

2023-24

PLAY PRODUCTION MANUAL



www.nsaaahome.org/play-production



Index

Key Dates	2
Online Rules Meeting	2
Bylaws & Approved Rulings Governing Play Production	3-5
Recording	6
Respect	6
Comments and Negative Actions Against Officials & Judges	6
Accommodations for Students with Disabilities	7
Emergency Action Plan.....	7
District Contests	7
Admission	7
Classification and District Assignments	7-8
Dates and Sites of District Contests	8
Time Schedule	8
Entries	9
Director’s Responsibilities	9
Suggestions for District Directors	9
Judges and Scoring	9-10
District Judges’ Fee	10
Selection of Judges for District & State	10
Supervision	10
Inclement Weather	10
Awards	11
Notification of State Qualifiers	11
State Championship	11
Admission.....	11
Contest Site	11
Dates.....	11
Entries	11
Registration	11
Contestants’ and Directors’ Admission	12
Support Help	12
Staging Area	12
Props and Equipment	12
Make-Up Room	12
Lighting Booth	12
Sound Booth	12
Judges	12
Protests	13
Weapons	13
Reimbursement to Schools	13
Awards	14
Performance Schedule	14
State Contest Procedure.....	15
Johnny Carson Theatre Diagram	16
Play Production Technical Award Ballot	17
Play Production Rubric for Technical Crew	18
Play Production Ballot	19
Play Production Rubric	20



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 AD's and play production directors are urged to read this manual carefully and to save it for future reference.

Taryn Retzlaff, Assistant Director, is the NSAA staff member assigned to this activity. If schools have questions regarding play production, she can be reached via email - tretzlaff@nsaahome.org.

Key Dates

- Date to Register for Play Production: September 1
- Date of First Contest: Friday, Week 18, November 3
- Date District Entries Due: Friday, Week 20, November 17
- District Contest Dates: November 2- December 2
- State Play Production Contest:
 - Classes D2 & D1 – Wednesday, December 6
 - Classes C2 & C1 – Thursday, December 7
 - Classes B & A - Friday, December 8

Play Production Online Rules Meetings

August 1 to October 18

No Charge to Head Coaches & Judges

October 19 to October 20

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

2023 Season Points of Emphasis

- At district play production competition, judges will confer after all ballots have been turned in to select a Most Outstanding Male Performer and a Most Outstanding Female Performer.
- At districts, the Most Outstanding Male and Female Performers will receive medals.
- The NSAA will hire a fourth judge for each district play production competition. This judge will be the Technical Theatre Judge.
- The most Outstanding Technical Theatre Award will earn a plaque at districts.
- All Play production directors are required to view 3 NFHS online courses, once every 3 years.
- 1st year coaches are required to view the 3 NFHS online courses prior to the season.
- District Play Production Entries are due on Friday, November 17.
- State Play Production will be at the Johnny Carson Theatre in Norfolk on December 6 - 8.
- A diagram of the Johnny Carson Theatre is available on Page 17.
- Tab rooms are encouraged to not accept ballots from a judge until each ballot contains a Reason for Decision.

NSAA Bylaws & Approved Rulings Governing Play Production

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 including individuals responsible for sound effects, lighting, props, costumes, 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.

5.4.1 - Length of Season

1. The first date of competition for the 2023 play production season is Friday, November 3.
2. Member schools may not hold a 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

Each school must complete a Material Review Form which reads, "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 a 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 start with the first sound, action, or stage lighting and is to end when the lights go out, the music fades, 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 18.**

***Please refer to the NSAA Constitution & Bylaws for a complete listing of all NSAA Eligibility rules and regulations.**

District Contest Host Sites

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 stage dimensions and a 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.

Recording

1. A school may record their performance with proper permission by the publisher/playwright.
2. If you plan to record your production, please communicate with the host school.
3. **Filming any performance that is not yours is not permitted.**

Respect

Concerns have been expressed regarding 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)/judge(s).

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 - \$6.00, Students \$5.00

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. The 2022 district champions will be assigned to separate districts. The 2022 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.

