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Nebraska School Activities Association
https://www.nsaahome.org

The NSAA Play Production Manual has been prepared and designed to provide general information in the administration of this activity. The sections of the Nebraska School Activities Association bylaws and approved rulings related to this activity are included in this manual.

All activities directors and play production sponsors are urged to read this manual carefully and to save it for future reference.

Jeff Stauss, Assistant Director, is the NSAA staff member assigned to this activity. If schools have questions regarding play production, he can be reached via email - jstauss@nsaahome.org.

**Key Dates**

- Date of First Contest: Friday, Week 18, November 6
- Date District Entries Due: Friday, Week 20, November 20
- District Contest Dates: November 30, December 1-5
- State Play Production Contest:
  - Classes D1 & D2 – Wednesday, December 9
  - Classes C1 & C2 – Thursday, December 10
  - Classes A & B - Friday, December 11

**Play Production Online Rules Meetings**

- October 1 to October 13  No Charge to Head Coaches & Judges
- October 14 to October 21 Basic $25 Fee – Judges & Head Coaches
- October 22 to October 23 Late/Penalty $50 Fee – Judges & Head Coaches

**2020 Season Items of Note**

- Changes to the 2020 NSAA Play Production Manual are highlighted in yellow.
- All Play production directors are required to view 3 NFHS online courses, once every 3 years.
- New language regarding district assignments is available on pages 8 and 9.
- District Play Production entries are due on Friday, November 20.
- State Play Production will be @ the Johnny Carson Theatre in Norfolk on December 9-11.
- A diagram of the Johnny Carson Theatre is available on Page 17.
2.1.4 - Certificate of Eligibility
Prior to the first date permitted for interschool competition in each activity, each member school shall submit an online list of all students participating and eligible to participate in each activity.

2.12 (AR) – Concussion in Sports, Heat Illness, Sudden Cardiac Arrest Education
All coaches, activity sponsors, and volunteers are required to complete the NFHS Concussion in Sports, Heat Illness Prevention, and Sudden Cardiac Arrest Training courses at least once every three years. Any course taken after May 1 would be considered valid for the following school year. All first year coaches are required to complete all three courses prior to the start of the activity season which they are to coach.

2.12.2.2 – Rules Meetings
The NSAA presents rules meetings in order to inform and educate coaches and judges about rules and changes, NSAA guidelines and approved rulings. All head coaches are required to view the NSAA Rules Meeting annually before the season begins. Failure to do so will result in possible suspension penalties. Absence from the required rules meeting will result in the following sanctions:

First Offense in Three-Year Period:
The head coach will be suspended from coaching in any competition in that activity until
(1) the head coach attends a make-up rules meeting, if available; or
(2) the head coach successfully completes the open book test for judges (70% or higher); and the school's administration verifies that the director has met all requirements.

During this regular season suspension period, the head coach may continue to direct the team at practices.

Second and Subsequent Offenses in Three-Year Period:
The head coach will be suspended from directing in all NSAA end-of-season play (districts, and state competition).
The head coach will be suspended from coaching in regular season competition in that activity until
(1) the head coach attends a make-up rules meeting, if available; or
(2) the head coach successfully completes the open book test for judges (70% or higher); and the school's administration verifies that the director has met all requirements.

During this regular season suspension period, the head coach may continue to coach the team at practices.

2.13 – Classification of Schools
Schools shall be divided into six classes, with classification based on the enrollment in grades 9-11 according to the enrollment figures submitted to the Department of Education on the fourth Friday of September of the preceding school year.

2.13.2.4
Unisex schools’ enrollments will not be doubled to determine official NSAA enrollment figures for classification purposes in play production.

General Regulations
A list of NSAA registered play production judges will be available to member schools the first week in November.

Eligibility of Students
Students who are enrolled in a member high school and have not graduated from any high school or its' equivalent, which is a part of a member high school’s system who compete or practice with a member high school's team may be permitted to participate in activities of the NSAA.
2.3.2
A student in grade seven or eight who reaches age 15 prior to August 1 may participate on a high school team.

The term 'participates' means that student's performance through his/her physical talents plays an integral role in the production. This would include eligible cast members and live accompaniment. Technical crew personnel includes individuals responsible for sound effects, lighting, props, costume and make up are exempt from this ruling.

3.3.10 – Supervision of Students
Neither a school team nor individual shall be permitted to compete in a district or state contest unless the head coach, school administrator, or certificated staff member accompanies the individual or team.

5.1.1 - Purpose
The purpose of this activity is to create an understanding and appreciation by students of good dramatic literature and production, and to instruct students in acting and play production.

Length of Season
1. The first date of competition for the 2022 play production season is Friday, November 6th.
2. Member schools may not hold play production competition after the play production state contest.

5.4.3 - Participation
1. Participation in interscholastic play production by any high school student is limited to two contests per calendar week, Monday through Saturday. There shall be no interscholastic play production competition on Sunday.

5.5.1 – Play Selection
Schools may select any one-act play or cuttings from full-length plays of theatrical value, provided that it contains no fewer than three characters.

5.5.1 – (AR) Selection of Material Review Form
Play Production content has been carefully examined, and the performances are approved for presentation by the students of our school. The school also takes responsibilities for royalty payments and permission granted from the author when required.

