Fine Arts Committee Meeting
Detail Agenda
June 15, 2009 9:00 a.m.

Reformatted Hand Books
1. Review proposed handbooks
2. Listing of clinics, dates, managers, forms, and sites on web instead of regulations book
3. Debate reformat

New Rules
General
1. Judge Certification for all Fine Arts Activities
    Judges hired must be North Dakota Certified for events to qualify for State or Invitationals/Regions
    Waiver allowances for situations where certified judges cannot be hired.

2. Deadlines for all Fine Arts Activities
    Absolute registration date or 3 day-$50 late window similar to Track declaration

Student Congress
1. Clerk Medals
    iiClerks will receive medals at state contest[ii]
    Board approval for the award.

2. Resolution Sign-Off
    iiiResolutions will have a coach's signature or will not be accepted into committee[iii]
    Concern about content of materials at Congress events.

3. Base Tabulation System
    ivBase System Tabulation will be used starting 2009[iv]
    Coaches voted 8-5-2. Some feel that current State system favors quantity of speeches delivered and that Base system favors the quality of the speeches instead.

4. Rubric Evaluation Ballot
    vRubric Evaluation Ballot will be used starting 2009[v]
    Coaches voted unanimously for attached rubric ballot.

Plays

1. Class A Play Festival Schedule

   i Class A schools will have a State Play Festival only. The festival shall be held ~~the~~ Monday and Tuesday ~~after the Saturday of the Regional Speech Tournaments~~ with a 9:30 a.m. registration time on day 1. ~~The festival will run all day Monday and conclude by Noon on Tuesday.~~[i]

   State A Play Directors voted for greater latitude for scheduling their festival. A later start provides some schools the opportunity to stay over 1 night vs. 2.

2. Length of A Plays

   ii **Length of Plays (p. 41, #3, #4)**

   3. *Length* – Maximum length of 45 minutes (+ 5 minutes for audience reaction) shall be interpreted as total time for setup, performance and strike time. ~~The timer shall be in the lighting booth and shall have the stage darkened when the elapsed time reaches 45 minutes.~~

   4. *Overtime* – Once the total time has reached ~~45~~ 50 minutes, the ~~performance will be stopped~~ school will be subject to penalty.[ii]

   Current rule has never been applied. Directors developed above proposed at their meeting.

3. Class A Outstanding Performer Plaques

   iii awarded up to 2 per school ~~to 16~~

   Current rule is difficult to assign because judges are in 2 rotating crews and do not see all of the plays. 2 per school allow judges to evaluate based on observed performances.

Debate

1. Preliminary Rounds at State

   Current: 4 prelim rounds. Proposed: 5 prelim rounds.

2. Flow Management

   Flow Management: If a student brings in a flow from a previous round that is not their own work, they will automatically lose the round, at the tournament manager's discretion.

Speech

1. Deadlines

   a. Deadline Dates are absolute on Calendar Date. No entry accepted after Deadline Date

   ~~Regional registration must be done online and is due 2 weeks prior to a school's regional tournament. Once the 2 week regional~~ registration deadline has passed, ~~additions~~, changes and substitutions must be ~~e-mailed or faxed to the NDHSAA and manager~~ made through MVP no later than 6 days prior to the regional tournament[ii].

   Concern about participation and substitution at Region and State Tournaments.

Music

1. Entry Allotments
   a. Regarding contest entry allotments:
   Each member school will work in cooperation to fairly distribute allotments between all participating school buildings. Music directors grades 9-12 will provide distribution plan to administrators for approval prior to the contest season.
   Advisory proposed the above language and a 50% increase in entry numbers.

