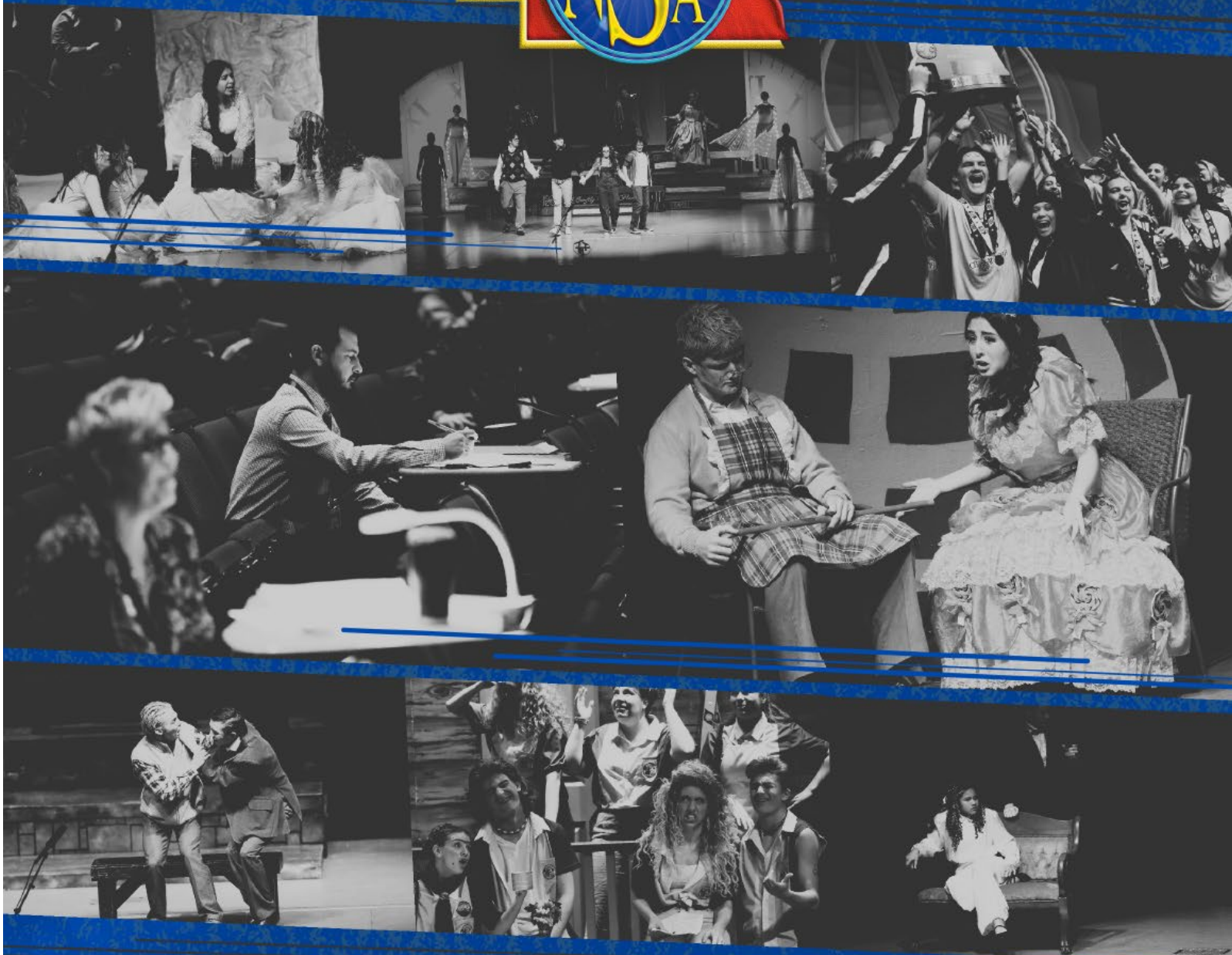


NEBRASKA SCHOOL ACTIVITIES ASSOCIATION

PLAY PRODUCTION

JUDGES MANUAL



2025-2026

WWW.NSAAHOME.ORG



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 2025 **NSAA Judges' Manual** is designed to provide essential information for judges regarding registration, certification, general rules, and expectations related to their role in service to the Nebraska School Activities Association (NSAA) and its member schools.

The NSAA was established to regulate interscholastic competition among schools in Nebraska. In support of that mission, specific rules and procedures for judging have been developed. The NSAA strongly encourages the use of registered judges and requires them for all NSAA post-season championships. To facilitate this, the NSAA is responsible for registering judges and maintaining a current roster of eligible individuals. This roster—including contact information such as addresses, phone numbers, and emails—is made available in an online directory to all member schools.

Judging is a complex and demanding responsibility, not suited for everyone. A successful judge must exhibit qualities such as honesty, integrity, confidence, calmness under pressure, consistency, sound judgment, professionalism, adaptability, a solid understanding of rules and procedures, and effective communication. Personal attributes such as a strong sense of fairness, resilience, and even a healthy sense of humor can also enhance a judge's effectiveness.

Excellence in judging requires both a thorough knowledge of the rules and the ability to apply them fairly and consistently. Judges play a vital role in ensuring that each participant receives a fair and equitable evaluation.

All judges are expected to uphold the highest standards of professionalism and competence. Their conduct must align with the policies and procedures set forth by the NSAA at all times while performing their duties.