Standards. Directors shall review materials for content that may not be acceptable in a high school educational setting (i.e.: graphic sexuality/violence; obscene language, actions or scenes; and plagiarism). The administration of the school in conjunction with the director shall ensure that the play and requirements are in compliance with the educational mission of the school. The signed Review Form serves to certify that the materials presented have been carefully examined and reviewed for presentation. Nothing in these standards is intended to permit or encourage censorship on the basis of topic or viewpoint. The NSAA supports academic standards and academic freedom.

Please Note - This form must be submitted electronically prior to district competition. The form can be found on the AD Login page as a link directly below the Play Production District Entry Form.

5.5.2 – Time Limit
The play shall be performed within a 15 to 30-minute limit. The timing device is to begin with the first sound, action or on-stage lighting. The timing device is to be stopped when the lights go out and/or the curtain closes.

Please 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.
5.5.3 - Royalty
If the play is a royalty play, the school presenting the play shall pay the royalty. When adapting a play, the original author of an adaptation, as well as the person adapting the literature for the stage must be given credit.

5.5.4 – Stage Setting
The host school shall supply ordinary stage properties. If a set, extra lighting, or unusual stage properties are desired, the school presenting the play shall furnish them. The responsibility for the properties, sound effects, costumes, and make-up shall also be that of the school presenting the play.

5.5.4.1
In advance, the host school shall provide each participating school dimensions of the stage and lighting equipment available for use.

*Please Note - If microphones are available, all performing schools must have the option to use microphones.*

5.5.4.2
The participating schools shall provide the host school a diagram of the set, lighting plot, a program copy including the title of the play, the playwright and a list of the cast and crewmembers.

5.5.4.3
At the time of the contest, the host school: shall provide a stage crew to assist the director and cast in preparing the setting and stage for the production as well as rooms for dressing and make-up.

5.5.5 - Judging Standards
1. Acting shall be the primary criteria for judging.
2. Plays shall also be judged on the merits of the scripts, staging, and total effect of the production.
3. The acting of the individual actors shall be judged for such elements as characterization stage movement, and stage business.
4. The acting of the group shall be judged for blocking, interaction of characters, tempo, and climaxes.
5. The script shall be judged on the theatrical value of the play and its suitability to the cast.
6. 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 that are within the ability of the participating school to control.
7. The overall effect shall be judged in terms of dramatic unity resulting from the combination of the acting, the script, and the staging content, as an integrated performance.
8. The judge shall also designate those individuals whose performances are deserving of a Superior rating. The judge shall provide constructive criticism for each participating school and give each a ranking as well as a rating based on the scale of superior, excellent, and good.

5.6.3 - Entries
1. No school may have more than one entry in the district play production contest.
2. An entry form for the district play production contest can be found on the AD login page.

5.6.3.1
The entries for the district contest are to be submitted no later than a fixed date to be determined annually by the NSAA and indicated on the NSAA calendar. *This year’s due date is Friday, November 20.*

5.6
Sites for district play production contests will be determined first by request of the schools in the district. If more than one school requests to host, the determination will be based on a minimum standard of quality and facility. Schools will need to submit dimension of the stage and description of their facility. (Lighting, PA/sound system, capacity, dressing rooms, etc.) If no school within the district submits a request for hosting the event, the NSAA shall decide who hosts the district regardless of facility.
**Video Taping**

1. A school may videotape or film sessions in which its school is performing
2. Prior permission should be received from the host school.
3. **Videotaping or filming a session, in which the recording school is not participating, is not permitted.**

**Respect**

Concerns have been expressed in regard to the lack of respect being afforded to performers, directors, judges, audience members and host staff. Students and directors should understand the seriousness of their responsibility to the audience and the privilege of representing their school and community. As educators, we must recommit ourselves to the preservation of respect. Unfair acts prohibited by the spirit and intent of the rules include the use of disconcerting acts or words. Deliberately disrespecting the rules and fellow participants in the hope or expectation of gaining an advantage is deplorable and indefensible. It is imperative that directors, performers, judges and students make an extra effort to model the type of behavior that illustrates the educational values of play production competition.

Conduct that berates, intimidates or threatens cast and crew members, based on gender, ethnicity, or sexual preference is unacceptable.

**NSAA Policy on Comments and Negative Actions Against Officials and Judges**

The National Federation of State High School Associations has devised Code of Ethics guidelines for high school coaches. 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 officials. Public criticism of officials, judges or players 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.
Accommodations for Students with Disabilities
Each state association may, in keeping with applicable laws, authorize exceptions to rules to provide reasonable accommodations to individual participants with disabilities and/or special needs, as well as those individuals with unique and extenuating circumstances. In order to determine if the NSAA can authorize such an accommodation, the school administration shall complete the Accommodations Request Form which can be found on the NSAA homepage under About the NSAA tab, NSAA Member Schools Information.

Emergency Action Plan
Severe injuries, sudden illnesses and other critical incidents do not often occur during school activities, but it is important for every school to have an emergency action plan (EAP) for administrators, faculty, coaches and staff members to follow should emergencies occur. Due to lack of universal availability of medical coverage and other logistical reasons, NSAA does not require that schools have a physician, trainer or ambulance on-site at regular season activities; however, each school should have a plan in place should there be an emergency involving students, coaches, officials or spectators requiring medical attention.

