

# SPEECH

MANUAL

2023-24



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## Nebraska School Activities Association

<https://www.nsaahome.org>

The NSAA Speech 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 speech coaches 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 member schools have questions, she can be reached by email - [retzlaff@nsaahome.org](mailto:retzlaff@nsaahome.org).

### Key Dates

- Date of First Contest: Friday, November 3
- District Entries Due – Monday, February 26
- District Contests –March 9, 11-15
- State Speech Championships:
  - Classes A & B – Wednesday, March 20
  - Classes C1 & C2 – Thursday, March 21
  - Classes D1 & D2 – Friday, March 22

### Speech Online Rules Meeting

August 1 to January 10

No Charge to Head Coaches & Judges

January 11 to January 12

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

### 2023-24 Points of Emphasis:

**Changes to the 2023-24 NSAA Speech Manual are highlighted in yellow.**

--A student may enter and participate in three events in all classes.

-- In OID, an entry can utilize no more than five total staging devices in their performance. Boxes must be black and can only be used as levels.

--Speech Coach Resources will be posted online under Speech / Coach Resources. Please feel free to use the NSAA Etiquette Poster at your competitions and view the Etiquette Video with your students.

--District entries will be completed via SpeechWire. Due Monday, February 26. (Page 6)

--Classes B-D2 – The top 6 teams at the 2023 State Championship will be placed in separate districts. (Page 9)

--All classes have 3 preliminary rounds at State. (Page 14)

--All speech coaches are required to view 3 NFHS online courses, once every 3 years. (Page 3)

--First year coaches must view the 3 NFHS online courses prior to the season. (Page 3)

**COACHES – CONSIDER BECOMING A REGISTERED NSAA SPEECH JUDGE!  
YOU ARE NEEDED!**

# **NSAA Bylaws & Approved Rulings Governing Speech**

## **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 (AR) - 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 officials of that activity (70% or higher); and the school's administration verifies that the coach has read all the supporting NSAA, National Federation, and safety information.

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

#### **Second and Subsequent Offenses in Three-Year Period:**

The head coach will be suspended from coaching in all NSAA end-of-season play (subdistricts, districts, playoffs, 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 officials of that activity (70% or higher); and the school's administration verifies that the coach has read all the supporting NSAA, National Federation, and safety information.

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

### **2.13.2.4**

Unisex schools' enrollments will not be doubled to determine official NSAA enrollment figures for classification purposes in speech.

## **6.1.1 - Eligibility of Students**

Participation by students in any speech contest shall be governed by the eligibility rules as set forth in Article 2, Bylaws Governing All Activities. Exception: Participation for remuneration in non-school competition does not make a student ineligible.

## **6.1.2 - Participation Limited to School Group**

During speech season, a student shall not participate in any speech competition other than as a representative of his/her school. Exception: A school or its students may participate in National Speech Tournaments sanctioned by the National Association of Secondary School Principals, competition sponsored by governmental agencies or civic or service clubs.

### **AR 6.1.2 – Participation Limited to School Group**

During the designated NSAA speech season, a student may not compete in non-high school competition. Exceptions are made for students participating in national speech tournaments, or in a national speech tournament qualifying competition, or in competition sponsored by governmental agencies or organizations such as civic and service clubs.

#### **6.1.2.1**

In determining if a school is in violation of permitting students to participate in unauthorized speech competition, the following factors will be considered:

- a. Did the coach or sponsor of the speech team organization enter the individuals in the competition?
- b. Were school funds used to pay entry fees or any expenses for the individual students?
- c. Was school-purchased equipment or materials used by the student?
- d. Were the individual students under the supervision of the school while traveling to and from the site of such competition and/or during the competition?
- e. Did the individual student actually speak or in any way perform in the speech competition?
- f. Was a school name used or a name which might be interpreted as a school name?

#### **6.1.2.2**

A school in violation of this approved ruling shall be subject to a penalty as set forth in Article 2, 2.11, NSAA Bylaws.

### **6.1.3 - Supervision**

The sponsor, coach, or authorized faculty member must accompany the team or individuals in all interscholastic competition.

#### **6.3.1 – Start of Season**

No school may participate in any interscholastic speech tournament held prior to the Friday immediately preceding the first Saturday in November.

#### **6.3.2 – End of Season**

The state speech season shall end two weeks following the State Speech Tournament. No high school may participate in speech tournaments after this time, with the exception of the national speech tournament.

### **AR 6.3.2**

Speech teams sponsored by NSAA high schools may not participate in speech competition as a school-sponsored team before the official start of the NSAA speech season nor after the designated end of the NSAA speech season, with the exception of the national speech tournament.

The school shall not provide support for students participating, in speech activities outside the designated NSAA speech season, with the exception of national speech tournaments. Such school support might include, but not limited to, school funding or sponsoring individuals/teams. If the school provides any financial support or provision to sponsor or conduct the activity, then it shall be considered school support.

### **6.3.3 - December Moratorium**

There will be five consecutive days in December where there shall be no practice or interschool competition by individuals or teams in any speech activity. The specific dates of each five-day period shall be set by the Board of Directors three years in advance. The moratorium is to include December 24 and 25 and the 5 days must be consecutive for each activity.

***Please Note – This year's moratorium dates are December 23-27.***

### **6.4.1 - Contest Limitation**

Participation in interschool speech competition by any high school student shall be limited to two meets per calendar week (Monday through Saturday), with a maximum of twelve (12) meets, in addition to the state-sponsored series of tournaments from the date of the first permitted contest to the close of the state speech tournament. There shall be no competition on Sunday.

### **AR 6.4.1**

Once the NSAA speech season is concluded, there are no restrictions on which days of the week a student may participate in outside speech competition, including national speech tournaments.

