



# NEW ZEALAND SUPER EIGHT SCHOOLS' CULTURAL FESTIVAL

## Junior and Senior Theatre Sports

Junior (Y9-10) and Senior (Y11-13) competitions are separate. Juniors may compete in the senior event.

Teams are of four to six players but only four may be used in any game.

Ideally, there are three adjudicators, one for each category from the acronym SET: Storyline, Entertainment, Technique. The marking protocols (attached) outline each adjudicator's responsibilities. The host school must ensure that they are briefed on their responsibilities appropriately.

Each adjudicator awards a score out of five for their category, which is summed for a score of 15 per game. The scores must be displayed at the conclusion of the game by each adjudicator. The running total is kept by the host school. In the event of a tie at the conclusion, two players from each team will play Story-Story-Die. The winner is the last man standing.

There should be three rounds: *Choice* (the competing team chooses their game), *Blind* (the game is drawn randomly, e.g. from a hat), *Physical Challenge* (competing team's choice of game with a physical action/limitation is imposed, e.g. a blind character, either drawn randomly or as an ask-for.) Only games selected from these rules can be played. Teams may not play the same game twice. Each game should be 3 minutes or less.

Playing order is drawn randomly.

The Master of Ceremonies (MC) controls the show, including setting time limits for games. The MC needs to be an adult who can manage both the teams and the rowdy (but in a good way) crowd that often ensues. The MC needs to be alert to "friendly ask-fors" provided by school mates to ensure that teams get the set-up they've rehearsed, so they can be waved off.

In each round, the time keeper will ring a bell when the scene has 20 seconds remaining and players must find an ending to their scene. At the end of the time, the time keeper will blow a whistle and the scene must end. Remember, a team can find an ending for a scene at any time before the final bell or whistle!

The host school is responsible for awarding a certificate to the winning junior team. In addition, they may issue certificates at their own discretion for other achievements, for example: best player, best game, best physical stunt, best one-liner.

Adjudicators must only use the official Super Eight Schools' marking schedule.

# Games

## Warm Up Games

The host may choose to ask all teams to begin with one or two of these games if time allows.

### Props

Think of as many different ways to use an unusual item as you can.

### World's Worst

Step forward with the world's worst: e.g. thing to say at a funeral, slogan to promote a new chocolate bar.

### What are you doing?

Person 1 begins an action, e.g. jumping rope. Person 2 says "What are you doing?" Person 1 says something other than jumping rope, e.g. building a bird house. Person 2 then begins building a bird house and Person 1 asks Person 2 "What are you doing?" and so on. Response speed is a must, as is making the action as different from the response as possible.

### History

Panel are 'experts' about the history of an audience selected object. One panelist begins explaining its history, and when the MC claps hands the next panelist picks up the explanation in mid-sentence. Keep history moving forward. Only go through panel 2-3 times. MC ends game by clapping three times. Panelists say in unison "And that's the history of \_\_\_\_."

## Adjudicated Games

### Slo Mo Co (Slow Motion Commentary)

Two players act out a bizarre sport in slow motion while two other players provide commentary and "rewind" the scene to view the action in super-slo-mo or from an alternate angle. It works best if one competitor "cheats" but be careful not to allow it to degrade to a fight.

### Replay scenes (genre, emotional, Half Life)

Emotional or Genre Situation and three contrasting emotions or genres are given. The team plays a 30 second neutral scene, then replays it three times. Each time the scene is affected by the new, prevailing, heightened emotion. The basic sequence of the neutral scene is repeated during each of the replays. In Half Life a 1 minute scene is replayed in 30 seconds and then 15.

### Arms/Helping Hands

Two actors with hands behind backs, each has another actor standing behind and performing gestures for them. The intention with this was to allow any Arms game, whether it is an interview or task-based. That should be up to the competing team's discretion in a blind round.

### Lines a.k.a. Papers

Cards with random lines pre-prepared from audience - use lines from comics, films, songs, plays. Give 4 players 5 cards, which they put in their pockets or lay on the floor. Then they play a scene. At any point in time they take a card, and read what's on the card. In Actor's Nightmare variation one character can only read random lines from an existing playscript.

