creative style is almost always established in set design, props, costumes, makeup and sound choices - Blocking almost always imaginative and motivated - Interpretation/meaning almost always understandable - Staging is almost always imaginative | <ul style="list-style-type: none"> - Creative style is sometimes established in set design, props, costumes, makeup and sound choices - Blocking sometimes imaginative and motivated - Interpretation/meaning sometimes understandable - Staging is sometimes imaginative |
| Overall Effectiveness | <p>Choice of script provides the actors an opportunity to display their talent. Actors convey the established mood in the selection. A sense of dramatic unity is established in script choice, acting and staging. An empathetic response, and a sense of completeness is created by effective theatrical performance. The playwright's purpose is accomplished. The chorus is integral, needed in the production to advance the plot.</p> | <ul style="list-style-type: none"> - Script choice almost always appropriate - Actors almost always provided an opportunity to display talent - Actors almost always establish mood - Dramatic unity almost always established - The playwright's purpose almost always accomplished | <ul style="list-style-type: none"> - Script choice somewhat appropriate - Actors sometimes provided an opportunity to display talent - Actors sometimes establish mood - Dramatic unity somewhat established - The playwright's purpose somewhat accomplished |

PLAY PRODUCTION TERMINOLOGY

| | |
|--------------------------------|--|
| Acting Areas | Stage left, Stage Right |
| Adapt | To change a text from one form to another |
| Adjudicator | Contest official who evaluates the performance, maybe referred to as a judge or critic |
| Antagonist | A main character who opposed the protagonist |
| Apron | The stage floor between the front edge of the stage and front curtain |
| Articulation | Clearly pronouncing words |
| Aside | Words spoken by a character to the audience rather than to the other characters who supposedly do not hear the speech |
| Assistant Stage Manager | Person who is hired to help the Stage Manager |
| Audible | Able to be heard |
| Auditorium | The part of a theatre where the audience sits |
| Backstage | The part of a theater which is not seen by the audience, including the dressing rooms, wings and the green room |
| Batten | A horizontal pipe suspended over the stage, from which scenery, lights, or curtains are hung; also called a <i>rail</i> |
| Bit part | A role with very few lines |
| Blackout | The quick shutting off of all the stage lights |
| Blocking | Movement of the characters |
| Body language | Using expressions and body movement to communicate rather than words |
| Body Positions | Full front, full back, 1/4 right, i.e. |
| Book | The script of a play... libretto or a musical |
| Box set | A set representing the walls of a room |
| Build | The increase of vocal intensity toward a climactic point |
| Bull back/full front | Facing completely away from or completely toward the audience |
| Business | Detailed bits of action such as knitting, setting the table, etc., as distinguished from broad stage movement; also called <i>stage business</i> |
| Call | The time that an actor must report to the theater for either a performance or rehearsal |
| Catharsis | Emotional purging or an uplifting release that the audience feels during a play, particularly at the end of a tragedy |
| Character role | A role in which character traits and appearance differ from that of the actor |
| Characterization | Creating a role |
| Cheating out | Playing a bit toward the audience while conversing with others on stage |
| Chorus | 1) A group of actors who speak in unison and comment on the action of the play 2) in a musical the company of dancers and singers 3) the dancing, singing or songs performed by that company |
| Climax | The high point of the play at which the protagonist makes an irrevocable decision; also called the <i>turning point</i> |
| Clown white | White makeup often used by mimes |
| Comedy | A play that ends happily and arouses laughter through humorous treatment of an aspect of life |