District A1	District A2	District A3
2022 A1 Champion	2022 A2 Champion	2022 A3 Champion
Random Draw: 2022 A2/A3 Runner-up	Random Draw: 2022 A1/A3 Runner-up	Random Draw: 2022 of A1/A2 Runner-up

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 predetermined 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 site and facilities will also be considered.

The district champion and runner-up in a district from the previous year will not be assigned to the same district in the following year. If feasible, one district champion and one district runner-up from the previous year will be assigned to each district.

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.

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 27-December 2.
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 17, 2023.**
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. Hosts can refer to their AD login page on the NSAA website 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 district director shall send each participating school the following:
 - a. Times of the contest
 - b. Dimensions of the stage
 - c. Description of the set
 - d. Lighting equipment available for use
 - e. Any other pertinent information about the host facility
5. The participating schools should send the director a 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 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 \$20.00 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 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, but individuals within the ensemble may be recognized.
2. Certificates are available for download on the NSAA website.
3. An outstanding technical crew will be recognized with a certificate.
4. Plaques for the top play and runner-up will be shipped to the director of each district contest.
5. It shall be the expectation that both casts shall accept their medals, plaques, and trophies at districts and state contests in a sporting and willing manner.
6. 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 - \$8.00, Students \$6.00

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

Contest Dates: Wednesday, December 6 – Classes D2 & D1
Thursday, December 7 – Classes C2 & C1
Friday, December 8 – Classes B & A

Contest Director: Taryn Retzlaff - (402) 489-0386 - tretzlaff@nsaahome.org

Site Managers: Nina Buck – (402) 316-8360 – ninabuck@npsne.org
John Erwin - (402) 992-0289 – johnerwin@npsne.org
Brad Hoelsing - (402) 586-2255 - bhoelsing@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 16.

Props and Equipment

1. Schools are responsible for the set and props they will need.
2. Set and 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. If needed, schools will be assisted by a technician to run the sound.
2. Sound equipment available includes: (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 \$22.50 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 Nina Buck at ninabuck@npsne.org in advance with a complete description of the simulated weapons to be used.

Failure to properly register your weapons may result in your school not being able to use them in the State Championship.

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.

Amount per mile	Number of participants/coaches
\$0.85	1-6
\$1.70	7-10

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 will be awarded to the outstanding male and female performer in each class.
 - a. Each judge shall nominate up to five students from each performance for an outstanding performer award.
 - b. 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, but individuals within the ensemble may be recognized. Each nominated student will receive their certificate and have their name read during the awards ceremony.
4. The outstanding technical crew in each class will be recognized with a plaque.
5. A Coaches Award will be given to the coach of the school winning the contest in each class.
6. 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 6, 2023

Class D1

8:30 AM	D1-3
9:15 AM	D1-2
10:00 AM	D1-4
10:45 AM	D1-1
11:30 AM	D1-6
12:15 PM	D1-5

Class D2

2:15 PM	D2-2
3:00 PM	D2-1
3:45 PM	D2-5
4:30 PM	D2-3
5:15 PM	D2-4
6:00 PM	D2-6

Thursday, December 7, 2023

Class C1

8:30 AM	C1-4
9:15 AM	C1-3
10:00 AM	C1-6
10:45 AM	C1-5
11:30 AM	C1-2
12:15 PM	C1-1

Class C2

2:15 PM	C2-6
3:00 PM	C2-5
3:45 PM	C2-3
4:30 PM	C2-2
5:15 PM	C2-1
6:00 PM	C2-4

Friday, December 8, 2023

Class A

8:30 AM	A-2 Runner-Up
9:15 AM	A-3 Runner-Up
10:00 AM	A-1 Runner-Up
10:45 AM	A-1 Champion
11:30 AM	A-2 Champion
12:15 PM	A-3 Champion

Class B

2:15 PM	B-4
3:00 PM	B-5
3:45 PM	B-6
4:30 PM	B-3
5:15 PM	B-1
6:00 PM	B-2

State Contest Procedure

1. Plays will be judged once by three judges.
2. Judges will be required to rank and 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.