### **6.5.1 - Individual Events**

Competition under this section shall include:

- i. Interpretation of Humorous Prose
- ii. Interpretation of Serious Prose
- iii. Poetry
- iv. Persuasive
- v. Entertainment
- vi. Extemporaneous
- vii. Informative
- viii. Program Oral Interpretation

### **6.5.2 - Group Events**

- a. Interpretation of Drama
- b. Duet Acting (*Class A – Duo Interpretation*)

*Please Note - refer to the NSAA Speech Judges Manual for purpose, rules, judging standards, and disqualification criteria for each event.*

### **6.6.2 - Classification for Competition**

The schools registered for speech shall be divided into six classes for competition. Classification shall be based on student enrollment in grades 9-11 as reported on the School Membership Report submitted to the State Department of Education on October 1 of the previous year.

#### **6.6.2.1 - District Assignments**

The schools in each class shall be divided into districts for district competition. The dates, site, and judges for district contests shall be set by the NSAA office.

#### **6.6.3 – District Entries**

A school may have a total of twenty (20) entries in a district speech contest, with the breakdown as follows:

Duet Acting (Classes B-D2) / DUO Interpretation (Class A): 2 entries  
Oral Interpretation of Drama: 2 entries  
Program Oral Interpretation: 2 entries  
Poetry: 2 entries  
Entertainment: 2 entries  
Extemporaneous: 2 entries  
Humorous: 2 entries  
Serious: 2 entries  
Informative: 2 entries  
Persuasive: 2 entries

### **6.6.3.1 – Individual Events**

Each school may have a maximum of (16) entries in individual events. In all classes, a student may enter and participate in three events.

*When submitting entries on SpeechWire for Humorous Prose, Serious Prose and Program Oral Interpretation, you will be asked to enter the following information: Title, Author, Publisher, ISBN# or website address. In regard to “publisher,” the coach can provide proof of publication using either of the following methods: Originating in print form or originating in digital form.*

### **6.6.3.2 – Group Events**

Two entries per school - Duet Acting (Class A - Duo Interpretation)

Two entries per school - Oral Interpretation of Drama

### **AR 6.6.3.3**

Speeches shall be conducted in English. Using other languages or foreign terms may be used to prove a point or provide emphasis, explanation, or definition.

### **6.6.3.4 – District Entries Deadline**

The entries to the district are to be submitted on SpeechWire 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 Monday, February 26.**

### **6.6.4 – District Finals & Qualification for State Contest**

In all classes, six entries will advance to the final round of competition at districts. In Class A, the top four performers in each event from each district will qualify for the State Contest. In Classes B, C1, C2, D1, and D2, the top three performers in each event from each district will qualify for the State Contest.

#### **6.6.4.1**

If an individual or team qualifies for state competition through competing in a district meet, that individual or team is expected to compete in the state contest in which he, she, or the team qualifies. Unless excused by the Executive Director, the school shall be penalized.

#### **6.6.4.2**

Substitutions shall not be permitted for a student who qualifies for the state speech contest in an individual event. Personnel of group events may be changed.

### **6.7.3.1 – Time Limit**

For failure to abide by the prescribed time limits by more than 30 seconds, judges shall lower the contestant one assigned rank.

### **6.7.5 – Protests**

Protests regarding the decision of the judges will not be heard. Errors in computation, which prevent a qualifier from being placed in the finals, must be brought to the attention of the contest director prior to the beginning of the final round of competition. 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. Clerical errors in team scoring may be corrected by the contest director or NSAA Executive Staff when discovered.

### **AR – 6.7.5**

A correctable error shall be defined as those that involve:

1. Mathematical computation errors in individual points affecting placement of the speakers involved.
2. Mathematical computation errors in team points affecting team placement.

3. Mistakes made in calculation of judge's preference in the final round affecting the placement of the speaker involved.

*Please Note - 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.*

### **AR - 6.8 – Selection of Material - Speech Review Form**

Each coach is reminded to select literature that will not offend the moral standards of the community to be in bad taste. It is advisable to eliminate all cursing, profane references to the Deity, and immorally suggestive statements.

*Please Note - The Speech Review Form can be found on the AD login page as a link directly below the district speech entry. The form certifies that speech content has been carefully examined, and the performances are approved for presentation by the students at that 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 speeches 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 refer to the NSAA Constitution & Bylaws for a complete listing of all NSAA Eligibility rules and regulations.***

### **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. To determine if the NSAA can authorize such an accommodation, the school administration should contact the NSAA to request an accommodation hearing.

**A Request for Accommodations form can be found on the NSAA website.**

### **Contest Judges**

A list of NSAA registered judges can be found on the AD and Speech Coach login. The NSAA strongly encourages schools to hire NSAA certified judges throughout the season. Coaches are strongly encouraged to register to be an NSAA certified judge. To be eligible to judge District or State competition, a judge must be an NSAA registered speech judge.

### **Future Dates - ADD**

Opening dates for initial contests in speech are as follows:

- 2024-2025 – First Contest Date – Friday, November 8 (Roll-back Year)
- 2025-2026 – First Contest Date – Friday, November 7

### **Recording**

1. A school may record their performance(s) with proper permission by the publisher/playwright.
2. If you plan to record a speech from your school, please communicate with the host school.
3. **Filming any performance that is not your schools is not permitted without permission.**
4. **If unauthorized filming is reported, the judge should report the violation to the contest director.**



5. **The tournament director will communicate with the offending school's coach. If a resolution is not reached, the NSAA will be contacted by the contest director.**

### **Courtesy**

Remember that you are guests at meets, and that stationary tables/desks in the speaking rooms shall NOT be moved to avoid damaging electrical/computer connections.

### **Respect**

Concerns have been expressed regarding the lack of respect being afforded to performers, coaches, judges, audience members and host staff. Students and coaches 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 coaches, performers, judges, and students make an extra effort to model the type of behavior that illustrates the educational values of speech competition.

Conduct that berates, intimidates, or threatens others, 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.

## **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 & District Contests

1. Only those schools submitting the speech registration fee and declaring participation to the NSAA are assigned to districts. Schools must compete in the district to which they are assigned.
2. The 32 registered schools with the largest enrollment are placed in Class A, the next 48 registered schools in Class B, and the remaining schools registered for speech are divided into four classes as evenly as possible.
3. A school may opt-up one classification. The deadline for submitting a request to the NSAA is one week from when classifications are released.