| | |
|---------------------------|---|
| Company | The cast and crew of a show and any other staff who work on the show |
| Conflict | A dramatic opposition of the protagonist with society, with his or her peers, or with him or herself |
| Control booth | The place in a theater from which all the sound and lights are controlled |
| Counter-cross | Moving in the opposite direction-and out of the way-of another actor who is moving across the stage |
| Crew | All the people who work together on a show except the cast |
| Crisis | An event that occurs just when it seems things could either resolve or worsen; the crisis leads to the climax |
| Cross | An actor's move from one side of the stage to another |
| Cue | The last words or action of one actor that immediately precede another actor's speech. Signal for light changes, curtain, etc. |
| Curtain set | A set that uses the cyclorama at the back of the stage to act as a wall or drapery |
| Cut | Delete |
| Cutting | An excerpt of a longer selection of literature, adapted to time constraints |
| Cyc or cyclorama | A curtain or wall at the back and sides of the stage |
| Decorative props | Details on stage such as paintings, newspapers, or window curtains; also called <i>set dressing</i> |
| Dialogue | Conversation among characters |
| Diction | The style, dialect, rhythm, and words of the characters |
| Dimmer | A control on a light board to bring lighting up or down. |
| Director | The person who provides the vision of how a show should be presented, who works with the actors on their roles, develops the blocking, and is in charge of the rehearsals |
| Downstage | The area of the stage closest to the audience |
| Dramatic criticism | The act of reviewing a dramatic work |
| Dramatist | A person who writes plays |
| Dress the stage | Keep the stage picture balanced |
| Dressing rooms | Rooms in a theater provided for the actors in which they change costumes and apply make-up |
| Drop | A canvas or muslin curtain that forms part of the scenery |
| Emoting | Expressing emotions |
| Empathy | Emotional feedback between performer and audience |
| Ensemble | A group of actors working together to create an artistic whole rather than stressing individual players |
| Ethics | Rules or standards that govern conduct |
| Etiquette | Appropriate conduct |
| Exposition | Information that gives you an idea about what has happened before the play began and what is happening as the play begins |
| External traits | Characteristics that make up physical appearance, such as posture, gestures, mannerisms, voice, and clothing |
| Farce | A physical comedy that exaggerates situations until they are hardly believable |
| Flats | Pieces of canvas stretched over wooden frames that are painted and linked together to create scenery such as walls and doorways |
| Floor plan | A diagram that shows the walls, doors, windows, furniture, and other important architectural details on the stage drawn to scale. |
| Fly space | The area above the stage where scenery, drops, and lights are hung when not in use |

| | |
|-----------------------------------|---|
| Follow spots | A light that is used to add extra emphasis to a character or a scene and moves with the actor |
| Fourth wall | The imaginary wall through which the audience views the play |
| Front of house | The part of the theater known as the auditorium where the audience is seated, the lobby and the box office |
| Genre | A type or classification of literature |
| Gestures | Movements of separate parts of the body such as waving an arm or shrugging a shoulder |
| Grand drape | The front curtain on a proscenium stage, usually made of a heavy, luxurious fabric |
| Green room | A place for the performers to relax while waiting to go on stage |
| Ground plan | A diagram drawn to scale that shows the walls, doors, windows, furniture, and other important architectural details of the stage |
| Hand props | Items handled and/or carried on stage by performers |
| Holding for laughs | Waiting for audience laughter to diminish before continuing dialogue |
| House | Another name for the auditorium, the place where the audience sits |
| House lights | The lights that are used to light up the theater where the audience sits |
| House Manager | The person who oversees the theater auditorium and anything to do with the audience i.e. tickets, seating, program |
| Illusion of the first time | The actor's ability to perform in a show over and over while making it appear that the dialogue and situations are happening for the first time |
| Impressionistic | Relying on colors and lines to create mood and setting rather than on realistic representations |
| Inciting incident | The first event that suggests the situation of the drama will change; the event to which all other actions in the play can be traced. |
| Inflection | Variety of vocal pitch |
| Ingénue | A young female lead character, often the love interest in the play |
| Internal traits | The characteristics that make up personality, such as family circumstances, environment, occupation, level of education, interests, and so on |
| Interplay | Interaction between characters |
| Left | The left side of the stage from the actor's perspective when facing the audience; also called <i>stage light</i> |
| Levels | Platform, step, kneeling |
| Libretto | The term that describes the book or script of a musical or opera |
| Light Board | Control center for lights |
| Light Plot | Plan for hanging lights, areas, and cues |
| Lighting Designer | The person who designs the lighting for a show and works with the director to get desired effects |
| Literary Merit | Quality of writing attributed to works of literature. |
| Makeup | Cosmetics, false hair, and other products that an actor uses to change his or her appearance |
| Makeup Application | 4 general categories: straight, old age, character, fantasy |
| Master gesture | A distinctive gesture used to establish a character's personality |
| Melodrama | An overly dramatic play that focuses more on cliff-hanging action and intense emotions than on character development or real problems |
| Minimal set | A set made of two or three-fold flats that create walls or hide furniture; also called the <i>profile set</i> |
| Monologue | A long speech by one character |