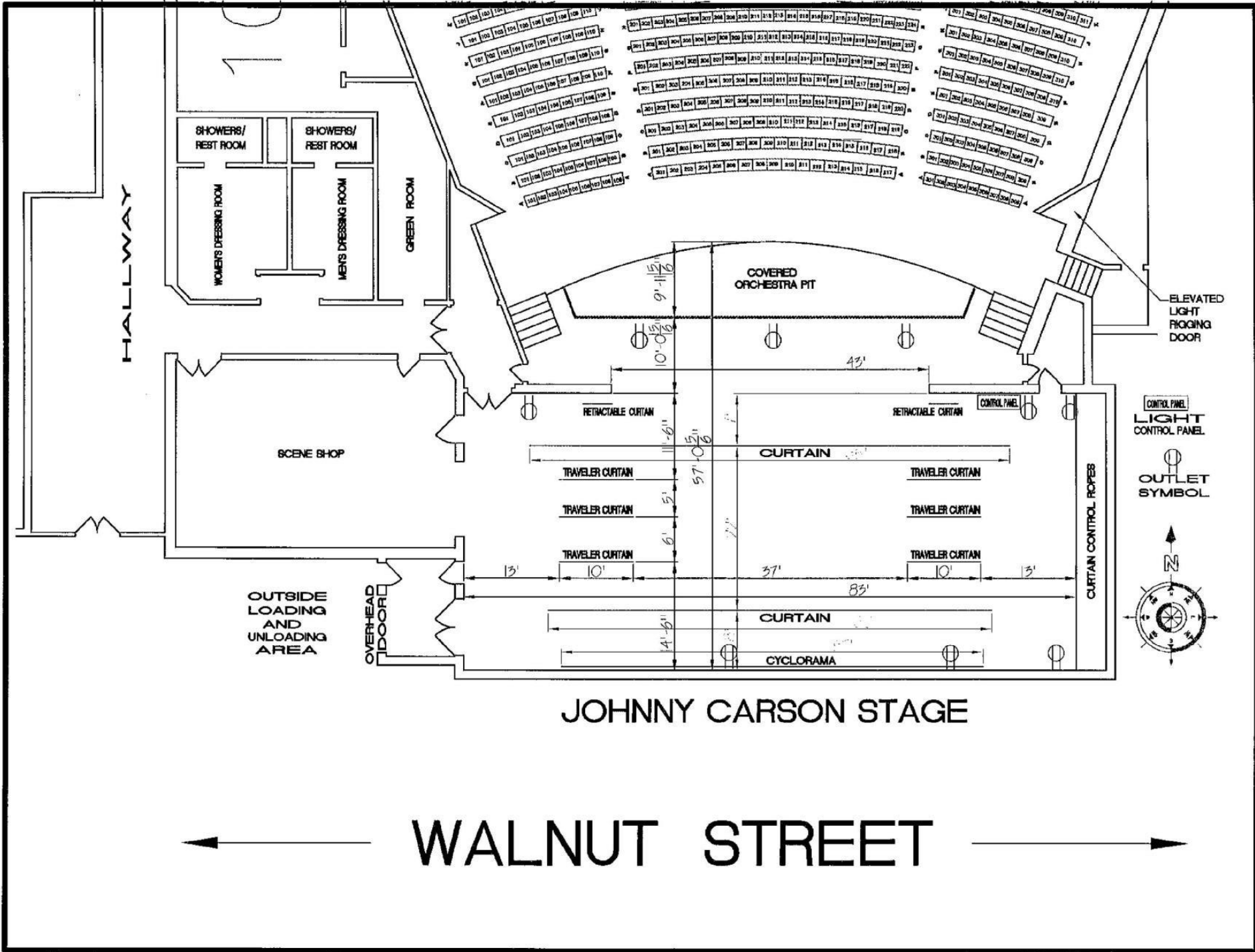
Reciprocals: Reciprocals require that each rank be assigned the decimal equivalent of its reciprocal. Hence, 1st -1.0, 2nd-.5, 3rd-.33, 4th-.25, 5th-.20, etc. The reciprocals are then added, and the play with the highest cumulative reciprocal score wins.

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.

Schools will receive judges' ballots before leaving the contest. Contest results will be posted on the NSAA website shortly after the results are announced.