*Please Note - If schools are tied in enrollment for the last position or positions of a class, the following tiebreaker will be applied:*

- 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 four districts.
  5. District A1-A4 champions will be assigned to separate districts. District runners-up will be assigned to the districts by random draw, per the below pairing diagram so that no district runner-up and champion from the previous year shall meet in the same district. The remaining Class A schools will be randomly assigned.

<b>District A1</b>	<b>District A2</b>	<b>District A3</b>	<b>District A4</b>
A1 Champion	A2 Champion	A3 Champion	A4 Champion
Random Draw: 2023 A2/A3/A4 Runner-up	Random Draw: 2023 A1/A3/A4 Runner-up	Random Draw: 2023 A1/A2/A4 Runner-up	Random Draw: 2023 A1/A2/A3 Runner-up

6. Classes B, C1, C2, D1 & D2 will have schools divided into six districts.
7. Beginning with the school located the farthest west; schools to the east are added until the pre-determined number of schools that 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 districts. Available host site and facilities will also be considered.
8. The top 6 schools from the previous year's state championship will be placed into separate districts. Geography and available host sites will be considered if adjustments must be made to district assignments to ensure the above criteria.
9. In the event of a tie among any of the top six teams (at state), tied teams will be placed into districts by random draw with geographic consideration.
10. A top 6 school that changes classification from one year to the next would be excluded from this process.
11. If a school decides not to compete after district assignments are made, no change will be made in district assignments. 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.
12. If a school(s) decides to participate in an activity 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, the school(s) will be assigned to the nearest district and the other district assignments will be adjusted.
13. 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 and Sites of District Tournaments**

1. All district contests will be held on one of the following dates: March 9, 11-15
2. The NSAA shall assign the sites, tournament/contest directors, and judges.

### **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 on SpeechWire – Monday, February 26.**
2. After the entry deadline, schools can make substitutions to an originally submitted entry up until registration the day of the contest. No additions may be made to the original submitted entry.
3. **The entry fees for district speech contests are to be established by each district individually. Entry fees shall be determined by dividing the expenses to include SpeechWire fees incurred by the host in hosting the contest equally between registered schools assigned to each district.**

### **Supervision of Students**

Neither a school team nor individuals shall be permitted to compete in a district or state contest unless the team or individual is accompanied by the head coach, school administrator, or a certificated staff member.

### **Ballots**

Ballots to conduct district contests can be downloaded from the NSAA webpage.

### **District Director**

The director of the tournament is granted full authority for the conduct and management of the tournament and is responsible for administration of rules and regulations and for accounting for all finances. The district contest shall be under the supervision of the NSAA.

The financial report should be completed immediately following the close of the contest and sent to participating schools.

It is the director's discretion in establishing the number of sections, and entries in each section for tournament efficiency.

### **Suggestions for District Directors**

1. Provide participating schools with a list of the judges contracted.
2. Provide judges with programs and filled-in ballots.
3. Provide a doorkeeper to keep people from entering while rounds are in progress.
4. Provide stopwatches to time actual speaking time.
5. Allow coaches access to ballots throughout the tournament.

### **Judges and Scoring**

1. All contestants will compete in two preliminary rounds. Preliminary round sections will each be evaluated by a single judge.
2. Two judges will be assigned to judge the final round in each event.
3. Each district director shall seek input from schools assigned to that respective district for recommendations on district judges. The district director will then provide those names to the NSAA. The NSAA will contract all judges to ensure that each district contest has up to 10 NSAA certified judges.
4. Registered judges will be paid \$22.50 per round judged plus mileage at the NSAA rate. Judges for Oral Interpretation of Drama will be paid \$22.50 per round for rounds of 6 or less entries. Judges for Oral Interpretation of Drama rounds containing more than 6 entries will be paid \$40.00 per round.

## Breaking Ties

### Using Two Judges at Districts

When two judges are assigned to judge the final round in each event at district speech competition, ties in cumulative rank will be broken as follows:

1. Reciprocals applied to the final round.
2. Highest cumulative rating points in the final round.
3. Lowest rank in the preliminary round.
4. Highest rating points in the preliminary round.
5. Head-to-Head in Preliminary Round
6. Judges brought back together to break the tie.

**\*NOTE:** *There is **NO Judge's Preference** when only two judges are used.*

### Determining Final Rounds

The final round shall consist of six (6) contestants. The following procedures will be used to determine which students advance out of the preliminary rounds:

- 1 – Lowest Cumulative Speaker Rank
- 2 – Highest Cumulative Speaker Points

If ties in cumulative scores bring the number to more than six (6), the following priority system shall be used to break ties:

- 3 – Head-to-Head Competition:
  - A - If the tied speakers met in only one preliminary round, the speaker that ranked higher in that round advances.
  - B – If the speakers met in both preliminary rounds, and the same speaker ranked higher in both rounds, that speaker advances.
- 4 – Reciprocals:

Rank	1	2	3	4	5	6	7
Reciprocal	1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$
As a Decimal	1	.5	.33	.25	.2	.17	.14

Then add these numbers and the contestant with the highest score is the best of the three, and the next highest score receives the next rank, etc. See example below:

### District Example

	Ranks	Converts to	Total	Place
Speaker A	1 5 = 6	1.00 .20	1.20	1st
Speaker B	3 3 = 6	.33 .33	.66	3rd
Speaker C	2 4 = 6	.50 .25	.75	2nd

The reciprocals are then added and the speaker with the highest cumulative reciprocal score advances.

### **Selection of Judges for District and State Contests**

Judges for all district and state contests are selected and contracted 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 form.
2. NSAA judge's ballot results submitted by coaches and activities administrators on the online form will be taken into consideration for the selection criteria. The ballot is available on the NSAA website.
3. Consideration for state will be given to a judge's availability to judge district contests, ballot results, experience, and geographical location of judges.
4. Judging fees shall be established by the NSAA Board of Directors.