| | |
|----------------------------|--|
| Motivation | A specific reason for saying or doing something; to show a character's desires through voice and movement |
| Multimedia | Using more than one medium onstage, including TV, film, dance, etc. |
| Musical | A dramatic production accompanied by song and dance |
| Musical comedy | A comedic drama featuring song and dance |
| Objectives | Goals |
| Obstacle | Anything that gets in the way of an objective |
| Off book | Having a part memorized so that a script is no longer needed |
| Offstage | Any part of the stage that the audience cannot see |
| Onstage | Any part of the stage that is visible to the audience |
| Open stance | When performer faces the audience; full front |
| Orchestra pit | An area at the front of house, usually sunken, where the musicians and conductor work during a show |
| Overture | The beginning music in musical theater which usually gives the audience an idea of the music to come and gets them into the feeling of the show |
| Pantomime | Telling a story or presenting an idea through bodily movement and expression rather than words |
| Parody | Imitate in a humorous way |
| Periaktoi | The Greek word for a triangle of flats that can be revolved for scenery changes; also called a <i>prism set</i> |
| Period Costumes | A costume that depicts a specific time in history |
| Permanent set | A set that remains in place throughout the production |
| Pitch | The relative highness or lowness of a voice |
| Plot | The story from beginning to end |
| Presentational | A style in which performer may speak directly to the audience |
| Preset | When either a prop, costume or something else used in a production is placed in or around the stage before the start of a performance |
| Principals | Actors in major roles |
| Profile | Facing sideways to the audience so that they only see one side of your body |
| Project | To increase voice or actions so they will carry to the audience |
| Prompt book | A book (usually a three ring binder) that contains the script annotated with the director's ideas about details such as movement as well as technical cues for lights, sound, etc. |
| Prop manager | The person in charge of all the props and who usually works with them during a show |
| Props or properties | Set furnishings including furniture, pictures, ornaments, drapes, and so on. <i>See hand props and set props.</i> |
| Proscenium stage | The arch that frames the front of a stage |
| Protagonist | The main character with whom audience empathy lies |
| Protest | Reporting of possible rules violation |
| Public domain | A work that belongs to the public; royalty-free |
| Quarter turn | A 90 degree turn |
| Rate | The speed at which one speaks |
| Rating Scale | Measuring instrument used to validate ballot criteria |
| Realistic play | A play that imitates real life |
| Reason for Decision | Basis for the decision as reflected on the rubric. |

| | |
|-------------------------|---|
| Regional accent | The sound of speech from a particular region |
| Rehearsal | A session where the play is practiced in preparation for performance |
| Representational | A theatrical style, in which the actors are “unaware: that the audience is watching |
| Resolution | The end of a plot when the conflict is resolved |
| Resonance | A rich, warm vocal tone |
| Right | The stage area to the actor’s right as he or she faces the audience; also called <i>stage right</i> |
| Riser | A platform used to create different levels |
| Role | A part in a play |
| Royalties | The fees paid to the rights holder of a play, other literature, or music in order to use or perform it |
| Rule of three | The belief that pratfalls, accidents, and misunderstandings designed to make the audience laugh are only funny three times in a row |
| Run through | A rehearsal without interruption |
| Running crew | People in charge of moving and setting up scenery, props, before, during and striking the performance |
| Running time | The amount of time it takes to perform the play from beginning to end not including any intermissions...as theater is live performance, this can vary slightly for each performance |
| Satire | Comedy that ridicules the foolish behavior of certain people |
| Scenario | An outline of a play |
| Scene | A part or division of an act of a play |
| Scenery | The background pieces such as flats and drops that create the play’s setting |
| Scoring a role | <ol style="list-style-type: none"> 1. Marking the script with notes on blocking and delivery 2. Analyzing the script as an aid to character development |
| Script | A printed copy of the piece |
| Sense memory | Tapping into memories in order to recapture an experience |
| Set | The setting of the stage for each act and all the physical things that are used to change the stage for the performance |
| Set Designer | The person who designs the sets for a show...in smaller theaters this person also builds the set |
| Set props | Items used to dress the set, such as furniture, carpets, and lighting fixtures |
| Sightlines | Imaginary lines indicating visibility of stage areas from different areas of the house |
| Social drama | A play that focuses on serious, real-life problems or ordinary people |
| Soliloquies | Speeches in which one actor speaks aloud, revealing his or her inner thoughts |
| Sound board | Control center for sound in the theatre |
| Sound effects | The noises which are produced to accompany a scene in a show...these noises are mostly produced by a machine but can be produced by actors off stage |
| Sounds Designer | The person who designs the sound direction for the show |
| Spectacle | Everything the audience sees, including scenery, costuming dance, pantomime, and swordplay |
| Spike | When the stage is marked with tape to show where furniture and props should be placed during the performance |
| Stage business | See <i>business</i> |
| Stage fright | Feeling nervous before a performance |
| Stage manager | The person who calls the cues for the production |