2. Class B Regional Ratings
   RATINGS FOR CLASS B REGIONALS: At solo/ensemble festivals, a judge shall be limited   to awarding no more than one STAR per 5 entries or fraction thereof.
   > a. EXAMPLES: 1 to 5   entries = 1 STAR
   > b. 6 to 10 entries = 2 STARS
   > c. 11 to 15 entries = 3 STARS
   > d. 16 to 20 entries = 4 STARS
   > e. 21 to 25 entries = 5 STARS, etc.
   > f. Performers in events eligible for the state festival must receive a ***STAR*** *rating*.
   > g. Quotas must be strictly enforced by managers.
   > h. A   judge does NOT have to give the maximum number of ***STARS*** if the quality of performances does NOT justify same.
   > i. Ties for a star rating ~~are to~~ may be awarded a star.   At the end of the judging day, judges may award up to 2 additional stars for all entries judged throughout the day.

   > ~~2.~~   ~~**EXCEPTION TO RULE 1:**~~
   > ~~a. In any category of up to 20 participants a maximum of one extra star rating per event classification is permissible.~~
   > ~~b. In any category of 21 participants or more a MAXIMUM of two additional star ratings are allowed.~~
   > ~~c. If there is a definite tie for STARS which would force the judge to go over the quota, he/she may do so.~~
   > 3.   **ADDITIONAL REQUIREMENTS:**
   > a. The Class B and Class A formula as to the number of performers who might qualify for star ratings in each event should be listed following the description of that event on each schedule of events.
   > b. The number of star ratings allowed is to be determined by the number of actual performers, not by the number of pre-registered entries.

   SPECIAL NOTE: The formula as applied to events which are eligible for Class B state competition shall be applied to each individual event in a category (A through H), rather than to the category as a whole. for example, ~~under~~ ~~"E~~ *"Wind Ensemble"*, one out of every five tuba ensembles may receive a star rating, one out of every five baritone ensembles, one out of every five trombone ensembles, etc. One out of every five ensembles of 2-3, 4-6 and 7-12 performers may receive a star.[3]
   Current 20% system with proposed removal of ties. Judges may award up to 2 (max) additional stars at the end of their judging day.

3. Ensemble Limitations
   Ensemble Limitations: A student is limited to **TWO** entries in: ~~any like-sized category~~
   2-3: boys' ensembles, girls' ensembles, mixed ensembles and/or miscellaneous mixed musical ensembles
   4-6: boys' ensembles, girls' ensembles, mixed ensembles and/or miscellaneous mixed musical ensembles
   7-12: boys' ensembles, girls' ensembles, mixed ensembles and/or miscellaneous mixed musical ensembles
   and must adhere to student limitation in Rule 3d. ~~The categories include boys' ensembles, girls' ensembles, mixed ensembles and miscellaneous mixed musical ensembles in each size:~~ **(The two ensemble entries from each school may NOT have exactly the same students in each entry per like category.)**

   > *Note: Strings entries do not count in ~~instrumental~~ Wind/Percussion limit. ~~Refer to Rule G on page 15.~~
   > ~~**Refer to entry form for clarification of like and mixed ensembles.~~[4]

   Students may participate in up to 7 vocal entries and 8 instrumental entries. Above rule allows directors more flexibility.

4. Accompanist Copies
   An accompanist using a large book of selections, may use photocopies from that book in lieu of a page turner (within current copyright laws~~). , if the copies are handed to the judge and destroyed at the completion of each performance. (Have a copy of this rule stapled to the judge's copy so he/she is aware of this new interpretation.)~~[5]

5. Region/State Contest Payments
   NDHSAA will cover maximum overage of expenditures of $1,750 for all East Region/State Wind/Percussion Festivals and $1,750 for all West State Festivals.
   Review and possible inclusion of minimum entry fees.

Online Certification
1. Online Play Clinic
    Online or on-site clinic determination.