### **Team Scoring**

A point system will be used to determine the first-place team. Team scoring shall only include final round scoring as follows:

**Final Round Points**

First Place	20 Points
Second Place	18 Points
Third Place	16 Points
Fourth Place	14 Points
Fifth Place	12 Points
Sixth Place	10 Points

In the event there are not sufficient entries in an event to warrant preliminary rounds at the discretion of the director, a final round will only be conducted in that event. scores.

If there is a tie for championship and/or runner-up honors, the following will be used to determine the finish, following each step-in order until there is no tie:

1. The school with the most state qualifiers will be the winner.
2. The school with the most "superior" ratings will be the winner.
3. The school with the most "excellent" ratings will be the winner.
4. The school with the most "good" ratings will be the winner.
5. If a tie still exists, the schools will finish with a tie.

### **Notification of Qualifiers**

Schools qualifying will not have to register their own entries with the state contest director.

The district director will notify the NSAA of their state qualifiers electronically immediately following the conclusion of their contest.

### **District Awards**

A championship plaque and a runner-up plaque will be awarded to the top schools in each class in each contest at the district level. It shall be the expectation that students shall accept their medals, plaques and trophies at districts and state contests in a sporting and willing manner. 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.

Individual medals will be presented to all finalists in each event. A certificate will be awarded to each school winning superior in Oral Interpretation of Drama and Duet Acting. A certificate will be awarded to superior winners in individual events. Schools can download the certificates on their coach's login page.

## **Inclement Weather**

Snowstorms or other inclement weather conditions may force the postponement of a district or state contest. The tournament director has the sole authority for the postponement and rescheduling of such contest. In determining whether to postpone or to hold the contest as scheduled, the director should consider the following factors:

1. The weather and road conditions at the site of the contest.
2. Existing weather and road conditions at the location of the schools that are to compete that day.
3. Road conditions between tournament site and the competing schools.
4. The weather conditions immediately prior to, during, and following the contest, as reported by the weather bureau.

If, after considering the various factors, the tournament director determines that competition is to go on as scheduled, all schools are to be notified early enough to allow each team sufficient time to travel to the contest site.

Once the decision has been made to hold an event as scheduled and any team has begun to travel, the contest shall go on.

If the tournament director feels a postponement is necessary, he/she shall request permission from the Executive Director before postponing the day's activities.

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

The previously agreed upon schedule may be changed to complete the contest by the required dates. Contest receipts are not to be used to reimburse any school for additional expenses incurred because of a postponed contest.

## **2024 NSAA State Speech Championships**

**Contest Site:** Kearney High School

**Contest Dates:** Classes A & B – Wednesday, March 20  
Classes C1 & C2 – Thursday, March 21  
Classes D1 & D2 – Friday, March 22

**Contest Director:** Taryn Retzlaff – (402) 489-0386

**Site Directors:** Ryan Hogue (Kearney High School)  
Michelle Bombeck (Kearney High School)  
Clay Lube (Kearney Visitors Bureau)

## **Rules**

Rules and standards as written in the NSAA Constitution & Bylaws, NSAA Judge's Manual and presented in this Speech Manual shall govern the contest.

## **Judges**

The NSAA will select and contract state contest judges. Registered judges will be paid \$27.50 per round for judging. Mileage at NSAA rate. The NSAA will secure a block of rooms for judges lodging.

## Competition

In all classes, preliminary performances will be presented three times, each time before one judge.

There will be a separate drawing for each round in Extemporaneous Speaking.

1. Classes B, C1, C2, D1, and D2 students will have one hour for preparation time.
2. Class A schools will have 30 minutes for preparation time.

Judging ballots with both rating and ranking scales will be used in the contest. Contestants will be both rated and ranked in each round. One judge will be used in all preliminary rounds. Three judges will be used in the final round.

It is the coach's responsibility to verify a speaker's placement into the final round by comparing a speaker's ranking and rating points against the break scores posted on the finalist listing. Any mathematical discrepancies must be reported to the Director of the Contest prior to the start of the final round in that event.

## Determining Final Rounds

The final round shall consist of six (6) contestants. The following procedures will be used to determine which students advance out of the preliminary rounds:

1. Lowest Cumulative Speaker Rank
2. Highest Cumulative Speaker Points  
If ties in cumulative scores bring the number to more than six (6), the following priority system shall be used to break ties:
3. Head-to-Head Competition:
  - A If the tied speakers met in only one preliminary round, the speaker that ranked higher in that round advances.
  - B If the speakers met in both preliminary rounds, and the same speaker ranked higher in both rounds, that speaker advances.
4. Reciprocals:

Rank	1	2	3	4	5	6	7
Reciprocal	1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$
As a Decimal	1 .5	.33	.25	.2	.17	.14	

Then add these numbers and the contestant with the highest score is the best of the three, and the next highest score receives the next rank, etc. See example below:

5. If ties cannot be resolved using steps 3 or 4, those tied shall be included in the final round.

## State Example

	Ranks	Converts to	Total	Place
Speaker A	1 3 3 = 7	1.00 .33 .33	1.66	2nd
Speaker B	2 1 4 = 7	.50 1.00 .25	1.75	1st
Speaker C	3 2 2 = 7	.33 .50 .50	1.33	3rd

The reciprocals are then added and the speaker with the highest cumulative reciprocal score advances.



## Breaking Ties to Determine Final Placement

### Three Judges in Finals

When three judges are assigned to judge the final round in each event at the state speech competition ties in cumulative rank will be broken as follows:

1. Judge's preference in the final round. \*
2. Reciprocals applied to the final round. \*
3. Highest cumulative rating points in the final round.
4. Lowest cumulative rank in the preliminary rounds.
5. Reciprocals applied to the preliminary rounds.
6. Highest cumulative rating points in the preliminary rounds
7. Head-to-Head in preliminary rounds
8. Judges brought back together to break the tie.