NSAA Expectations for Judges on Social Media

With the increasing use of social media and digital communication platforms, NSAA judges must maintain the highest standards of professionalism and ethics. The following guidelines apply to all forms of online interaction.

a. Professional Conduct Online

Judges are expected to conduct themselves professionally in all digital interactions. Comments made online reflect not only on the individual but on the integrity of the NSAA judging community as a whole.

b. Prohibited Conduct

Engaging in online behavior that maligns or openly criticizes another judge, school, coach, or student is strictly prohibited. Such actions are unprofessional and damage the credibility of NSAA events.

c. Consequences of Misconduct

Violations of this policy will be considered conduct unbecoming of an NSAA judge and may result in suspension or revocation of judging privileges.

d. Rules Clarification and Interpretation

Judges must not provide rules interpretations or clarifications via social media unless explicitly authorized to do so by the NSAA. Unauthorized commentary may lead to confusion and inconsistency.

e. Responsible Discussion in Closed Forums

Productive conversations about rules and procedures may occur in secure, moderated settings. However, judges should refrain from making declarative statements such as “The decision should have been...” or “The rule should have been interpreted as...” unless officially designated by the NSAA. In such forums, it is appropriate for a moderator to conclude a discussion by noting that official clarification will be sought and shared through proper channels.

f. A Reminder on Social Media Use

While social media can be a valuable tool for connection and communication, it also carries the risk of unintended consequences. Because judges serve in a unique and trusted role, extra caution must be exercised in all public and private online interactions.

Using Social Media Responsibly

As a registered judge with the NSAA, your public conduct—including online—reflects on the organization and the activities we serve. These reminders are intended to support your role as a neutral, professional adjudicator.

a. Think Before You Post

Social media is a public platform, even when your account settings are private. Posts can be shared, screenshotted, or otherwise viewed by unintended audiences. Always consider how your words may be interpreted.

b. Maintain Professionalism

Avoid sharing anything that could be perceived as a critique of other judges, decisions made during contests, or the performances of schools, coaches, or students. If there's any doubt, don't post it.

c. Protect Your Impartiality

Refrain from posting about schools, students, or events you've judged—or will judge. Even positive comments can create the appearance of bias.

d. Avoid Sharing Contest Assignments

Do not announce your own judging assignments or those of others before they are officially released by the NSAA. Teams and coaches should receive this information through official channels, not social media.

e. Respect Confidentiality

Do not discuss specific performances, scoring, or decisions from contests in online spaces. These matters are confidential and should not be publicly analyzed or debated.

f. Refrain from Criticism of Policies or Assignments

Social media is not the place to question or critique NSAA policies, judging assignments, or administrative decisions. Direct concerns to the appropriate NSAA staff or contest directors.

g. Avoid Public Debate on Judging Decisions

Discussion and debate about judging interpretations should remain in appropriate, professional settings—not on Facebook, Twitter/X, group chats, or forums. Public criticism erodes trust in the adjudication process.

h. Let Accountability and Integrity Guide You

Your online presence should reflect the same professionalism and neutrality you bring to your judging. If a post could jeopardize your impartiality or credibility, it should not be shared.

NSAA Judges' Standards

The following standards must be understood and upheld by all NSAA-registered judges:

1) **Honoring Contracts**

Judges are expected to honor all accepted contest contracts. Backing out of a commitment for reasons of convenience or to accept a more desirable or higher-paying assignment is unprofessional and may result in immediate suspension or revocation of NSAA judging registration. If a contract is broken, the party at fault must compensate the other party the contracted fee (excluding mileage), unless the cancellation is due to circumstances beyond either party's control or by mutual agreement.

2) **Conduct and Character**

Judges must maintain personal and professional conduct that reflects positively on the NSAA and its member schools. If a judge is convicted of a serious offense or engages in behavior that brings disrepute to the association, their eligibility to serve may be revoked.

This includes—but is not limited to—crimes involving dishonesty, theft, fraud, violence, abuse, or any act that endangers student safety or compromises the integrity of the judging process.

3) **Public Commentary**

Judges must not make public comments—whether in the media, online, or elsewhere—that are critical, inflammatory, or disrespectful regarding contests, schools, students, or fellow judges. Public discourse should be professional, constructive, and limited to appropriate channels.

4) **Due Process.** If a judge is accused of violating NSAA regulations by a member school, they are entitled to a fair review process in accordance with NSAA due process procedures.

5) **Judge Education and Training.** The NSAA provides training and development opportunities to support judges in understanding and applying the rules and expectations of each sanctioned activity. While the NSAA does not assign judges for regular-season contests, it contracts directly with qualified judges for postseason events.

6) **Judge Registration.** Each year, the NSAA registers and certifies contest judges. This process ensures that all registered judges are familiar with current rules and expectations and have completed the necessary educational requirements.

7) **Suspension or Revocation of Registration.** Judges who violate NSAA rules, codes of conduct, or ethical standards may have their registration suspended or revoked. NSAA bylaws and activity-specific handbooks outline conduct expectations, and violations are taken seriously in order to preserve the fairness and credibility of all competitions.

8) Registration Requirements. To be registered as an NSAA judge, individuals must complete the following each year

- a) Submit the official NSAA judges' application and registration fee.
- b) View the required online rules meeting for the specific activity.
- c) Complete and pass the open-book rules exam with a score of 80% or higher by the posted deadline.
- d) Be NSAA-registered in order to judge any NSAA postseason contest.

9) Adherence to NSAA Rules

All judges working high school Play Production contests are expected to follow current NSAA rules and procedures. Judges should be familiar with the NSAA Play Production Manual, and any additional directives provided by the NSAA office.