Classifications & Districts

Admission – Adults - $5.00, Students $4.00

Classification and District Assignments
1. Only those schools submitting the play production registration fee and declaring participation to the NSAA are classified and assigned to a district.
2. The 24 largest registered/participating schools are placed in Class A, the next 48 in Class B, with the remaining schools divided as evenly as possible.
3. Opt-up – a school may opt up one classification. The deadline for submitting a request to the NSAA is one week from when classifications are posted on the NSAA website.

Please Note - If schools are tied in enrollment for the last position(s) of a class, the below procedure will be applied to break the tie:
   a. The first tiebreaker will be a three-year average of enrollment which includes the year on which the current year's classification is based and the two previous years. The higher three-year average will be in the larger class.
   b. If the tie still exists, then the school with the higher immediate previous year's enrollment will be placed in the larger class.
   c. If a tie still exists, it will be decided by a coin flip in the NSAA office.

4. Class A schools will be divided into three districts.
5. Classes B, C1, C2, D1 and D2 schools will be divided into six districts.
6. In Class A, the district champion and district runner-up will qualify for the state championship.
7. Classes B, C1, C2, D1 and D2, the district champion will qualify for the state championship.

In Class A, schools will be divided into three districts. 2019 district champions will be assigned to separate districts. 2019 district runners-up will be assigned by random draw so that no district runner-up and champion from the previous year shall meet in the same district.

<table>
<thead>
<tr>
<th>District A1</th>
<th>District A2</th>
<th>District A3</th>
</tr>
</thead>
</table>

The remaining Class A schools will be randomly assigned.
In Classes B, C1, C2, D1 and D2, schools will be divided into six districts, based on geography. Assignments begin with the school located the farthest west; schools to the east are added until the pre-determined number of schools, which are to compose a district, is reached. Schools located to the north and south may be selected if total travel distance to a tournament site can be decreased. This sequence continues until all schools are assigned to a district. Available host sites and facilities will also be considered.

The six districts will be split into east and west areas. Then, the top 2 schools from the respective districts will be shuffled to avoid being in the same district in subsequent years. If possible, one district champion and one district runner-up from the previous year will be assigned to each district. See the pairing model below for an example.

A maximum of one district champion from the previous year will be assigned to each district. A maximum of two schools that were either a district champion or runner-up from the previous year will be assigned to each district. Geography and available host sites will be considered if adjustments must be made to district assignments to ensure the above criteria. District champions and runners-up from the previous year that have changed classification will be excluded from this process.

### Play Production Pairing Model

<table>
<thead>
<tr>
<th>Current Year</th>
<th>East</th>
<th>West</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Year</td>
<td>B1</td>
<td>B4</td>
</tr>
<tr>
<td>Previous Year</td>
<td>B2</td>
<td>B5</td>
</tr>
<tr>
<td>Previous Year</td>
<td>B3</td>
<td>B6</td>
</tr>
<tr>
<td>Rest of district</td>
<td>Geography</td>
<td>Geography</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Random Draw</th>
<th>East</th>
<th>West</th>
</tr>
</thead>
<tbody>
<tr>
<td>Random Draw</td>
<td>B3R or B2R</td>
<td>B4C</td>
</tr>
<tr>
<td>Random Draw</td>
<td>B3R or B3R</td>
<td>B5C</td>
</tr>
<tr>
<td>Random Draw</td>
<td>B2R or B1R</td>
<td>B6C</td>
</tr>
</tbody>
</table>

If a school decides not to compete after district assignments are made, no change will be made in district assignments, however, that school is responsible for their share of the district expenses. If two or more schools decide not to compete, or two or more schools close, consolidate, or enter into a cooperative agreement, the districts may be adjusted to restore a near equal number of schools or to take advantage of a reduction in travel distance.

If a school(s) decides to participate after district assignments are completed, the school(s) will be assigned to a district with the fewest number of schools unless the travel distance is too great. In that case, school(s) will be assigned to the nearest district and the other district assignments will be adjusted.

If a school registers late for an activity after district assignments have been made and the number of schools assigned to a district is restricted to a specific number, the school which registered late will be assigned to a district which has fewer than the specified number of schools.

**PLEASE NOTE - REGISTERED schools that DO NOT participate in districts will be fined $400.**

### Dates & Sites of District Contests

1. All district contests will be held during the period from November 30-December 5.
2. The NSAA shall assign all sites, contest directors, and judges for all NSAA sponsored contests.

### Time Schedule

Once the starting time of a contest has been set, the time shall not be changed unless mutual consent is received from all schools involved in that contest.
Entries
1. Due - Friday, November 20, 2020.
2. Entry fees shall be established individually by each district by dividing the expenses of the contest equally between the schools assigned to that district.

District Director Responsibilities
1. Authority.
   a. The director of the tournament is granted full authority for the conduct and management of the contest and is responsible for the administration of rules, regulations and accounting of finances.
2. Reports.
   a. The state qualifier shall be reported to the NSAA immediately following the contest.
   b. A financial report should be completed immediately following the close of the contest and submitted to the participating schools and the NSAA.
   c. Results of the contest shall be provided to participating schools prior to leaving the contest.
   d. A copy of the financial report shall be provided to participating schools when finalized.