\*If there is a tie of ranks in the round, judge's preference shall be used to break the tie. The following diagram illustrates the "judge's preference" method of breaking ties:

	Judge 1	Judge 2	Judge 3	Total
Speaker A	1*	2	3	6
Speaker B	4	1*	1*	6

In this case, Judge 1 ranks Speaker A over Speaker B, Judge 2 ranks Speaker B over Speaker A, and Judge 3 ranks Speaker B over Speaker A. Thus, two out of the three judges have preferred Speaker B. \*In case of an unbreakable three-way tie, inverted fractions (reciprocals) shall be used.

Rank	1	2	3	4	5	6	7
Reciprocal	1	1/2	1/3	1/4	1/5	1/6	1/7
As a Decimal	1	.5	.33	.25	.2	.17	.14

Then add these numbers and the contestant with the highest score is the best of the three, and the net highest score receives the next rank, etc. See example below:

	Ranks	Converts to	Total	Place
Speaker A	1 3 3 = 7	1.00 .33 .33	1.66	2nd
Speaker B	2 1 4 = 7	.50 1.00 .25	1.75	1st
Speaker C	3 2 2 = 7	.33 .50 .50	1.33	3rd

In case of a tie in inverted fractions among 2 of the 3 tied speakers, revert back to judge preference to resolve the tie between the 2 tied speakers. See the example below:

	Ranks	Converts to	Total	Place
Speaker A	4 2 5 = 11	.25 .50 .20	0.95	4th
Speaker B	3 6 2 = 11	.33 .17 .50	1.00	3rd
Speaker C	2 3 6 = 11	.50 .33 .17	1.00	2nd

\* The 1.00 tie between speakers B and C is broken based on Judge Preference (Speaker C is preferred over Speaker B by 2 of the 3 judges).

## **Reciprocals**

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

## **Judges Preference**

This method compares the judge's rank to determine which performance is preferred.

### **6.7.4.1 Sweepstake Points**

Sweepstakes points for the state speech tournament will be based on final round scoring only. Points shall be scored as follows:

First Place	20 Points
Second Place	18 Points
Third Place	16 Points
Fourth Place	14 Points
Fifth Place	12 Points
Sixth Place	10 Points

1. Sweepstakes points for the state speech tournament will be based on final round scoring only.
2. The team with the greatest number of points shall be the sweepstakes winner in each class.
3. The team with the second greatest number of points shall be the runner-up in each class.
4. The winning coach in each class will also be presented with an NSAA award.
5. State championship and/or runner-up speech teams may purchase state medals for their teams through the NSAA.

## **Awards**

Finalists placing and competing in the finals will receive medals.

Sweepstake trophies will be presented to the winning and runner-up schools in each class.

The point system will be used to determine sweepstakes winners.

It shall be the expectation that students shall accept their medals, plaques, and trophies at districts and state contests in a sporting and willing manner. 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.

To award superior certificates when multiple judges are used, the judge's ratings shall be averaged.

If the average of the ratings is 45 points or greater in speech, a superior certificate will be issued. The average shall not be rounded up to the nearest whole number.

## **Speaking Rooms**

Please remember that you are a guest at our host facility, and that stationary tables/desks in the speaking rooms shall NOT be moved to avoid damaging electrical/computer connections.

Unified Speech

2023-24



**Special  
Olympics**  
Nebraska

### **BACKGROUND**

The NSAA and Special Olympics Nebraska are dedicated to promoting social inclusion within fine arts activities. Speech teams across the state have students with intellectual disabilities on their rosters. We would like to shine a spotlight of inclusion on these students during the 2024 NSAA State Speech Championships.

# Unified Speech

## DIVISION I

## UNIFIED SPEECH: EXHIBITION

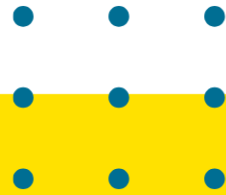
**IN EACH OF OUR SIX CLASSES, WE WILL CREATE A MAXIMUM OF TWO ADDITIONAL SECTIONS TO PARTICIPATE IN UNIFIED SPEECH: EXHIBITION. STUDENTS WHO PERFORM IN THESE ADDED SECTIONS MAY PERFORM FROM ANY OF THE FOLLOWING EVENTS: INFORMATIVE, PERSUASIVE, ENTERTAINMENT, POETRY, POI, HUMOROUS, OR SERIOUS.**

### Important Information

- Unified Speech Students may present individually, with one other Unified Speech Student, or with one teammate.
- One NSAA-Certified Judge will provide feedback to the participants in each section.
- Students will not be ranked and all will receive a gold NSAA medal during the award ceremony for their class.
- Students must have the appropriate NSAA Student and Parent Consent Form completed and on file at the member school of which they are to participate.
- Students will follow the guidelines set forth in their individual education plans and/or local school eligibility requirements.
- Students cannot compete at the State Speech Championships in any other event.
- Participating in this event will not calculate into sweepstakes scoring.

**DUE DATE TO APPLY: MARCH 8, 2024**

# Unified Speech



## DIVISION II

## UNIFIED SPEECH: DUET ACTING

**IN EACH OF OUR SIX CLASSES, WE WILL CREATE A MAXIMUM OF TWO ADDITIONAL SECTIONS TO COMPETE IN UNIFIED SPEECH: DUET ACTING.**

### Important Information

- Duet groups will consist of one Unified Speech student and one partner.
- If there are two sections within a class, there will be prelims. If there is one section within a class, it will be considered the final round.
- If a preliminary round is needed, one NSAA-Certified Judge will critique and rank all duets within the round. Duets that earn 1st - 3rd within their round will advance to finals.
- If there is no preliminary round needed within a class, three judges will critique and rank each duet within the final round to establish final placement.
- Students must have the appropriate NSAA Student and Parent Consent Form completed and on file at the member school of which they are to participate.
- Students will follow the guidelines set forth in their individual education plans and/or local school eligibility requirements.
- Students can qualify for the State Speech Championships in other events, but cannot compete in more than three total events during the day.
- A maximum of six duets will break through to finals.
- Placing in this event will not calculate into sweepstakes scoring.