10) Protests and Grievances

The NSAA Board of Directors will only consider protests related to the *eligibility* of participants. Protests involving *judgment calls* or subjective decisions made by judges will not be accepted. Schools are encouraged to mutually agree on judges in advance of the contest. Once a performance begins, **all judges' decisions are final.**

- a) In cases of serious concerns:
 - i) **Schools** should submit specific concerns or grievances in writing to the NSAA.
 - ii) **Judges** who experience inappropriate conduct or serious issues involving a school should also document the incident and submit a written report to the NSAA.
 - iii) Constructive communication is key to maintaining the integrity and professionalism of Play Production competitions.

11) Professional Appearance

Judges are expected to dress in a professional manner that reflects the importance of their role and the educational setting of the activity. Business casual or professional attire is recommended.

Sportsmanship and Conduct

The NSAA and its member schools emphasize that high school activities are an extension of the educational program. Promoting sportsmanship is a shared responsibility among students, coaches, judges, and spectators.

Judges play a vital role in upholding and modeling good sportsmanship.

Unsportsmanlike conduct includes, but is not limited to:

- Verbal abuse or disrespect toward a judge or participant
- Inappropriate, offensive, or harassing language or behavior (including racial, ethnic, or sexual misconduct)
- Physical intimidation or abuse
- Profanity or obscene gestures
- Taunting, trash talk, or baiting behavior
- Intentional cheating or dishonesty
- Disruptive use of props, equipment, or visuals (e.g., inappropriate posters or signs)

Expectations for Judges Regarding Sportsmanship

1. Approach your role with humility and professionalism.
2. Maintain composure and control throughout the contest.
3. Be thoroughly familiar with all applicable rules and uphold the NSAA Code of Ethics.
4. Enforce rules impartially—never argue with participants or directors.
5. Once ballots or evaluations have been submitted, refrain from discussing your decisions with spectators or individuals not directly involved in the contest.

Your conduct as a judge not only impacts the integrity of the contest but also models appropriate behavior for students and communities statewide.

Selection of Judges for Districts and State

Judges for all district and state contests are selected by the NSAA. Judging fees for working postseason contests shall be established by the NSAA Board of Directors. In general, the following selection criteria shall be used when selecting judges for postseason contests:

Any judge interested in working district or state contests shall apply to the NSAA by submitting a completed online NSAA application. Judges for all district and state championships are selected by the NSAA. In general, the following selection criteria shall be used and in the following order:

1. The NSAA values active judges. NSAA judges for districts and state will, first and foremost, be determined from the amount of judging the judge has completed over the course of the current season, their attendance at NSAA judging workshops and/or Nebraska Speech Communications and Theatre Association (NSCTA) offerings, and NFHS training courses taken (and certificates uploaded to their judging page). For a complete list of available, free courses, please visit page 4 of the Play Production Manual.
2. Judge's ballot results submitted by directors and AD's on the online form. (Directors can access the ballot on their director's login page.)
3. A judge's prior judging experience.
4. A judge's geographical location.

Conflict of Interest

Judges often accept as many contest assignments as possible—and understandably so. Being offered a contract is a professional compliment, and it's easy to dismiss the question, “*Do I really have a conflict?*” However, evaluating potential conflicts of interest is essential before accepting any judging assignment.

Judges must carefully consider both actual and perceived conflicts of interest. If there is any uncertainty about whether accepting a contest could create a conflict, the best course of action is to decline. Even the *perception* of bias can compromise the integrity of the contest and the trust placed in the judging process. Once that trust is broken, future motives may be called into question—regardless of the judge's actual intent.

What constitutes a conflict of interest?

Some situations are clearly disqualifying:

- The judge is assigned to a level or division beyond their training or expertise.
- A close family member is participating in or coaching a team in the contest.
- The judge is employed by one of the participating schools.

Other situations may fall into gray areas, including:

- The judge has a close personal friendship with a participant or director.
- The judge previously attended or coached at one of the schools involved.
- A family member's team could be directly impacted by the contest's outcome (e.g., in a bracketed or qualifying format).

Judges should not knowingly accept assignments where any of these circumstances exist.

While these examples are not exhaustive, they offer important guidance. When in doubt, judges should prioritize impartiality and professionalism. Avoiding even the appearance of a conflict helps maintain the credibility of both the judge and the contest.

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 a defined herein.

1. **Reporting of Violation of Article V:** NSAA member schools 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 a 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.

Code of Conduct for Judges

Judges play a vital role in the educational experience of high school students through interscholastic activities. As such, they are expected to demonstrate professionalism, integrity, and a strong sense of responsibility. This Code outlines the ethical standards that all judges are expected to uphold.

- **Be knowledgeable and confident.** Judges must have a thorough understanding of the rules and procedures of their event and apply them with consistency, fairness, and control.
- **Collaborate professionally.** Judges are expected to work constructively with colleagues, contest officials, and the NSAA to support a positive and cooperative environment.
- **Uphold dignity and respect.** Judges should demonstrate respect and professionalism in all interactions—with students, coaches, activity directors, administrators, fellow judges, and spectators.
- **Present yourself professionally.** Judges should come prepared, both mentally and physically, and dress in a way that reflects the importance of their role.
- **Honor commitments.** Judges must be punctual, reliable, and fulfill all contractual obligations with professionalism and integrity.
- **Model respectful conduct.** A judge's behavior influences how students, coaches, and the community view the activity and the profession. Judges should lead by example in every setting.

- **Promote safety.** Judges should remain aware of potential risks to student safety during events. If unsafe conditions are observed, they should be promptly reported to event management.
- **Be prepared for emergencies.** Judges are encouraged to educate themselves on how to recognize signs of medical emergencies and respond appropriately if one arises.
- **Use social media responsibly.** Judges must maintain professionalism in all forms of social media. Online behavior should reflect the same ethical standards expected in person.