Suggestions for District Directors
1. Upon notification from the NSAA of the judges assigned for your district contest, the director shall notify the judges with contest information and provide the names of the judges to the participating schools. Please refer to the judges’ roster found on the AD login page for this information.
2. Judges shall be provided programs and ballots.
3. A doorkeeper shall be provided to keep people from entering while plays are in progress.
4. In advance of the contest, the director shall send each participating school the following information:
   a. Times of the contest
   b. Dimensions of the stage
   c. Description of the set
   d. Lighting equipment available for use
5. The participating schools should send the director the following information:
   a. A diagram of the stage setting
   b. A lighting plot
   c. Program copy including the title of the play, the playwright, and a list of characters and cast
6. At the time of the contest, the director shall provide rooms for dressing and make-up.
7. The host shall provide a stage crew to assist the director and cast in preparing the setting and stage for the production.

Judges and Scoring
1. Plays will be judged once by three judges.
2. Judges will be required to rank, as well as rate, all performances.
3. Judges shall not confer regarding performances prior to submitting ballots to the tab room. The judges shall conduct the oral critique at separate times and will not be present or stationed within hearing distance while the other judge engages in the oral critique process.
4. A student may be recognized for an outstanding performance. Ensemble performances will be not recognized for outstanding performance.
5. Ballots are to be provided to the directors of the participating schools prior to the awards ceremony. If a rule violation or a scoring error is discovered, it shall be rectified prior to the awards being presented.
6. Results shall be tabulated as follows:
   a. Total the rank given by each judge for each play.
   b. The play with the lowest cumulative rank is declared the winner; the play with the next lowest cumulative rank is the runner-up and so on.
   c. Ties in cumulative rank will be broken as follows:
      1. Judge’s preference
      2. Reciprocals
      3. Highest cumulative rating points
      4. Judges brought back together to break the tie.
In the case of a three-way tie, the following procedure shall be used:

Rank reciprocals will be applied. The play with the highest reciprocal total shall receive the next highest placement. Once the three-way tie has been broken, the tabulation staff will break the remaining tie by starting over at the beginning of the procedures above.

Definition of Terminology:
Judge’s Preference: This method compares the judge’s rank to determine which performance is preferred.
Reciprocals: Reciprocals require that each rank be assigned the decimal equivalent of its reciprocal. Hence, 1st –1.0, 2nd-.5, 3rd-.33, 4th-.25, 5th-.20, etc. The reciprocals are then added, and the play with the highest cumulative reciprocal score wins.

Please Note - There can be no ties in final rank at the conclusion of the contest if a play is overtime (exceeding 30 seconds). A play that is overtime will be dropped one rank, with the rating points not being affected.

When determining the awarding of superior certificates when multiple judges are used, the judge’s ratings shall be averaged. If the average of the ratings is 50 points or greater, a superior certificate will be issued. The average shall not be rounded up to the nearest whole number.

District Judges Fee
The fee established for district play production judges is $17.50 per judge per play judged, plus mileage at the established NSAA rate.

Selection of Judges for District and State
Judges for all district and state championships are selected by the NSAA. In general, the following selection criteria shall be used:
1. Any judge interested in working district or state contests shall apply to the NSAA by submitting a completed online NSAA application.
2. NSAA judge’s ballot results submitted by directors and activities administrators on the online form will be part of the selection criteria. (Directors can access the ballot on their director’s login page.)
3. Consideration will be given to experience and geographical location of judges.
4. Consideration for state will be given to a judge’s availability to judge district contests, ballot results, experience and geographical location of judges.
5. Judging fees shall be established by the NSAA Board of Directors.

Supervision
The district contest shall be under the direction of the Board of Directors and Executive Director.

Inclement Weather
1. Snowstorms or other inclement weather conditions may force the postponement of a district.
2. The contest director has the sole authority for the postponement and rescheduling of such contest.
3. In determining whether to postpone or to hold the contest as scheduled, the director should consider the following factors:
   a. The weather and road conditions at the site of the contest
   b. Existing weather and road conditions at the location of the schools, which are to compete that day
   c. Road conditions between contest site and the competing schools
   d. The weather conditions immediately prior to, during, and following the contest as reported by the weather bureau
4. After considering the various factors, the contest director determines that competition is to go on as scheduled, all schools are to be notified early enough as to allow each team sufficient time to travel to the contest site.
5. Once the decision has been made to hold the event as scheduled and any team has begun to travel, the contest shall be held.
6. If the contest director feels a postponement is necessary, he/she shall obtain permission from the Executive Director before postponing the day’s activities.

7. Once the contest has been postponed, the director shall be responsible for setting the new date, time, and site, if necessary, for the continuation of the contest.

8. The previously agreed upon schedule may be changed in order to complete the contest by the required dates.

9. Contest receipts are not to be used to reimburse any school for additional expenses incurred because of a postponed contest.

**Awards**

1. At the conclusion of each performance, each judge shall turn in a list of outstanding performers. Each nominated performer will receive a certificate and name recognition during the awards ceremony. *Ensemble performances shall not be recognized for outstanding performance.*

2. Certificates are available for download on the NSAA website.

3. Plaques for the top play and runner-up will be shipped to the director of each district contest.

4. It shall be the expectation that both casts shall accept their medals, plaques and trophies at sub-districts, districts and state contests in a sporting and willing manner.

5. The executive director or the NSAA Board of Directors shall determine the type and severity of sanctions to schools that do not comply with these expectations.