2. Judge Certification
   Speech and Debate judges may certify using an online test. Music Judges certify through on-site meeting. Congress and Play judges certify by submitting outline of experience.
   ***See supporting documentation*

Site/Contest Managers
   Propose that fine arts event management be broken into 3 categories:
   Contest Manager
   Site Manager
   NDHSAA
   ***See supporting documentation*

Fall Speech Season Consideration Request
   At the State A Speech Coaches' meeting, Mandan H.S. requested NDHSAA, NDHSAA Speech Advisory, and CSTAND study feasibility of moving the Speech season to the fall (starting in September and ending October/mid-November).

Supporting Materials

[1]**Judge Certification**

South Dakota: No Fine Arts judge certification requirement at this time. Considering development in next few years.
Nebraska: Fine Arts judges register with their state association. No formal training or testing.
Kansas: No fine arts judge certification at this time. Directors submit evaluations of judges. Considering development in the next few years.
Missouri: 4.5 hours of training to become a fully certified music judge. Forensic information not submitted.

[2]**Proposed Manager Payment**

Event	Current	Current Total		Proposed	Proposed Total	New Money	
B Play Manager (X3)	$50	$150		B Play Manager (X3) $100 ea	$300	$150	B Plays
Student Congress (X1)	$100	$100		Contest $150, Site $100	$250	$150	Student Congress
Debate (X1)	$200	$200		Contest $200, Site $100	$300	$100	Debate
A Play Manager (X1)	$75	$75		Contest $100, Site $100	$200	$125	A Plays
A Music Manager (X1)	$200	$200		Contest $300, Site $200	$500	$300	A Music
A Speech Manager	$200	$200		Contest $300, Site $200	$500	$300	A Speech
B Speech Manager (X1)	$200	$200		Contest $300, Site $200	$500	$300	B Speech
B Music Manager (X1)	$300	$300		Contest $300, Site $300	$600	$300	B Music

| **Totals** | | **$1,425** | | | **$3,150** | **$1,725** | |

	2008-09	1993-94	1988-89
B Play Manager	$ 150.00	$ 100.00	$ 100.00
Student Congress	$ 100.00	$ 100.00	$ 75.00
Debate	$ 200.00	$ 200.00	$ 150.00
A Play Manager	$ 75.00	$ 75.00	$ 75.00
A Music Manager	$ 200.00	$ 150.00	$200 (Combined A&B)
A Speech Manager	$ 200.00	$200 (Combined A&B)	
B Speech Manager	$ 200.00	$200 (Combined A&B)	
B Music Manager	$ 300.00	$ 150.00	
Total Fine Arts Managers	$ 1,425.00	$ 975.00	$ 800.00

Student Name _____ School _____

Chamber Senate ___ IA __ IB __ IC __ ID __ IIA __ IIB __ IIC __ IID __ Resolution _____ Speech # _____ Score (1-10) _____
Students may have qualities from more than one category (strong, effective, emerging) of the rubric. The score should be assigned based on where the speaker has the majority of the his/her strengths.