Key Dates

- Opening Date for Competition: Week 9, Thursday, September 4, 2025
- Districts: Week 22, Monday, December 1, 2025 – Saturday, December 6, 2025
- State Play Production Contest at The Johnny Carson Theater in Norfolk
 - Classes D1 & D2 – Wednesday, December 10
 - Classes C1 & C2 – Thursday, December 11
 - Classes A & B - Friday, December 12

Play Production Online Rules Meetings

August 1 to October 22

No Charge to Head Coaches & Judges

October 23 to October 24

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

Registration fees are non-refundable if an individual fails to complete registration.

Judges Annual Registration Requirements

Registration Link: <https://nsaahome.org/judges/>

To be listed on the **NSAA Judge's Roster** and eligible to judge **district/state contests** in Nebraska high school activities, the following steps **must be completed each year for each activity**:

1. Submit Application
2. Pay the Registration Fee
3. Complete the Personal Development Section
4. Submit the Application to Judge District/State Contest Form
5. View the NSAA Online Rules Meeting
6. Pass the Required Test with a score of 80% or higher

Important Notes:

- The above items must be submitted by **11:59 p.m. on the published deadline**.
- If **any step is missing**, your **name will not appear** on the NSAA Judge's Roster.
- The roster becomes visible:
 - To **Athletic Directors (ADs)** via secure login.
 - On the **judge's individual login page** once all requirements are met.

The fee is \$25.00 for Play Production and \$40.00 if you register for Play Production and Speech at the same time. The fee for a new judge is \$10.00. Registration materials, including the judge's manual, are available to print from the NSAA website (nsaahome.org).

Judges are urged to register online as early as possible to ensure sufficient time to complete the registration process.

Activity	Registration Fee	Registration Opens	Registration Closes (Judge Exam, Rules Meeting, Application to judge District/State are due)
Play Production	\$25.00	July 1	October 24
Play Production & Speech	\$40.00	July 1	October 24
Speech	\$25.00	July 1	January 16

Judging Rules Materials: A Play Production Judges Manual is available each year on the judge's login page and on the NSAA website under the Play Production page.

Play Production Judge's Manual Link:

<https://nsaa-static.s3.amazonaws.com/textfile/plays/ppjudgemanual.pdf>

Rules Meeting: The NSAA will offer free access to the online rules meeting for a limited time. It is important to note that judges who do not complete the online rules meeting will not be allowed to finish the registration process and will be ineligible to judge post-season contests.

*If an individual serves as both a **head coach and a judge**, they only need to view the rules meeting once, and in that case, should log in through their Judge account on the NSAA website.*

Technical Theatre Judges: Those evaluating Technical Theatre must also complete a separate Technical Theatre test.

Probation Status

In rare cases involving extenuating circumstances, a judge who fails to meet registration requirements may request **probationary status** for one year. Judges on probation will be noted as such on the official NSAA judge roster. Once all requirements are fulfilled, the judge will be returned to regular status.

Probation is solely related to incomplete registration and **does not reflect on a judge's competency**. To request probationary status, the judge must submit a written explanation to the NSAA detailing the circumstances that prevented compliance.

Judges' Rosters

The NSAA maintains an up-to-date online roster of all registered judges. This includes each judge's name, address, phone number, and email. Rosters are accessible:

- To member schools under the **Activities Director secure login**
- To registered judges via the **Judges** section of the NSAA website

These rosters serve as the official reference for schools seeking qualified and approved judges for district and state contests.

Educational Goals of Play Production

Play Production contests are designed as meaningful learning opportunities that support the personal, social, and artistic growth of high school students. These contests aim to help participants develop in the following ways:

1. **Perform with purpose.** Students learn to present polished, intentional performances that reflect the fundamentals of theatrical technique and production rules.
2. **Grow as individuals.** Participation encourages the development of self-discipline, ethical behavior, confidence, communication skills, and healthy self-esteem.
3. **Foster creativity.** Students are given space to explore and express their own ideas, voices, and artistic visions.
4. **Build community.** By engaging with peers, directors, and audiences from across the state, students experience personal growth through shared learning, collaboration, and exposure to diverse perspectives.
5. **Strengthen performance skills.** Emphasis is placed on vocal expression, body awareness, emotional connection, and stage presence.
6. **Enhance cultural understanding.** Through exposure to dramatic literature and storytelling, students deepen their awareness of human experiences, behavior, and empathy.

7. **Promote ethical teamwork.** Students develop a strong sense of responsibility and accountability within an ensemble, understanding the value of commitment to a collective goal.

NSAA Policy on Comments and Negative Actions Toward Officials and Judges

The role of a coach or director extends beyond instruction—they serve as educators and leaders who model respect, professionalism, and sportsmanship for students and the community. A key part of that responsibility is supporting contest officials and judges and promoting a culture of mutual respect.

Coaches and sponsors must **not engage in behavior that undermines judges or incites negativity** from students, spectators, or others. Public criticism of judges, adjudicators, officials, or participants is considered unethical and unacceptable.

The Nebraska School Activities Association (NSAA) fully supports and enforces the Coaches Code of Ethics and maintains policies that uphold the highest standards of conduct, integrity, and sportsmanship. It is the responsibility of **every NSAA member school** to ensure that all individuals associated with its programs—including coaches, directors, students, and support personnel—adhere to these expectations at all interscholastic events.

Professional Expectations

Coaches, directors, administrators, and student participants are expected to:

- Serve as positive role models.
- Refrain from making negative or critical public statements about NSAA officials, adjudicators, judges, member schools, or participants before, during, or after an event.
- Understand that **the only acceptable public response to questions about officiating or judging is:**

“Per NSAA policy, I am unable to comment.”