**Notification of State Qualifiers**

1. Schools qualifying will not have to register in advance of the state contest with the state contest director.

2. The district director will notify the NSAA of the state qualifier(s) immediately following the district contest.

3. The qualifying school need only to report 30 minutes prior to their scheduled performance time to check in their cast and crew.

4. If a school qualifies for the state championship through competing in a district contest, that school is expected to compete in the state contest.

5. Unless excused by the Executive Director for just cause, failure to compete in a state championship shall result in the school being penalized.

**NSAA State Play Production Championships**

**Admission:** Adults - $7.00, Students $5.00

**Contest Site:** Johnny Carson Theatre, 801 Riverside Blvd., Norfolk, Nebraska

**Contest Dates:** Wednesday, December 9 – Classes D1 & D2
Thursday, December 10 – Classes C1 & C2
Friday, December 11 – Classes A & B

**Contest Director:** Jeff Stauss - (402) 489-0386 - jstauss@nsaahome.org

**Site Managers:** Ben Ries - (402) 644-2529 - benries@npsne.org
Taryn Retzlaff - (402) 316-9594 - tarynretzlaff@npsne.org
Brad Hoesing - (402) 586-2255 - bhoesing@esu1.org

**Entries:**
In Class A, the champion and runner-up from each district will advance to the state championship. In Class B, C1, C2, D1, and D2, the top play from each district will advance to the state championship.
Registration
Schools must be checked in at the state championship by the school's supervisor upon arrival at the contest site. Students and parents are not permitted in makeup rooms until schools are checked in by the supervisor. The group will then be escorted to the assigned rooms.

Contestant and Director's Admission
1. Cast members, directors, and technical crews from each qualifying school will check in at a registration area in which names that appear in the State Championship program will be cleared for admission. Each person identified will be hand stamped. The hand stamp is good for admission for all plays within that respective class.
2. The contest director has the right to limit technical crew passes if the size of the group seems excessive.
3. Admission is good for that session (class) ONLY.

Support Help
1. Judges will serve as timekeepers.
2. Timing devices will be provided.
3. A doorkeeper will be available. Signs will be posted stating, "PLAY IN PROGRESS--DO NOT ENTER".
4. Stage help will be identified if schools need any assistance.

Staging Area
A diagram is included in this Manual on page 17.

Props and Equipment
1. Schools are responsible for the props that they will need.
2. Props are to be removed immediately following the performance.
3. The flying of live actors in any format will not be allowed.
4. Glitter and/or confetti will not be allowed in any facility.
5. Due to upgraded safety standards, no flying of scenery or props will be allowed at any facility.
6. A rigging technician will be provided.

Make-up Room
1. MAKE-UP SHALL BE CONFINED TO THE SMALL GYM AREA.
2. Schools will be assigned a room for their dressing/make-up room.
3. Shower facilities are available.
4. Schools are responsible for their own valuables.

Lighting Booth
1. If needed, schools will be assisted by a technician to run the lights.
2. Participating schools will be allowed to have two individuals in the booth.
3. That person is to report to the booth 15 minutes prior to the school's scheduled performance time--no earlier!
4. 2 Follow Spot Booths and communications from all booths to backstage will be available.

Sound Booth
(1) cassette player, (1) 5-Disc CD player, (1) mixing console and the main PA speakers will be available.
Judges
State play production judges will be reimbursed according to the following schedule:
1. Judging fee of $20.00 per play judged.
2. Lodging expense/mileage at the NSAA rate will be refunded to non-area personnel or non-high school judges.
3. All judges will be asked to complete an NSAA reimbursement form and will be sent an expense check from the NSAA office.

Protests
Protests regarding the decision of judges will not be heard.
1. When the finals have been completed, team points calculated, winners announced and awards issued, the results are final and no changes can be made in individual placement unless a correctable error is discovered. A correctable error shall be defined as those that involve:
   a. Mathematical computation errors in points affecting placement
   b. Mistakes made in calculation of judge’s preference in the final round affecting the placement of the speaker involved.
2. If correctable errors are discovered, students or teams shall receive the appropriate medals or trophies. Trophies and medals awarded at the awards ceremony shall be returned by the individuals or teams to which they were presented.
3. The contest director or NSAA Executive Staff may correct clerical errors in team scoring when discovered.

Weapons
For the State Championships hosted at the Johnny Carson Theatre in Norfolk, simulated weapons must be checked in upon arrival at Carson Theatre with a tournament facilitator prior to the performance. In addition, you must email Taryn Retzlaff at tarynretzlaff@npsne.org in advance with a complete description of the simulated weapons to be used.

Reimbursement to Schools
Mileage reimbursements will be based on the number of participants and one coach. (Note: Student managers will not be included.) A school’s mileage reimbursement will be figured using the following formula: [(#miles one way x #trips) – 50 miles] x amount.

<table>
<thead>
<tr>
<th>Amount per mile</th>
<th>Number of participants/coaches</th>
</tr>
</thead>
<tbody>
<tr>
<td>$0.85</td>
<td>1-6</td>
</tr>
<tr>
<td>$1.70</td>
<td>7-10</td>
</tr>
</tbody>
</table>

Participant is defined as a member of the play cast. Stagehands, make-up helpers, etc. are not included for reimbursement.