### Endowment

**PARTY:** One player is removed from the auditorium, returns as the party host. The audience suggests WHO the guests might be, such as sports commentator, or a place they might be in, such as on a rollercoaster, or requests quirks instead of characters, such as obsessed by ears. The host's task is to

guess who the guests might be as they arrive 20 – 30 seconds apart, based on hints the guests offer. The game ends as all guests are guessed.

**CRIMINAL:** One player is removed from the auditorium and a crime, location (well-known) and accomplice (famous) asked for. The "criminal" then has to admit to his crime given clues and innuendoes from his team (the police).

**SUPERHERO:** Ask for a problem e.g. worldwide popcorn shortage; the superheroes must then use their superpowers to solve a global crisis. First superhero introduces him/herself, then each superhero introduces the next hero. Others try to endow player with the name, strengths and weaknesses of their superhero (which may be invented, e.g. Toothbrushwoman.)

### **Alphabet**

Title given. Players improvise the scene beginning each new line of dialogue with the next consecutive letter of the alphabet.

### **Sub-titles**

Two/three players act out a scene in a foreign language/gibberish, while one/two players translate. It works best when the translators land the actors "in it" by offering outrageous translations.

### **Stunt Double**

Two players act a quest or a famous action film. The other players wait offstage as their 'stunt doubles.' At any time in the scene, the first players freeze and call "Stunt Double." They are replaced by their double who completes the action. When complete, the stunt doubles freeze, call "First Player" and the original player returns to continue the scene. If when asking for a film a twist should be added, e.g. The Matrix on Rollerblades. Landing your team-mates "in it" is half the humour of the game.

### **Furniture**

Two players improvise a scene while the remaining two players perform all the props and furniture mentioned in the scene, e.g. "Have a seat", "Scalpel... forceps..."

## **Tie-Breaker Game**

One player only from each team.

Game: Story-Story-Die

A TITLE for a story and a story GENRE are obtained from the audience. The MC points to a player to start telling the story. At any time the MC points to another player, who continues the story even if the switch happened in the middle of a sentence or a word. Players that hesitate, or whose sentences are not grammatically correct or don't make sense, are boo-ed out of the game by the audience yelling `Die`. The last player left ends the story.



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CULTURAL FESTIVAL  
**Junior Theatre Sports**

School: \_\_\_\_\_

**Storyline:**

Did the team create a scene – place and time?

Did they create characters with voice, gesture and movement?

Did they establish a problem/conflict?

Was the problem/conflict resolved at the climax?

**Entertainment:**

N.B. Often this refers to humour but a game does not have to be funny to be entertaining.

Was the audience engaged?

Did the performers use the space?

Was movement and gesture purposeful?

Were voices clear and audible?

**Technique:**

Did the team follow the rules of the game?

Did the team accept “ask-fors” immediately? (NB: A team that waves off ask-fors should be heavily penalised.)

Did the team make the ask-fors an integral part of their game?

Did the players accept team mates’ offers (or did they “block?”)

Did every player have an important role? (NB: A player’s role may be much smaller than other players but it should contribute to the scene.)

<b>Results</b>	<b>Game 1</b>	<b>Game 2</b>	<b>Game 3</b>	<b>Total</b>
	/ 5	/ 5	/ 5	/ 15



# NEW ZEALAND SUPER EIGHT SCHOOLS' CULTURAL FESTIVAL Senior Theatre Sports

School: \_\_\_\_\_

## Storyline:

Did the team create a scene – place and time?

Did they create characters with voice, gesture and movement?

Did they establish a problem/conflict?

Was the problem/conflict resolved at the climax?

## Entertainment:

N.B. Often this refers to humour but a game does not have to be funny to be entertaining.

Was the audience engaged?

Did the performers use the space?

Was movement and gesture purposeful?

Were voices clear and audible?

## Technique:

Did the team follow the rules of the game?

Did the team accept “ask-fors” immediately? (NB: A team that waves off ask-fors should be heavily penalised.)

Did the team make the ask-fors an integral part of their game?

Did the players accept team mates’ offers (or did they “block?”)

Did every player have an important role? (NB: A player’s role may be much smaller than other players but it should contribute to the scene.)

<b>Results</b>	<b>Game 1</b> / 5	<b>Game 2</b> / 5	<b>Game 3</b> / 5	<b>Total</b> / 15
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