Any alternative response may be considered a violation of NSAA Board policy and subject to penalty.

Examples of Policy Violations

Violations of this policy include, but are not limited to:

- **Making degrading or critical remarks** about judges or officials, whether verbally, in writing, or via social media, regardless of timing or location.
- **Confronting or detaining judges or adjudicators** during or after an event to seek clarification, challenge decisions, or express disagreement with evaluations.

Reporting and Consequences

If a negative action is committed by anyone directly affiliated with a school program:

- The **school and/or contest official, adjudicator, judge, or event manager** must report the incident to the NSAA.
- The **school is required to document its investigation** and any corrective actions taken.
- The **NSAA Executive Director** will determine appropriate consequences based on the nature and severity of the violation.

Performance Rights and Royalties

To participate in district and/or state competitions, schools must upload **proof of performance rights** for their production. Acceptable documentation includes:

- A letter or email from the publisher granting performance rights
- A signed statement from the director or activities director confirming the play is in the public domain
- If the director is the playwright, a signed letter acknowledging authorship and granting the school permission to perform the work

Note: Judges are **not responsible** for verifying performance rights, royalty payments, or permissions for script adaptations.

Content and Language Guidelines

Each school is responsible for selecting material that reflects the values and expectations of its local community. Directors are strongly encouraged to avoid material that includes:

- Profanity or offensive language
- Inappropriate or suggestive content
- Themes that may be considered in poor taste by general audiences

Disclosure of Content

If a production includes **mature themes, strobe lighting, fog or haze effects, or sudden loud noises**, this should be clearly communicated in advance to both the contest manager and the audience.

NSAA Play Production

1. Purpose

- a. 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, including drop-off dimensions (when applicable), 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 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.
- d. The acting of the group shall be judged for blocking, interaction of characters, tempo, and climaxes.
- e. 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.
- f. 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.
- g. The judge shall also designate those individuals whose performances are deserving of a Superior rating.
- h. Reason for decision will be influenced by the judge's comments and the rubric.

- i. The tab room will not accept a judge's ballot until a specific reason for decision has been provided on every ballot.
- j. If sound is used during a show, it should be balanced, and cues should come in on time.

4. Acting Certificates. At the district competition, a certificate will be awarded to a student for an outstanding performance. Ensemble performances will not be recognized for an outstanding performance, but individuals within an ensemble may be recognized.

5. Schools will not be penalized for exceeding the designated set-up and strike time limits.

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 LIMIT: 15-30 minutes

9. Adult accompanists. An adult cannot be the accompanist for a play production performance.

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 and educational.
- 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. Judges are asked to make a **value assessment** of each performance using both a **rating and a ranking**. Ratings help justify the rank assigned and should align with the overall quality of the production. Judges should determine whether the performance is **Superior**, **Excellent**, or **Good**, based on the scoring rubric. Except in cases involving time penalties, the rating and rank should be consistent.

4. Productions that are **disqualified** shall **not** receive a rank or rating. However, judges must still provide **constructive written feedback**.

5. Judges must circle the appropriate **point range** in each category on the ballot:

- **Superior:** 50–60 points
- **Excellent:** 40–49 points
- **Good:** 30–39 points

6. Be sure each critique sheet matches the correct production. Use the **exact title and code** to prevent errors.

7. Always **legibly sign your name** on the ballot.

NOTE: Schools are encouraged to hire **NSAA-registered judges** for all interscholastic play production contests. If this is not possible, the contest director must meet with non-registered judges prior to the event to review **NSAA rules, procedures, and expectations**.

8. Judges should confirm that **sight lines are clear** before the first show begins and must remain in the **same seat** for the entire judging session.

Contest hosts are responsible for helping judges secure clear, unobstructed views. If needed, judges may politely request that audience members move to reduce distractions.

9. 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 foster student learning, collaboration, and appreciation for high-quality theatre. As a judge, you play a vital role in shaping that experience. Please follow these guidelines to ensure a fair, educational, and positive environment for all participants:

1. **Embrace your role as an educator.**

The feedback you provide can greatly influence a team's growth. Comments—both written and oral—should be **specific, constructive, respectful**, and focused on **educational values**. Avoid vague or overly critical language. Help students understand your ranking and rating by clearly justifying your decisions with actionable suggestions for improvement.

2. **Remember the age and experience level of the performers.**

You are evaluating **high school students**. Assess performances through a lens of encouragement, growth, and development.

3. **Be fully attentive.**

Use **appropriate non-verbal communication** to show engagement with the performance. Avoid distractions and maintain professional focus throughout the show.

4. **Use the official ballot to guide your evaluation.**

Clearly articulate the reasons for your rankings and ratings. Avoid generic statements—opt instead for detailed observations and helpful suggestions.

5. **Evaluate each performance independently.**

Rankings and ratings should reflect your honest assessment and must be supported by the comments and scores on your ballot. Make sure everything aligns.

6. **Arrive on time and remain present.**

Judges must arrive by the scheduled start of the contest. Breaks should be taken only with the approval of the contest director. Judges are expected to help maintain the contest schedule and **remain on-site until officially dismissed** by the host.

7. **Technical Theatre Judges:**

Please remain in your assigned seat **prior to the start of each performance** to ensure you do not disrupt the audience or production.

8. **Your decision is final.**

Once your ballots are submitted, rankings and ratings may not be changed. Protests related to judging decisions will not be accepted.