Johnny Carson Theater Diagram



PLAY PRODUCTION TECHNICAL THEATRE AWARD BALLOT

Title: _____

School Name: _____

Judge's Name: _____

CRITERIA FOR EVALUATION

JUDGE'S REMARKS

I. TECHNICALITY /40

<p>LIGHTS – IF USED</p> <p>Did the light cues flow with the show? Were they on time? Did they help to enhance the mood of the show? Were characters in the light? If a spotlight was used, was it appropriately utilized?</p>
<p>SOUND – IF USED</p> <p>Did the sound effects enhance the mood and drive the believability of the show? Were they balanced? Were they on time? Was the volume appropriate? Were the actors able to be heard?</p>
<p>SET AND PROPS – IF USED</p> <p>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 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? If on stage, did the crew members distract from the production?</p>
<p>HAIR, MAKE-UP, COSTUMES – IF USED</p> <p>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?</p>



II. EFFICIENCY /20

<p>COOPERATION AND RESPECT</p> <p>Are team members friendly and respectful to all others? Does 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?</p>
<p>ORGANIZATION</p> <p>Did every 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?</p>

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 _____

NSAA TECHNICAL CREW RUBRIC

Updated 7/12/23

Criteria for Evaluation	Superior	Excellent	Good
Lights – If Used	The light cues always flow with the show and were on time. The lights always enhanced the mood of the show. All characters were in the light and the spotlights were appropriately utilized if used.	The light cues usually flowed with the show. They usually enhanced the mood of the show. The characters were almost always in the light and the spotlights were almost always appropriately utilized if used.	The light cues occasionally flowed with the show and were sometimes on time. The lights sometimes enhanced the mood of the show. The characters were occasionally in the light and the spotlights were occasionally utilized well if used.
Sound – If Used	If used, the sound effects always enhance the mood and drive the believability of the show. They are always balanced and on time. The volume is always appropriate.	If used, the sound effects almost always enhance the mood and drive the believability of the show. They are almost always balanced and on time. The volume is almost always appropriate.	If used, the sound effects occasionally enhance the mood and drive the believability of the show. They are occasionally balanced and on time. The volume is occasionally appropriate.
Set and Props – If Used	If used, the set and props always help to establish the setting and add to the believability of the play. The set and props always enhance staging and stage pictures and were utilized where needed. The team always efficiently execute set changes.	If used, the set and props almost always help to establish the setting and add to the believability of the play. The set and props almost always enhance staging and stage pictures and were utilized where needed. The team almost always efficiently execute set changes.	If used, the set and props occasionally help to establish the setting and add to the believability of the play. The set and props occasionally enhance staging and stage pictures and were sometimes utilized where needed. The team occasionally efficiently execute set changes.
Hair, Make-up, Costumes – If Used	If used, the hair, make-up, and costume effects always enhance the production and add to the believability of the show. They were always appropriate to the setting of the show and were always consistent.	If used, the hair, make-up, and costume effects almost always enhance the production and add to the believability of the show. They were almost always appropriate to the setting of the show and were almost always consistent.	If used, the hair, make-up, and costume effects sometimes enhance the production and add to the believability of the show. They were sometimes appropriate to the setting of the show and were sometimes consistent.
Cooperation and Respect	Crew members are always friendly and respectful of other cast and crew members and of the host school’s personnel. They continuously help each other and are polite when asking for help from their host.	Crew members are friendly and respectful of other cast and crew members and of the host school’s personnel most of the time . They usually help each other and are usually polite when asking for help from their host.	Crew members usually are friendly and respectful of other cast and crew members and of the host school’s personnel. They occasionally help each other and are sometimes polite when asking for help from their host.
Organization	Crew members set up and tear down the set in a very organized manner. They use their preset time very efficiently making sure they don’t impede another show’s set up or tear down. They have all the tools and materials they need to accomplish their tasks.	Crew members set up and tear down the set in a fairly organized manner. They use their preset time somewhat efficiently and try to not impede another show’s set up or tear down. They have most of the tools and materials they need to accomplish their tasks.	Crew members are somewhat organized in their set up and tear down. They do not use their preset time efficiently and occasionally interfere with another show’s set up or tear down. They lack the tools and materials they need to accomplish their tasks.