If lodging is used, $20 per participant and one coach will be paid based on the following criteria:

*Please Note - Times listed are scheduled competition start times.*

*Night before competing:
- Before 10:00 AM - 76+ miles away
- Between 10:00 AM and 3:00 PM - 150+ miles away
- At or after 3:00 PM - 250+ miles away
- Night of (still competing) 5:00 PM or later - 200+ miles away

*Final Night - 76+ miles away*
Awards
1. A trophy will be given to the champion and the runner-up in each class.
2. Medals may be awarded to the outstanding male and female performer in each class.
   2A. Each judge shall nominate up to five students from each performance for an outstanding performer award.
   2B. At the conclusion of judging, and only after all ballots have been turned in, judges shall receive a list of all nominated performers and confer to determine an outstanding male and female performer.
3. Certificates will be awarded to each student recognized for outstanding performance. Ensemble performances will not be recognized for outstanding performance. Each nominated student will receive their certificate and have their name read during the awards ceremony.
4. A Coaches Award will be given to the coach of the school winning the contest in each class.
5. 25 medals will be awarded to those teams winning championship or runner-up honors at the State Play Production Contests. Schools will be given the opportunity to purchase additional medals.

Performance Schedule:
All assignments were done by random draw at the NSAA office. Doors to the Johnny Carson Theatre will open at 7:30 AM each day. The times listed below is the performance start time, not set-up time. No one will be admitted into the theater once the performance begins.

Wednesday, December 9, 2020

<table>
<thead>
<tr>
<th>Class D1</th>
<th>Class D2</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 AM TBD</td>
<td>2:15 PM TBD</td>
</tr>
<tr>
<td>9:15 AM TBD</td>
<td>3:00 PM TBD</td>
</tr>
<tr>
<td>10:00 AM TBD</td>
<td>3:45 PM TBD</td>
</tr>
<tr>
<td>10:45 AM TBD</td>
<td>4:30 PM TBD</td>
</tr>
<tr>
<td>11:30 AM TBD</td>
<td>5:15 PM TBD</td>
</tr>
<tr>
<td>12:15 PM TBD</td>
<td>6:00 PM TBD</td>
</tr>
</tbody>
</table>

Thursday, December 10, 2020

<table>
<thead>
<tr>
<th>Class C1</th>
<th>Class C2</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 AM TBD</td>
<td>2:15 PM TBD</td>
</tr>
<tr>
<td>9:15 AM TBD</td>
<td>3:00 PM TBD</td>
</tr>
<tr>
<td>10:00 AM TBD</td>
<td>3:45 PM TBD</td>
</tr>
<tr>
<td>10:45 AM TBD</td>
<td>4:30 PM TBD</td>
</tr>
<tr>
<td>11:30 AM TBD</td>
<td>5:15 PM TBD</td>
</tr>
<tr>
<td>12:15 PM TBD</td>
<td>6:00 PM TBD</td>
</tr>
</tbody>
</table>

Friday, December 11, 2020

<table>
<thead>
<tr>
<th>Class A</th>
<th>Class B</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 AM TBD</td>
<td>2:15 PM TBD</td>
</tr>
<tr>
<td>9:15 AM TBD</td>
<td>3:00 PM TBD</td>
</tr>
<tr>
<td>10:00 AM TBD</td>
<td>3:45 PM TBD</td>
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<tr>
<td>10:45 AM TBD</td>
<td>4:30 PM TBD</td>
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<tr>
<td>11:30 AM TBD</td>
<td>5:15 PM TBD</td>
</tr>
<tr>
<td>12:15 PM TBD</td>
<td>6:00 PM TBD</td>
</tr>
</tbody>
</table>
State Contest Procedure

1. Plays will be judged once by three judges.
2. Judges will be required to rank, as well as rate all performances.

Please Note - There will be no oral critiques at the State Play Production Championships.

3. Ties in cumulative rank will be broken as follows:
   a. Judge’s preference
   b. Reciprocals
   c. Highest cumulative rating points
   d. Judges brought back together to break the tie.

In the case of a three-way tie, the following procedure shall be used:
Rank reciprocals will be applied. The play with the highest reciprocal total shall receive the next highest placement. Once the three-way tie has been broken, the tabulation staff will break the remaining tie by starting over at the beginning of the procedures listed above.

Definition of Terminology:
Judge’s Preference: This method compares the judge’s rank to determine which performance is preferred.

Reciprocals: Reciprocals require that each rank be assigned the decimal equivalent of its reciprocal. Hence, $1^{st} - 1.0$, $2^{nd} - 0.5$, $3^{rd} - 0.33$, $4^{th} - 0.25$, $5^{th} - 0.20$, etc. The reciprocals are then added, and the play with the highest cumulative reciprocal score wins.

Please Note - There can be no ties in final rank at the conclusion of the contest if a play is overtime (exceeding 30 seconds). A play that is overtime will be dropped one rank, with the rating points not being affected.

When determining the awarding of superior certificates when multiple judges are used, the judge’s ratings shall be averaged. If the average of the ratings is 50 points or greater, a superior certificate will be issued. The average shall not be rounded up to the nearest whole number.