**DUE DATE TO APPLY: MARCH 8, 2024**

# INTERPRETATION RUBRIC

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
<b>SELECTION</b>	The literature is appropriate to the performer and the event. The introduction <b>clearly</b> heightens the audience's understanding and appreciation of the literature. The author(s) and/or title(s) are <b>clearly</b> communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is <b>clearly</b> maintained.	The literature is appropriate to the performer and the event. The introduction <b>almost always</b> provides necessary background. The author(s) and/or title(s) are <b>almost always</b> communicated. If needed, suitable transitions are provided to link components of the program. If poetry, theme is <b>almost always</b> maintained.	The literature does not adequately fit the performer and/or the event. The introduction is <b>sometimes</b> irrelevant or incomplete. The author(s) and/or title(s) are <b>sometimes</b> communicated. Transitions, if needed, are <b>sometimes</b> unclear or absent. If poetry, theme is <b>sometimes</b> unclear or not identified.	The literature <b>does not</b> fit the performer and/or the event or is inappropriate to the activity. The introduction is <b>Incomplete</b> or absent. The author(s) and/or title(s) are <b>not</b> communicated. Transitions, if needed, are unclear or absent. If poetry, theme is <b>not</b> identified.
<b>PHYSICAL RESPONSIVENESS</b>	Speaker is <b>clearly</b> polished and poised. Posture, gestures, movement, and eye contact are <b>clearly</b> superb. If used, focal points are consistent and <b>clearly</b> delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is <b>clearly</b> handled effectively and unobtrusively.	Speaker is <b>almost always</b> polished and poised. Posture, gestures, movement, and eye contact are <b>almost always</b> effective. If used, focal points are <b>almost always</b> consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) the manuscript is <b>almost always</b> handled effectively.	Speaker is sometimes polished and poised. Posture, gestures, movement, and eye contact are <b>sometimes</b> effective. If used, focal points are sometimes consistent and delineate characters, enhance visualization, or distinguish narration. If used (or required) manuscript is <b>sometimes</b> handled effectively. The student <b>makes little attempt</b> to acknowledge the audience.	Speaker is <b>unpolished</b> . Posture, gestures, movement, and eye contact <b>are absent or inappropriate</b> . If used, focal points are <b>inconsistent or confusing</b> . If used (or required) the manuscript is overtly obtrusively. The student may simply <b>be reading</b> with no attempt to interpret the selection or acknowledge the audience.
<b>VOCAL QUALITIES</b>	Articulation and pronunciation are <b>clearly</b> polished and correct. Pace, pause, volume, emphasis, inflection, and timing <b>clearly enhance understanding</b> of the literature. The performer <b>clearly</b> maintains a strong sense of vocal control. If used, characters are distinguished vocally.	Articulation and pronunciation are <b>almost always</b> clear. Pace, pause, volume, emphasis, inflection, and timing are <b>almost always</b> effective. The performer <b>almost always</b> maintains vocal control. If used, characters are <b>almost always</b> distinguished vocally.	Articulation or pronunciation is <b>sometimes</b> clear. Pace, pause, volume, emphasis, inflection, and timing <b>sometimes</b> effective. The performer <b>sometimes</b> maintains vocal control. If used, characters are vocally indistinguishable.	Articulation or pronunciation is often <b>unclear or incorrect</b> . Little attempt is made to vocally interpret the literature. The performer <b>lacks vocal control</b> . If used, characters are <b>vocally indistinguishable</b> . The performer may mumble or cannot easily be heard.
<b>PRESENTATION</b>	If used, characterization is <b>clearly</b> consistent and remains within the realm of suggestion. If used, narration is <b>clearly</b> distinguished from characterization. If used, multiple selections are <b>clearly</b> distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are <b>clearly</b> mastered by the performer.	If used, characterization is <b>almost always</b> consistent. If used, narration is <b>almost always</b> distinguished from characterization. If used, multiple selections are <b>almost always</b> distinguished from one another with transitional devices. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are <b>almost always</b> effectively used by the performer.	If used, characterization is <b>sometimes</b> clear. If used, narration is <b>sometimes</b> distinguished from characterization. If used, multiple selections are <b>sometimes</b> distinguished from one another. In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are <b>sometimes</b> effectively used by the performer.	If used, characterization is <b>unclear</b> or fails to remain within the realm of suggestion. If used, narration is <b>not distinguished</b> from characterization. If used, multiple selections are <b>confusing or not distinguishable</b> . In poetry, poetic devices (rhyme, rhythm, imagery, etc.) are <b>absent</b> .
<b>OVERALL EFFECTIVENESS</b>	The presentation is <b>clearly</b> spontaneous and genuine. The performer <b>clearly</b> creates and maintains a strong sense of mood. The performance <b>clearly</b> advances the moral, social, or philosophical point of the literature. Merit is <b>clearly</b> reflected through the literature's universality, individuality, and suggestion. The performance is true to the author's intended purpose.	The presentation is <b>almost always</b> spontaneous and genuine. The performer <b>almost always</b> creates a clear sense of mood. The point of the literature is <b>almost always</b> clear and consistent. Literary merit is <b>almost</b> always apparent. The performance is true to the author's intended purpose.	The presentation is <b>sometimes</b> spontaneous and genuine. The performer <b>sometimes</b> creates a sense of mood. The point of the literature is <b>sometimes</b> clear. Literary merit is <b>sometimes</b> apparent. The performance is not always true to the author's intended purpose.	The presentation <b>lacks</b> spontaneity. The performer <b>fails</b> to maintain a sense of mood. The point of the literature is <b>unclear</b> . Literary merit is <b>lacking</b> . The performance is <b>not true</b> to the author's intended purpose or is <b>clearly not</b> an interpretation of literature.