Points	1-2 Emerging	3-4 Developing	5-6 Effective	7-8 Strong	9-10 Very Strong
Content: Evidence & Language	• The speech is too short (30 seconds or less)	• Claims are only asserted with generalizations and no real evidence. • Language use is unclear or ineffective.	• Evidence is minimal or fails to connect its relevance to the speaker's claims. • Use of language is weak.	• Diction represents a grasp of language. • Much evidence is presented, but not in a persuasive or effective manner; or the speaker relies on *one* piece of evidence, but does so effectively.	• Content is supported by a variety of credible quantitative (statistical) and qualitative (testimony) evidence • Compelling language, a poignant introduction and conclusion and lucid transitions clearly establish the speaker's purpose and frame the perspective of the issue's significance.
Organization	• The speech has no attempt at organization	• The speech lacked a clear thesis and organizational structure.	• While the speaker's purpose is present, the speech lacks logical organization and/or developed ideas.	• While a clear purpose is apparent, organization may be somewhat loose (weak introduction/conclusion; no transitions between points).	• Content is clearly and logically organized, and characterized by depth of thought and development of ideas
Analysis: Argument & Refutation	• The speech is incomplete • The speech does not relate to the debate on the floor	• The speaker offers mostly unwarranted assertions • Arguments often simply repeat/rehash previous arguments.	• The analysis of evidence fails to connect to the claims made by the speaker. • The speaker fails to either introduce new arguments (simply repeating previous arguments) • The speaker fails to refute previous opposing arguments; in other words, no real clash is present.	• The analysis of the topic is effective, but may not be derived directly for the evidence. • New ideas and response to previous arguments are offered, but in an unbalanced manner (too much refutation or too many new arguments). • Questions are answered adequately.	• Ideas are analyzed effectively to draw conclusions from evidence. • The speaker contributes to the spontaneity of debate, effectively synthesizing response and refutation of previous ideas with new arguments. • If the speaker fields questions, he/she responds with confidence and clarity.
Delivery		• Little eye contact, gestures and/or movement are present. • Vocal presentation is inarticulate due to soft volume or lack of enunciation.	• Presentation is satisfactory, yet unimpressively read (perhaps monotonously) from prepared notes, • The speaker has errors in pronunciation and/or minimal eye contact. • Awkward gestures/ movement may be distracting.	• The presentation is strong, but contains a few mistakes, including problems with pronunciation and enunciation. • The speech may be partially read with satisfactory fluency. • Physical presence may be awkward at times.	• The speaker's vocal control and physical poise are polished, deliberate, crisp and confident. • Delivery should be extemporaneous, with few errors in pronunciation. • Eye contact is effective and consistent.

Scores of less than three (3) are rarely encouraged, and should be reserved for such circumstances as abusive language, a degrading personal attack on another legislator, or for a speech that is extremely brief (30 seconds or less) or delivered without purpose or dignity for the cause exhorted by the legislation. Substantial written comments and description of specific incidents should accompany such scores.

Comments: (use the back if more space is needed)

Student Congress Rubric for Presiding Officer

Student Name _____   School _____

Chamber Senate ___ IA __ IB __ IC __ ID __ IIA __ IIB __ IIC __ IID __ Resolution _____ Speech # _____ Score (75%-100%) _____

A Presiding Officer may have qualities from more than one category (strong, effective, emerging) of the rubric. The percentage should be assigned based on where the P.O has the majority of the his/her strengths.

Points	75%-79% Emerging	80%-89% Effective	90%-100% Strong
Speaker Recognition	• The P.O. needs to improve his/her communication with fellow delegates to gain their trust and respect relating to the rationale for rulings made. • Frequent errors are made in speaker recognition, which lacks consistent method or impartiality.	• While the P.O. does not adequately explain his/her preferences for running the chamber in advance, he/she does clearly explain rulings, when necessary. • Speaker recognition may be somewhat inconsistent or biased.	• Presiding preferences are clearly explained at the beginning of the session and executed consistently. • The P.O. is universally respected and trusted by his/her peers. • The P.O. is consistent in recognition (very few errors) and rulings. • The P.O distributes speeches throughout the room, geographically, equally between schools, and among individuals.
Parliamentary Procedure	• The P.O.'s knowledge of parliamentary procedure is lacking. • The P.O shows negligible effort to correct errors and/or consult written rules.	• The P.O. demonstrates competency in procedure, but may makes mistakes in determining the results of motions and votes, etc. • The P.O. often consults written rules.	• The P.O. has command of parliamentary procedure (motions) • The P.O. uses parliamentary procedure almost transparently to run a fair and efficient chamber • The P.O. seldom consults written rules and rules immediately on whether motions pass or fail.
Delivery/ Presence	• The P.O. needs to improve his/her vocal and physical presence and professional demeanor.	• The P.O. displays a satisfactory command of the chamber in his/her vocal and physical presence. • Word choice is usually concise.	• The P.O. dynamically displays a command and relates well to the chamber through his/her vocal and physical presence. • Word choice is economical and eloquent.