Schools will receive judges’ ballots before leaving the contest. Contest results will be posted on the NSAA website shortly after the results are announced.
# PLAY PRODUCTION TECHNICAL AWARD BALLOT

**School Name:**

**Play Title:**

## Criteria for Evaluation

<table>
<thead>
<tr>
<th>Cooperation</th>
<th>15 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are crew member friendly, respectful of others? Do cast help the crew or at least not impede the crew? Polite to host crew?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Skill</th>
<th>15 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does the crew demonstrate an advanced knowledge of the technical requirements for the show? Do they have the skills necessary to meet requirements? Do they listen to instructions given to them by the stage technicians?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization</th>
<th>15 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does the crew setup and strike the set in an organized manner? Use the preset time efficiently? Do they avoid interfering with the next school's preset time? Do they have all the tools and materials needed?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Neatness</th>
<th>15 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>No &quot;footprints&quot; of the show are left by crew members on the stage. Do they move set and props carefully? Do they clean up quickly so as not to hinder the following show's setup or performance?</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL POINTS:** 60  **PLACE:**

The team with the most points in each class is given the Technical Award.

| Load In Elapsed Time: | Load Out Elapsed Time: |
# Technical Crew Rubric

<table>
<thead>
<tr>
<th>Criteria for Evaluation</th>
<th>Superior</th>
<th>Excellent</th>
<th>Good</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cooperation</td>
<td>Crew members are <strong>always</strong> friendly and respectful of other cast and crew members and of the host school's personnel. They <strong>continuously</strong> help each other and are polite when asking for help from their host.</td>
<td>Crew members are friendly and respectful of other cast and crew members and of the host school's personnel <strong>most of the time</strong>. They <strong>usually</strong> help each other and are <strong>usually</strong> polite when asking for help from their host.</td>
<td>Crew members <strong>usually</strong> are friendly and respectful of other cast and crew members and of the host school's personnel. They <strong>occasionally</strong> help each other and are sometimes polite when asking for help from their host.</td>
</tr>
<tr>
<td>Technical Skill</td>
<td>Crew members demonstrate an <strong>advanced knowledge</strong> of the technical requirements for their show’s performance and display <strong>all the skills</strong> necessary to meet those requirements. Light and sound technicians <strong>listen carefully</strong> to the instructions given to them by the host stage technicians and follow them.</td>
<td>Crew members demonstrate <strong>more than adequate</strong> knowledge of the technical requirements for their show’s performance and display <strong>most of the necessary skills</strong> to meet those requirements. Light and sound technicians listen to the instructions given to them by the host stage technicians and follow most of them.</td>
<td>Crew members demonstrate a <strong>fairly adequate</strong> knowledge of the technical requirements of their show’s performance and display <strong>some of the necessary skills</strong> to meet those requirements. Light and sound technicians <strong>haphazardly listen</strong> to the instructions given to them by the host stage technicians and <strong>somewhat</strong> follow them.</td>
</tr>
<tr>
<td>Organization</td>
<td>Crew members set up and tear down the set in a <strong>very organized</strong> manner. They use their preset time <strong>very efficiently</strong> making sure they don’t impede another show’s set up or tear down. They have <strong>all the tools and materials</strong> they need to accomplish their tasks.</td>
<td>Crew members set up and tear down the set in a <strong>fairly organized</strong> manner. They use their preset time <strong>somewhat efficiently</strong> and try to not impede another show’s set up or tear down. They have <strong>most of the tools and materials</strong> they need to accomplish their tasks.</td>
<td>Crew members are <strong>somewhat organized</strong> in their set up and tear down. They <strong>do not use their preset time efficiently and occasionally interfere</strong> with another show’s set up or tear down. They lack the <strong>tools and materials</strong> they need to accomplish their tasks.</td>
</tr>
<tr>
<td>Neatness</td>
<td>Crew members leave <strong>no footprint</strong> of their show on the stage. They <strong>move set pieces and props carefully</strong>, so as not to damage the stage and acting area. They <strong>clean up after themselves in a quick efficient manner</strong> so as not to hinder the next show’s set up or performance.</td>
<td>Crew members leave <strong>some evidence of their show</strong> on the stage. They <strong>occasionally leave marks</strong> on the stage from the set pieces and the props. They <strong>mostly clean up</strong> after themselves in a quick and efficient manner and try not to hinder the next show’s set up or performance.</td>
<td>Crew members leave evidence <strong>of their show</strong> on the stage. They <strong>damage the stage</strong> with their set pieces and the props. They <strong>clean up haphazardly</strong> after themselves leaving some mess on the stage <strong>which could hinder</strong> the next show’s set up or performance.</td>
</tr>
</tbody>
</table>
# PLAY PRODUCTION

**Title:**

**Judge's Name:**

**Performance Time:**

## CRITERIA FOR EVALUATION

### I. ACTING /50

<table>
<thead>
<tr>
<th>VOICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Could the actors be heard?</td>
</tr>
<tr>
<td>Was the rate of speaking too fast or too slow?</td>
</tr>
<tr>
<td>Was there variety in rate? Intonation? Intensity?</td>
</tr>
<tr>
<td>Was pronunciation correct and articulation clear?</td>
</tr>
<tr>
<td>Did the actors demonstrate emotional responsiveness?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHARACTERIZATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Were the characters believable?</td>
</tr>
<tr>
<td>Did the actors sustain the character?</td>
</tr>
<tr>
<td>Were the interactions of the characters effective?</td>
</tr>
<tr>
<td>Were the lines and physical action delivered in a way that seemed right for this play?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ENSEMBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did the actors establish and maintain the mood of this play?</td>
</tr>
<tr>
<td>Was there the feeling of a polished performance that indicates cooperation, adequate rehearsal, creativity, and understanding of the material? Were the actors focused?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TIMING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did the actors pick up cues properly?</td>
</tr>
<tr>
<td>Did they use variety in tempo, in rate, and in pacing to build the dramatic effects and climax of the play?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OVERALL EFFECTIVENESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do the actors convey the mood of the selection?</td>
</tr>
<tr>
<td>Is there a feeling of completeness?</td>
</tr>
<tr>
<td>Is the playwright's purpose accomplished?</td>
</tr>
</tbody>
</table>