## PUBLIC ADDRESS RUBRIC

CRITERIA FOR EVALUATION	SUPERIOR	EXCELLENT	GOOD	FAIR
THESIS	Thesis <b>clearly</b> fulfills the purpose of the event. It is <b>clearly</b> rational, reasonable, and relevant. It is <b>clearly</b> justified, stated, and well-developed. It <b>clearly</b> shows originality, creativity, and depth of analysis. It is <b>clearly</b> appropriate, genuine, and interesting to the audience. The audience <b>clearly</b> learns or profits in some manner by the speaker's topic/thesis.	Thesis <b>almost always</b> fulfills the purpose of the event. It is <b>almost always</b> clear and appropriate, but less unique, relevant, or significant. Rationale is less obvious. Analysis lacks depth in some areas. Originality and creativity are <b>almost always</b> revealed. Audience interest is piqued at times, but not consistently or thoroughly.	Thesis sometimes fulfills the purpose of the event, but is <b>sometimes</b> vague or undeveloped. Rationale is unclear or absent. Analysis is superficial. Originality and creativity are <b>sometimes</b> revealed. It is appropriate and acknowledges the audience but holds little interest for them.	Thesis <b>fails to fulfill</b> the purpose of the event, is trivial, or is unstated. It may be <b>unoriginal or inappropriate</b> for the audience or absent altogether. Demonstrates <b>little regard or concern</b> for the audience's interest.
ORGANIZATION	Appropriate and suitable introduction, body, and conclusion are <b>clearly</b> present. Material is <b>clearly</b> organized logically and coherently. Fluid, parallel transitions <b>clearly</b> connect the segments of the speech, and enable the audience to accurately follow the speaker's points/arguments. Ending is clear and satisfying.	Introduction, body, and conclusion are <b>almost always</b> present. Material is <b>almost always</b> organized, but ideas are not as fully developed or coherent. Transitions <b>almost always</b> connect the main segments of the speech. Minor logical problems may be present. Prepares audience for a clear ending. Listeners are left with a feeling of completeness.	Introduction, body, and conclusion are <b>sometimes</b> present, but some parts may be vague or incomplete. Structure is <b>sometimes</b> obvious or apparent. Transitions are <b>sometimes</b> awkward, unclear, or missing. A logical progression of ideas is <b>sometimes</b> absent, hindering audience's ability to follow the speaker's points and ideas. Ending is unclear or abrupt.	Parts of the introduction, body, and/or conclusion are <b>unclear or absent</b> . Organization and structure are <b>haphazard or incoherent</b> . Main ideas are <b>vague or unclear</b> . Listeners can follow the presentation only with great effort and are not left with a feeling of completeness at conclusion.
CONTENT	Supporting material is <b>clearly</b> sufficient, appropriate, reliable, and relevant. Evidence <b>clearly</b> supports the purpose and stated thesis. Sources are <b>clearly</b> cited effectively when needed. Examples, stories, and details <b>clearly</b> add interest and depth to the speech. Creativity and originality <b>clearly</b> capture audience's attention. Critical thought is apparent throughout the speech.	Supporting material is <b>almost always</b> adequate, appropriate, and reliable, but may not clearly support the stated thesis or claims. Sources are <b>almost always</b> correctly cited. Examples, stories, and details are <b>almost always</b> included, but are not as abundant or relevant. Creativity, originality, and critical thought are <b>almost always</b> present but inconsistent.	Speaker <b>sometimes</b> attempts to provide support, but it is insufficient and lacks clear connection to the thesis. Sources are <b>sometimes</b> correctly cited. Sources may lack relevance, credibility, or <b>may not clearly support</b> the stated thesis or claims. Few examples, stories, or details are present. Creativity is lacking. Some supporting material may hinder clarity or understanding.	Speaker provides <b>little or no evidence</b> or supporting materials. Citations, when necessary, are <b>absent</b> . Stories, examples, and details which add interest and depth to the speech are <b>minimal or absent</b> . <b>Lack of supporting materials</b> critically undermines the thesis or purpose of the speech and obscures the audience's understanding.
STYLE and LANGUAGE	Speaker <b>clearly</b> demonstrates mastery of mechanics, syntax, and grammar. Language is <b>clearly</b> appropriate, correct and adapted to oral presentation. Word choice is <b>clearly</b> direct and discriminating. Vocabulary <b>clearly</b> demonstrates color, clarity, vividness, and variety. Figures of speech, allusions, rhetorical devices, and metaphor may be used to enhance understanding.	Speaker <b>almost always</b> demonstrates effective mechanics, syntax, and grammar. Language is <b>almost always</b> appropriate and adapted to oral presentation. Vocabulary <b>almost always</b> communicates ideas and the purpose of the speech. With few exceptions, words are chosen for their precise meaning. Color, variety, and/or rhetorical devices are used occasionally and without confusion.	Speaker <b>sometimes</b> makes errors in mechanics, syntax, or grammar. Listeners can <b>somewhat</b> follow the presentation, but may be distracted by errors, slang, or jargon. Vocabulary is <b>sometimes</b> limited, awkward, repetitive, or inappropriate to the purpose of the speech. Language <b>sometimes</b> confuses or hinders understanding.	Speaker makes <b>critical errors</b> in mechanics, syntax, or grammar. Listeners are <b>frequently distracted</b> by errors, slang, jargon, or technical terms. Language <b>may not be appropriate</b> to the audience or may <b>hinder understanding</b> to the point that the purpose of the speech is not fulfilled.
DELIVERY	Speaker is <b>clearly</b> polished and poised. Posture, gestures, movement, and eye contact are <b>clearly</b> superb. Articulation and pronunciation are <b>clear and correct</b> . Speaker is <b>clearly</b> sincere, direct, and conversational, acknowledging the audience throughout. Pace, pause, volume, emphasis, inflection, and timing <b>clearly</b> enhance understanding. Delivery is extemporaneous.	Speaker is <b>almost always</b> polished and poised. Posture, gestures, movement, and eye contact are <b>almost always</b> effective. Articulation and pronunciation are <b>almost always</b> clear. Audience is <b>almost always</b> acknowledged. Delivery does not significantly detract from the message. Pace and volume are <b>almost always</b> varied. If used, manuscript or notecard is unobtrusive, serving as a point of reference.	Speaker is generally prepared, but <b>sometimes</b> gestures, movement, or eye contact are awkward or ineffective. Vocal variety or volume are <b>sometimes</b> clear. Articulation and pronunciation are sloppy. The audience <b>is not acknowledged</b> effectively. Delivery <b>interferes</b> with understanding. Dependence on manuscript or notecard <b>impedes</b> the message.	Speaker appears <b>uncomfortable or unprepared</b> . Gestures, movement, or eye contact are <b>awkward or absent</b> . The speaker may be <b>inaudible or monotone</b> . Articulation, delivery, or pronunciation <b>impair understanding</b> . Little regard is shown for the needs of the audience. Heavy reliance on manuscript or notecard <b>distracts</b> from the message, or speech may be read.