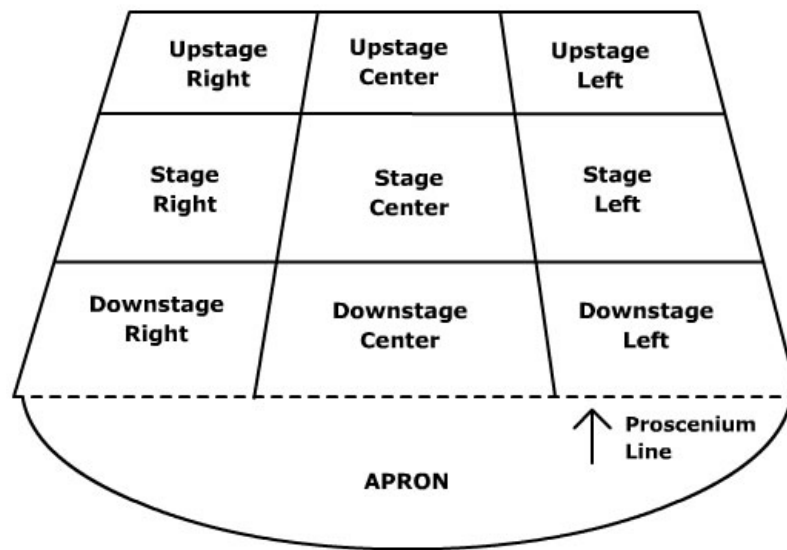
9. **Be mindful and inclusive.**

Show respect for **diversity in culture, ethnicity, ability, and gender identity**. Your feedback and conduct should reflect awareness and sensitivity to all students.

10. **Maintain professional etiquette.**

Silence all electronic devices. **Do not text, record, or photograph** during performances.

Acting Areas



Triangle



State Play Production / Ogallala

This picture shows a variety of creative levels.



State Play Production / Arnold

This picture shows a variety of blocking techniques, levels, and uses many different areas of the stage.



State Play Production / Paxton

This picture shows a variety of creative levels and utilizes many different parts of the stage.

PLAY PRODUCTION

Title: The Addams Family – A New Musical

Judge's Name: Cindy Lou

Performance Time: 3:00 PM

I. ACTING

46 / 50

CRITERIA FOR EVALUATION

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

8 / 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?

JUDGE'S REMARKS

During the musical numbers, I had a hard time hearing the ends of phrases. Keep working to balance the music and actors' voices. The final consonants of words are so important. The audience wants to hear and understand every word. There are moments when I lose lines because the music is too loud. Continue to work on articulation.

Continue to work on reactions by your ensemble. There were times when they seemed disjointed.

The stage combat in this performance is almost there! Keep practicing to fine tune and polish.

All the characters interact with great chemistry. Their actions, both vocal and physical, were motivated by the written text and the other characters.

The entire group is focused and in character. There were some great comedic moments throughout the production. The attention of the ensemble to vocal rate, pacing, and the use of pauses in the unison speaking are so close to being spot on. Continue to work on this before districts!

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

Lurch is hilarious and I love Gomez's energy. Continue working with other leads to strengthen their characters.

Reason for Decision:

Two strong leads. More characterization needed for other leads. Work needed on projection and sound balance – I couldn't hear singing over the music. Continue to develop build to climax.

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
SUPERIOR49 48 47 46 45 44 43 42 41 40
EXCELLENT39 38 37 36 35 34 33 32 31 30
GOOD

TIME: 28:54

15-30 minute time limit

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

PLAY PRODUCTION

Title: The Addams Family – A New Musical

Judge's Name: Cindy Lou

Performance Time: 3:00 PM

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 vocally?

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 emotional invested response to the performance?
If used, did the chorus add to the effectiveness of the production?

Funny!

Music too loud. Ouch.

Characters were decent.

Missed some lines.

I thought Morticia's dress was too revealing.

Is Pugsley played by an actor or an actress? Either way, he was freaking hilarious.

When I produced The Addams Family musical five years ago it was hard to get cutting rights. Makes me question if you were able to get them.

Reason for Decision: Three other plays were better.

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 minute time limit

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.

Play Production Terminology

The terms used in play production fall into three main categories:

Performance Terms – These relate to acting, character development, and anything involving a performer's behavior, delivery, and presence on stage.

Technical Terms – These encompass the physical, mechanical, and behind-the-scenes aspects of theatre including lighting, sound, costumes, props, and stage construction.

Literary Terms – These refer to the written elements of a production such as plot structure, dialogue, genre, and character analysis.

I. Performance Terms

Acting Areas – Stage directions based on the actor's perspective (e.g., stage left, stage right, center stage, downstage, upstage).

Articulation – Clear and precise pronunciation of words.

Aside – Lines spoken by a character intended to be heard by the audience but not by other characters on stage.

Audible – Loud and clear enough to be heard by the audience.

Blocking – The planned movement and positioning of actors on stage.

Body Language – Nonverbal communication using gestures, posture, and facial expressions.

Body Positions – Actor's orientation to the audience (e.g., full front, $\frac{3}{4}$ left, profile).

Build – A gradual increase in vocal or emotional intensity.

Business (Stage Business) – Small actions by actors (e.g., drinking tea, folding laundry) that add realism and depth.

Call – The scheduled time a performer or crew member must report for rehearsal or performance.

Character Role – A role that requires transformation in voice, movement, or appearance.

Characterization – The process of creating and developing a character.

Cheating Out – Adjusting body position to face the audience while maintaining the illusion of interaction with other characters.

Chorus – A group of performers who provide background, commentary, or musical support; in musicals, the ensemble.

Climax – The turning point of the play, when the conflict reaches its most intense moment.

Cross / Counter-Cross – An actor's movement across the stage, and movement made in response to another actor's movement.