### II. PRODUCTION /10

<table>
<thead>
<tr>
<th>STAGING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did the production have unity of style in acting and design?</td>
</tr>
<tr>
<td>Was the use of blocking creative and believable?</td>
</tr>
<tr>
<td>Were stage pictures and groupings used to enhance blocking? Were costumes, make-up, lights, sound, props and scenery used to enhance the production effectively?</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>OVERALL EFFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Was the production effective theatre?</td>
</tr>
<tr>
<td>Was the play appropriate for the event and the cast?</td>
</tr>
<tr>
<td>Was there a sense of completeness in the production?</td>
</tr>
<tr>
<td>Was there an emotionally invested response to the performance?</td>
</tr>
<tr>
<td>If used, did the chorus add to the effectiveness of the production?</td>
</tr>
</tbody>
</table>

## JUDGE'S REMARKS

**Reason for Decision:**

---

**TIME**

15:30 minutes

---

**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 49 48 47 46 45 44 43 42 41 40

**SUPERIOR**

**EXEMPLARY**

**GOOD**

---

**TIME**

---

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.
<table>
<thead>
<tr>
<th>Criteria for Evaluation</th>
<th>Superior</th>
<th>Excellent</th>
<th>Good</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characterization</td>
<td>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. 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.</td>
<td>Characters almost always believable - characters almost always motivated by the script</td>
<td>Characters sometimes believable</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Characters almost always display a clear understanding of the characters - Lines almost always delivered in a believable manner</td>
<td>Characters sometimes motivated by the script</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Characters almost always distinct - Actors almost always embody the characters</td>
<td>Actors sometimes display a clear understanding of the characters</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Characters almost always demonstrate external expression</td>
<td>Lines sometimes delivered in a believable manner</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Characters almost always use gesture, movement, facial expression, and posture to create the characters</td>
<td>Characters sometimes distinct</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Characters almost always sustained</td>
<td>Actors sometimes embody the characters</td>
</tr>
<tr>
<td>Voice</td>
<td>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.</td>
<td>Actors almost always use vocal traits - Actors almost always display variety in pitch, rate and quality</td>
<td>Actors sometimes use vocal traits</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Actors almost always use projection, enunciation, correct pronunciation and articulation</td>
<td>Actors sometimes display variety in pitch, rate and quality</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Actors almost always use vocal intensity and flexibility</td>
<td>Actors sometimes use projection, enunciation, correct pronunciation and articulation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Actors almost always heard and understood</td>
<td>Actors sometimes use vocal intensity and flexibility</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Vocal work almost always understandable</td>
<td>Actors sometimes heard and understood</td>
</tr>
<tr>
<td>Ensemble</td>
<td>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.</td>
<td>Actors almost always establish mood - Actors almost always cooperate to create ensemble</td>
<td>Actors sometimes establish mood - Actors sometimes cooperate to create ensemble</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Performance almost always polished</td>
<td>Performance sometimes polished</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Actors almost always focused</td>
<td>Actors sometimes focused</td>
</tr>
<tr>
<td>Timing</td>
<td>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 pick up cues. Control of variety in rate, pacing and tempo build to the climax.</td>
<td>Actors almost always deliver lines with polished pace and rhythm</td>
<td>Actors sometimes deliver lines with pace and rhythm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Actors almost always know cues</td>
<td>Actors sometimes know cues</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Rate, pace and tempo almost always build to the climax</td>
<td>Rate, pace and tempo sometimes build to the climax</td>
</tr>
<tr>
<td>Staging</td>
<td>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 imaginative. The chorus uses the elements of blocking to create vivid stage pictures.</td>
<td>Creative style is almost always established in set design, props, costumes, makeup and sound choices</td>
<td>Creative style is sometimes established in set design, props, costumes, makeup and sound choices</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Blocking almost always imaginative and motivated</td>
<td>Blocking sometimes imaginative and motivated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Interpretation/meaning almost always</td>
<td>Interpretation/meaning sometimes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Understandable</td>
<td>understanding</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Staging is almost always imaginative</td>
<td>Staging is sometimes imaginative</td>
</tr>
<tr>
<td>Overall Effectiveness</td>
<td>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.</td>
<td>Script choice almost always appropriate - Actors almost always provided an opportunity to display talent</td>
<td>Script choice somewhat appropriate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Actors almost always establish mood</td>
<td>Actors sometimes provided an opportunity to display talent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Dramatic unity almost always established</td>
<td>Actors sometimes establish mood</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The playwright's purpose almost always accomplished</td>
<td>Dramatic unity somewhat established</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The playwright's purpose somewhat accomplished</td>
</tr>
</tbody>
</table>