# DUET ACTING / DUO INTERPRETATION RUBRIC

Criteria for Evaluation	Superior	Excellent	Good	Fair
<b>Selection</b>	The script is very appropriate to the actors and this event. The introduction captures attention and heightens the audience's understanding and appreciation of this scene. The playwright(s) and title are clearly communicated. If needed, clear and creative transitions are provided to link time, place, and scene changes.	<ul style="list-style-type: none"> <li>Script is <b>almost always</b> appropriate</li> <li>Introduction <b>almost always</b> captures attention</li> <li>Playwright and title <b>are</b> communicated</li> <li>Clear transitions <b>almost always</b> provided</li> </ul>	<ul style="list-style-type: none"> <li>Script is <b>sometimes</b> appropriate</li> <li>Introduction <b>somewhat captures</b> attention</li> <li>Playwright and title <b>somewhat</b> communicated</li> <li>Clear transitions <b>sometimes</b> provided</li> </ul>	<ul style="list-style-type: none"> <li>Script is <b>not</b> appropriate</li> <li>Introduction <b>does not</b> capture attention</li> <li>Playwright and title <b>not</b> communicated</li> <li>Transitions <b>seldom</b> provided</li> </ul>
<b>Understanding</b>	Actors demonstrate an understanding of the script and the motivation of characters through the script. The performance is true to the intent of the playwright. The actors are clearly in control of the characters and the script throughout the performance. Because of the actors' clear understanding, the audience has a clear understanding of the performance.	<ul style="list-style-type: none"> <li>Actors <b>almost always</b> demonstrate an understanding</li> <li>Performance <b>almost always</b> true to the playwright's intent</li> <li>Actors <b>almost always</b> in control</li> <li>Actors <b>almost always</b> convey an understanding of the performance</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>sometimes</b> demonstrate an understanding</li> <li>Performance <b>sometimes</b> true to the playwright</li> <li>Actors <b>sometimes</b> in control</li> <li>Actors <b>sometimes</b> understand the performance</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>seldom</b> demonstrate an understanding</li> <li>Performance <b>seldom</b> true to the playwright's intent</li> <li>Actors <b>seldom</b> in control</li> <li>Actors <b>seldom</b> understand the performance</li> </ul>
<b>Characterization</b>	The actors use vocal traits to create the characters in the performance which include variety in pitch, rate, and quality. The actors use projection, enunciation, and articulation. The actors create characters by gesture, movement, facial expression, and posture. Characters are clearly motivated and sustained. The actors are very well rehearsed and distinct.	<ul style="list-style-type: none"> <li>Actors <b>almost always</b> create characters</li> <li>Actors <b>almost always</b> project, enunciate and articulate</li> <li>Actors <b>almost always</b> physically create characters</li> <li>Characters <b>almost always</b> believable</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>sometimes</b> create characters</li> <li>Actors <b>sometimes</b> project, enunciate and articulate</li> <li>Actors <b>sometimes</b> physically create characters</li> <li>Characters <b>sometimes</b> believable</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>seldom</b> create characters</li> <li>Actors <b>seldom</b> project, Enunciate, and articulate</li> <li>Actors <b>seldom</b> physically create characters</li> <li>Characters <b>seldom</b> believable</li> </ul>
<b>Ensemble Effect</b>	The actors work together with imagination to establish the mood and meaning of the play. The performance shows evidence of 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"> <li>Actors <b>almost always</b> work together</li> <li>Performance <b>almost always</b> shows evidence of rehearsal</li> <li>Actors <b>almost always</b> focused</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>sometimes</b> work together</li> <li>Performance <b>sometimes</b> shows evidence of rehearsal</li> <li>Actors <b>sometimes</b> focused</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>seldom</b> work together</li> <li>Performance <b>seldom</b> shows evidence of rehearsal</li> <li>Actors <b>seldom</b> focused</li> </ul>
<b>Overall Effect</b>	The actors are always the physical embodiment of the characters they are portraying. They use external expression to display the concept of the characters. The actors are polished in their use of gesture, movement, facial expression, and posture. The characters are controlled, precise, and believable.	<ul style="list-style-type: none"> <li>Actors are <b>almost always</b> the physical embodiment of the characters</li> <li>Actors <b>almost always</b> use external expression</li> <li>Actors <b>almost always</b> polished</li> <li>Characters are <b>almost always</b> controlled</li> </ul>	<ul style="list-style-type: none"> <li>Actors are <b>sometimes</b> the physical embodiment of the characters</li> <li>Actors <b>sometimes</b> use external expression</li> <li>Actors <b>sometimes</b> polished</li> <li>Characters are <b>sometimes</b> controlled</li> </ul>	<ul style="list-style-type: none"> <li>Actors <b>seldom</b> the physical embodiment of the characters</li> <li>Actors <b>seldom</b> use external expression</li> <li>Actors <b>seldom</b> polished</li> <li>Characters <b>seldom</b> controlled</li> </ul>