Dialogue – Spoken interaction between characters.

Diction – Word choice and speech clarity; important in conveying character and meaning.

Emoting – Expressing emotion through voice and movement.

Empathy – Emotional connection between the performer and the audience.

Ensemble – A cast working collaboratively, emphasizing the group over individual roles.

External Traits – Visible character traits (e.g., posture, gestures, costume).

Gestures – Expressive movements used to convey emotion or intention.

Holding for Laughs – Pausing to allow audience laughter to subside before continuing.

Illusion of the First Time – The actor's skill in making repeated performances feel spontaneous.

Inflection – Variations in vocal pitch.

Ingénue – A young female lead character, often the love interest.

Internal Traits – Emotional, psychological, and personal aspects of a character.

Interplay – The interaction between characters.

Levels – Vertical staging elements (e.g., platforms, stairs) used for visual interest.

Master Gesture – A signature movement that defines a character.

Monologue – A long speech by a single character.

Motivation – The reason behind a character’s actions.

Obstacle – A barrier to a character achieving their objective.

Off Book – Fully memorized; no longer relying on a script.

Open Stance – Facing toward the audience.

Pantomime – Telling a story through movement without words.

Pitch – The highness or lowness of a vocal tone.

Profile – Standing sideways to the audience.

Projection – The strength and clarity of a voice.

Rate – The speed at which lines are delivered.

Scoring a Role – Marking a script with notes or analyzing it to aid character development.

Sense Memory – Using personal memories to enhance a character’s emotional authenticity.

Soliloquy – A speech in which a character reveals inner thoughts aloud.

Stage Fright – Nervousness before performing.

Subtext – The underlying meaning or intention behind a character’s words or actions.

Suspend Disbelief – The audience’s willingness to accept fictional events as real.

Tableau – A frozen stage picture created by actors.

Tag Line – The final line of a play or scene.

Three-Quarter Turn / Quarter Turn – Angling the body 270 or 90 degrees relative to the audience.

Timing – The pacing and delivery of lines and movement.

Understudy – An actor who prepares to substitute for a lead role.

Upstaging / Stealing the Scene – Drawing attention away from the main action or character.

Vocalizing – Singing without words.

Volume – The loudness of a voice.

II. Technical Terms

Apron – The stage area in front of the main curtain.

Assistant Stage Manager (ASM) – Supports the stage manager in coordinating backstage activities.

Auditorium / House / House Lights – The seating area for the audience and its associated lighting.

Backstage / Wings / Offstage / Onstage – Areas behind and beside the stage used for performance preparation.

Batten – A pipe or rail used to hang lights, curtains, or scenery.

Bit Part – A small acting role with few lines.

Blackout – Complete darkening of the stage.

Box Set / Minimal Set / Unit Set – Different scenic structures that represent indoor spaces or multiple scenes.

Control Booth – Room where technicians operate lighting and sound.

Curtain Set – A scenic setup using curtains and minimal scenery.

Cyclorama (Cyc) – A large backdrop curtain or wall for lighting effects.

Decorative Props (Set Dressing) – Items used to decorate the stage but not handled by actors.

Dimmer – Controls the brightness of stage lights.

Director – Oversees all creative aspects of a production.

Dressing Rooms – Areas where actors change costumes and apply makeup.

Drop – A painted fabric backdrop.

Flats – Lightweight scenery frames covered in canvas.

Fly Space – Overhead area used to suspend scenery.

Follow Spot / Wash – Special lights used to highlight specific areas or characters.

Front of House / House Manager – Lobby and audience-related management and areas.

Grand Drape / Teaser / Tormentors – Curtains that frame and hide the stage.

Green Room – Lounge area for performers awaiting cues.

Ground Plan / Floor Plan – Diagrams showing the stage setup.

Hand Props / Set Props / Props – Objects used or handled by actors.

Light Board / Lighting Designer / Light Plot – Equipment and personnel responsible for lighting.

Makeup / Makeup Application – Cosmetics used to alter an actor's appearance.

Orchestra Pit – Area for live musicians during a show.

Overture – Opening musical piece in a musical.

Presentational / Representational – Styles of performance addressing or ignoring the audience.

Preset – Pre-arranged items or scenery placed before performance begins.

Prompt Book – Annotated script with cues and stage directions.

Proscenium Stage – A traditional stage framed by an arch.

Riser – Platform used to create levels.

Running Crew – Technicians responsible for executing cues during a performance.

Running Time – Total length of a show.

Scenery / Set / Spike / Strike – Physical stage elements; marking positions; removing them post-show.

Sightlines – Angles of visibility from the audience's perspective.

Sound Board / Sound Designer / Sound Effects – Equipment and personnel handling audio.

Stage Manager / Technical Director – Oversees technical aspects and runs the show.

Trap / Trap Door – Openings in the stage floor for entrances or effects.

Wagon Stage – Moveable platform for scenic changes.

Work Lights – Basic white lights used during rehearsal.

III. Literary Terms

Adapt – To modify a text for performance.

Adjudicator / Dramatic Criticism – A judge or critic who provides performance evaluation.

Antagonist / Protagonist / Villain – Characters who create conflict or are central to the plot.

Book / Script / Libretto – The written text of a play or musical.

Catharsis – Emotional release experienced by the audience.

Comedy / Tragedy / Farce / Satire / Melodrama / Social Drama – Different genres of dramatic literature.

Conflict – The central struggle within a story. **Crisis** – A decisive moment leading to the climax.

Cut / Cutting – To shorten text for time or focus.

Dramatist – A playwright.

Ethics / Etiquette – Rules of behavior and moral conduct.