PLAY PRODUCTION

Title: _____

Judge's Name: _____ Performance Time: _____

CRITERIA FOR EVALUATION

JUDGE'S REMARKS

I. ACTING

/50

<p 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>
<p 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>
<p 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>
<p 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>
<p 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>



II. PRODUCTION

/10

<p 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>
<p 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>

Reason for Decision:

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

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

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

CIRCLE a RATING for the quality of the play production.

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

49 48 47 46 45 44 43 42 41 40
EXCELLENT

39 38 37 36 35 34 33 32 31 30
GOOD

TIME _____
 15-30 minutes

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

NSAA PLAY PRODUCTION RUBRIC

Criteria for Evaluation	Superior	Excellent	Good
Voice	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 an ensemble is used, the vocal work is understandable.	<ul style="list-style-type: none"> - Actors almost always use vocal traits - Actors almost always display variety in pitch, rate, and quality - Actors almost always use projection, enunciation, correct pronunciation, and articulation - Actors almost always use vocal intensity and flexibility - Actors are almost always heard and understood - Vocal work is almost always understandable 	<ul style="list-style-type: none"> - Actors sometimes use vocal traits - Actors sometimes display variety in pitch, rate, and quality - Actors sometimes use projection, enunciation, correct pronunciation, and articulation - Actors sometimes use vocal intensity and flexibility - Actors are sometimes heard and understood - Vocal work is sometimes understandable
Characterization	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 characterization is sustained throughout the performance.	<ul style="list-style-type: none"> - Characters are almost always believable - Characters are almost always motivated by the script - Actors almost always display a clear understanding of the characters - Lines are almost always delivered in a believable manner - Characters are almost always distinct - Actors almost always embody the characters - Characters almost always demonstrate external expression - Characters almost always use gesture, movement, facial expression, and posture to create the characters - Characterization is almost always sustained - Actors almost always establish mood - Actors almost always cooperate to create ensemble - The performance is almost always polished - Actors are almost always focused 	<ul style="list-style-type: none"> - Characters are sometimes believable - Characters are sometimes motivated by the script - Actors sometimes display a clear understanding of the characters - Lines are sometimes delivered in a believable manner - Characters are sometimes distinct - Actors sometimes embody the characters - Actors sometimes use external expression - Actors sometimes use gesture, movement, facial expression, and posture to create the characters - Characterization is sometimes sustained - Actors sometimes establish mood - Actors sometimes cooperate to create ensemble - The performance is sometimes polished - Actors are sometimes focused
Ensemble	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.	<ul style="list-style-type: none"> - Actors almost always deliver lines with polished pace and rhythm - Actors almost always know their cues - Rate, pace, and tempo almost always build to the climax 	<ul style="list-style-type: none"> - Actors sometimes deliver lines with pace and rhythm - Actors sometimes know their cues - Rate, pace, and tempo sometimes build to the climax
Timing	Actors deliver lines with polished pace and rhythm. Tempo, stage business, and movements build the dramatic effect of the performance. Actors know how and when to pickup cues. Control of variety in rate, pacing, and tempo build to the climax.	<ul style="list-style-type: none"> - Creative style is almost always established in set design, props, costumes, makeup, and sound choices - Blocking is almost always imaginative and motivated - Interpretation/meaning is almost always understandable - Staging is almost always imaginative 	<ul style="list-style-type: none"> - Creative style is sometimes established in set design, props, costumes, makeup, and sound choices - Blocking is sometimes imaginative and motivated - Interpretation/meaning is sometimes understandable - Staging is sometimes imaginative
Staging	Creative style is established in set design, props, and 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 an ensemble is used, the staging is imaginative. The ensemble uses the elements of blocking to create vivid stage pictures.	<ul style="list-style-type: none"> - Script choice is almost always appropriate - Actors almost always provide an opportunity to display talent - Actors almost always establish mood - Dramatic unity is almost always established - The playwright's purpose is almost always accomplished 	<ul style="list-style-type: none"> - Script choice is sometimes appropriate - Actors sometimes provide an opportunity to display talent - Actors sometimes establish mood - Dramatic unity is sometimes established - The playwright's purpose is sometimes accomplished
Overall Effectiveness	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.		