| | |
|------------------------------|---|
| Stealing the scene | Taking audience attention away from the proper focal point |
| Step on | To cut off or interrupt another character by speaking over his or her lines |
| Stock character | A character with a set, or recognizable traits such as, the young lover, the irate father, the clever servant, and so on-often seen in commedia dell'arte productions |
| Strike | 1. To remove something from the set; 2. To take down set and props after the show's final performance |
| Subtext | Information that is implied in the dialogue but not stated |
| Supporting roles | Roles that support a leading role |
| Suspend disbelief | The ability of a viewer to accept what he or she sees and hears as real |
| Symbol | An object that is used to represent an abstract concept or principle |
| Tableau | A visual affect in which actors create a picture by standing in a frozen position |
| Tag line | The final line of a play or scene |
| Teaser | The overhead curtain that masks the first batten of lights and adjusts the height of the proscenium opening |
| Technical Director | The person who oversees all technical aspects of a production |
| Theatre of the Absurd | A type of drama based on the idea that life is meaningless |
| Theme | The underlying message or meaning of a piece of literature |
| Thespiian | An actor |
| Three-quarter turn | A 270-degree turn |
| Timing | To move and say lines at the most effective moment |
| Tormentors | Side curtains or flats that adjust the proscenium width |
| Tragedy | A drama in which a protagonist struggles against some force, usually making an ennobling sacrifice before going down in defeat (usually death) |
| Trap | An opening in the floor of a stage where a performer or prop can disappear (trap doors in the floor) |
| Turning point | See <i>climax</i> |
| Typecasting | Casting someone over and over again in the same type of role |
| Understudy | An actor who learns a role in case a lead actor cannot perform |
| Unit set | A set made of several pieces that can be rearranged to produce more than one scene |
| Unity | A balance in the variety and kinds of movement |
| Upstage | The stage area farthest away from the audience, toward the backstage wall |
| Upstaging | Drawing the audience's attention to yourself when it should be focused on another character |
| Villain | A despicable character, especially in a melodrama |
| Visualize | To picture in one's mind |
| Vocalizing | Singing without words |
| Volume | The relative loudness of a voice |
| Wagon stage | Platforms on which scenery is placed and rolled onto the stage |
| Walk-on | A part in which the actor walks on and off stage without having any lines to say |
| Wash | Broad splash of light that covers an area or the entire stage |
| Wings | Offstage to right and left of the acting area |
| Work lights | White lights used solely for rehearsal |

PLAY PRODUCTION

Title: _____

Judge's Name: _____ Performance Time: _____

CRITERIA FOR EVALUATION

JUDGE'S REMARKS

I. ACTING

/50

VOICE

Could the actors be heard?
 Was the rate of speaking too fast or too slow?
 Was there variety in rate? Inflection? Intensity?
 Was pronunciation correct and articulation clear?
 Did the actors demonstrate emotional responsiveness?

CHARACTERIZATION

Were the characters believable?
 Did the actors sustain the characters?
 Were the actions/reactions of the characters effective?
 Were the lines and physical action delivered in a way that seemed right for this play?

ENSEMBLE

Did the actors establish and maintain the mood of this play?
 Was there the feeling of a polished performance that indicates cooperation, adequate rehearsal, creativity, and understanding of the material? Were the actors focused?

TIMING

Did the actors pick up cues properly?
 Did they use variety in tempo, in rate, and in pacing to build the dramatic effects and climax of the play?

OVERALL EFFECTIVENESS

Do the actors convey the mood of the selection?
 Is there a feeling of completeness?
 Is the playwright's purpose accomplished?

II. PRODUCTION

/10

STAGING

Did the production have unity of style in acting and design?
 Was the use of blocking creative and believable?
 Were stage pictures and groupings used to enhance blocking? Were costumes, make-up, lights, sound, props and scenery used to enhance the production effectively?

Note: The play must not be lowered in rating or ranking for technical difficulties beyond the competing school's control.

OVERALL EFFECT

Was the production effective theatre?
 Was the play appropriate for the event and the cast?
 Was there a sense of completeness in the production?
 Was there an emotionally invested response to the performance?
 If used, did the chorus add to the effectiveness of the production?

Reason for Decision:

CIRCLE the RANK for the rating for the quality of the play. *THERE MAY BE NO TIES IN RANK.*

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

This entry is lowered one rank for overtime or undertime exceeding 30 seconds.

CIRCLE a RATING for the quality of the play production.

60 59 58 57 56 55 54 53 52 51 50
SUPERIOR

49 48 47 46 45 44 43 42 41 40
EXCELLENT

39 38 37 36 35 34 33 32 31 30
GOOD

TIME _____

15-30 minutes

This entry is **DISQUALIFIED** for:

_____ Use of fewer than three characters or use of a play with only two characters to which a walk-on part not essential to the play has been added.



NEBRASKA SCHOOL ACTIVITIES ASSOCIATION

<http://www.nsaahome.org>