Exposition / Inciting Incident / Resolution / Turning Point – Structural elements of plot.

Genre – Category of artistic work.

Impressionistic – Style relying on suggestion and mood rather than realism.

Literary Merit – The quality of writing in a work.

Objectives / Reason for Decision / Rating Scale – Criteria for character goals and evaluation.

Parody – A humorous imitation.

Period Costumes / Costume – Dress designed to reflect a specific time or character.

Plot / Scene / Scenario – Narrative structure and divisions.

Public Domain / Royalties – Copyright-free material vs. performance rights that require payment.

Realistic Play – A play portraying believable characters and settings.

Rehearsal / Run-Through – Practice sessions for performance.

Role / Supporting Role / Principals / Walk-On / Typecasting / Stock Character – Types of characters or casting.


Theme / Symbol – Underlying message or objects representing concepts.

Thespian – An actor. **Theatre of the Absurd** – Genre focusing on existentialism and absurdity.

PLAY PRODUCTION

Title: _____

Judge's Name: _____ Performance Time: _____

CRITERIA FOR EVALUATION	JUDGE'S REMARKS						
<p>I. ACTING <input type="text"/> /50</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p style="text-align: center;"><u>VOICE</u></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?</p> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p style="text-align: center;"><u>CHARACTERIZATION</u></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> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p style="text-align: center;"><u>ENSEMBLE</u></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> </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p style="text-align: center;"><u>TIMING</u></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> </div> <div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;"><u>OVERALL EFFECTIVENESS</u></p> <p>Do the actors convey the mood of the selection? Is there a feeling of completeness? Is the playwright's purpose accomplished?</p> </div>	<div style="text-align: center; font-size: 100px; opacity: 0.3; margin: 20px 0;">  </div>						
<p>II. PRODUCTION <input type="text"/> /10</p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p style="text-align: center;"><u>STAGING</u></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 groupings used to enhance blocking? Were costumes, make-up, lights, sound, props and scenery used to enhance the production effectively? Note: The play must <u>not</u> be lowered in rating or ranking for technical difficulties beyond the competing school's control.</p> </div> <div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;"><u>OVERALL EFFECT</u></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 emotionally invested response to the performance? If used, did the chorus add to the effectiveness of the production?</p> </div>	<div style="border: 1px solid black; height: 50px; margin-top: 20px;"> <p style="text-align: center;">Reason for Decision:</p> </div>						
<p style="text-align: center;"><u>CIRCLE the RANK</u> for the rating for the quality of the play. <u>THERE MAY BE NO TIES IN RANK.</u></p> <p style="text-align: center;">1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th</p> <p><input type="checkbox"/> This entry is lowered one rank for overtime or undertime exceeding 30 seconds.</p> <p style="text-align: center;"><u>CIRCLE a RATING</u> for the quality of the play production.</p> <table style="width: 100%; text-align: center; font-size: small;"> <tr> <td>60 59 58 57 56 55 54 53 52 51 50</td> <td>49 48 47 46 45 44 43 42 41 40</td> <td>39 38 37 36 35 34 33 32 31 30</td> </tr> <tr> <td>SUPERIOR</td> <td>EXCELLENT</td> <td>GOOD</td> </tr> </table>		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
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SUPERIOR	EXCELLENT	GOOD					
<p>TIME _____</p> <p style="text-align: center; font-size: x-small;">15-30 minutes</p>	<p style="text-align: center;">This entry is <u>DISQUALIFIED</u> 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>						

Click [HERE](#) to access a full page Play Production Ballot.

Click [HERE](#) to access the Play Production Rubric.

TECHNICAL THEATRE

Title: _____

School Name: _____ Judge's Name: _____

CRITERIA FOR EVALUATION

JUDGE'S REMARKS

I. TECHNICALITY

/40

LIGHTS (when applied)

Did the light cues flow with the show? Were they on time? Did they help to enhance the mood of the show? Was light used in transitions and, if so, did it enhance the flow of the performance? Were characters in the light? If a spotlight was used, was it appropriately utilized?

SOUND (when applied)

Did the sound effects enhance the mood and drive the believability of the show? Were they balanced? Were they on time? Was sound used in transitions and, if so, did it enhance the flow of the performance? Was the volume appropriate? Did the sound affect the balance of the show?

SET AND PROPS (when applied)

Did the set help to establish the setting and add to the believability of the play?
Does the set enhance staging and stage pictures?
Were the props utilized where needed? Were the props believable in appearance? Were the props brought on/off stage in a natural manner? Did the team efficiently execute set changes? Were the props well-managed and controlled throughout the performance? If on stage, did the crew members distract from the production?

HAIR, MAKE-UP, COSTUMES (when applied)

Did the hair, make-up, and costume effects enhance the production and add to the believability of the show? Were hair, make-up, and costume effects appropriate to the setting of the show? Were they consistent?

II. EFFICIENCY

/20

PROFESSIONALISM

Are team members friendly and respectful during setup, production, and strike?
Did the cast help the crew? Was the team respectful to the host facility? Did the team move set and props carefully? Did the team set up and clean up quickly and efficiently?
Were there any "footprints" of the show left behind?

ORGANIZATION

Did every student team member on stage know their role in the set up and tear down?
Did students demonstrate ownership and independence in their roles?
Did they move with a purposeful and professional demeanor?
Was there an intentional place for all props, costumes, and set pieces?

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

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 29 28 27 26 25
GOOD

SET UP TIME _____

TEAR DOWN TIME _____

Click [HERE](#) to access a full page Technical Theatre Ballot.

Click [HERE](#) to access the Technical Theatre Rubric.