

Handbook for

A+ One-Act Play

for Directors, Adjudicators and Contest Managers



2nd Edition

THE UNIVERSITY INTERSCHOLASTIC LEAGUE

Notice of Non-Discrimination

The University Interscholastic League (UIL) does not discriminate on the basis of race, color, national origin, sex, disability, or age in its programs. See Section 360, Non-Discrimination Policy, UIL Constitution and Contest Rules. <https://www.uiltexas.org/policy/constitution/general/nondiscrimination>

The following person has been designated to handle inquiries regarding the non-discrimination policies:

Dr. Mark Cousins

**University Interscholastic League
Director of Compliance and Education
1701 Manor Road, Austin, TX 78722
Telephone: (512) 471-5883
Email: policy@uiltexas.org**

For further information on notice of non-discrimination, visit <http://wdcrobcolp01.ed.gov/CFAPPS/OCR/contactus.cfm> or call 1-800-421-3481 or contact OCR in Dallas, Texas:

**Office for Civil Rights
U.S. Department of Education
1999 Bryan Street, Dallas, TX 75201-6810
Telephone: 214-661-9600, Fax: 214-661-9587, TDD: 800-877-8339
Email: OCR.Dallas@ed.gov**

For further information write:

State Theatre Director
University Interscholastic League
1701 Manor Road
Austin, Texas 78722
512/471-9996 or 471-4517 (Office), 512/471-7388 (Fax)
512/471-5883 (MAIN UIL SWITCHBOARD)

E-MAIL: theatre@uiltexas.org

UIL WEB: www.uiltexas.org

“In a well-planned One-Act Play Contest, there are no losers.”

Handbook for A+ One-Act Play

2nd Edition



IN THE HANBOOK
Celebrating Texas Theatre Pioneers

ACKNOWLEDGEMENTS

A very sincere thanks to Connie McMillan and to Elisabeth Sikes for their contributions. I also wish to thank the Texas Theatre Adjudicators and Officials (TTAO) and Amy Medina and the Summerfest attendees for their work on this edition. The League also wishes to thank the Texas Educational Theatre Association, Inc. and the International Thespian Society for material contributions and continued support of the One-Act Play Contest.

CONTENTS

EDUCATIONAL THEATRE	I
A HISTORY OF THEATRE IN TEXAS.....	II
THE RULES.....	1
THE CONSTITUTION	2
THE CONTEST CALENDAR.....	4
THE CONTEST STRUCTURE.....	5
STUDENT COMPANY SIZE	5
SPECIAL NEEDS ACCOMODATIONS	5
THE DIRECTORS.....	5
PROFESSIONAL ACKNOWLEDGMENT FORM.....	6
DIRECTOR RESPONSIBILITIES AND ETHICS CODE	6
THE CONTEST	7
PLANNING MEETINGS	7
LEVELS.....	7
ADVANCING AND AWARDS	8
TIME LIMITS	8
RULES VIOLATIONS	9
CONTEST ADMINISTRATION.....	9
THE CONTEST MANAGER.....	9
ADJUDICATORS.....	9
CONTEST ENTRY PROCEDURES	10
SUBSTITUTIONS AND ADDITIONS	10
FAILURE TO PARTICIPATE	10
THE CONTEST PLAY	10
STANDARDS.....	11
PLAY SELECTION POLICY.....	11
PERFORMING PLAYS ON THE APPROVED LISTS	11
PERFORMING PLAYS NOT ON THE APPROVED PLAY LISTS, ADAPTATIONS AND ORIGINAL PLAYS.....	12
LICENSING AND ROYALTIES.....	13
PERFORMING A "SCENES FROM".....	13
SCENIC ITEMS AND PROPERTIES REQUIRING APPROVAL	14
ADAPTATIONS.....	15
DRAMA LOAN LIBRARY	16
FINDING OR HOSTING A FESTIVAL.....	17
CAST AND CREW ASSIGNMENTS.....	18
REHEARSALS	18
SCHOOL PERFORMANCES	19
EXTRACURRICULAR DEFINED	20
THE CONTEST SITE	22
MUSIC PLAYBACK AND INTERCOMMUNICATIONS EQUIPMENT	22
LIGHTING AT THE CONTEST SITE	22
THE UNIT SET.....	24
ACTORS ON ELEVATED UNIT SET ELEMENTS.....	25
STANDARD DOOR AND WINDOW UNITS.....	26
SPECIAL DOORS, ENTRYWAYS AND WINDOWS.....	25
SCENIC ELEMENTS AND PROPERTIES.....	26
LIGHTING AND PROJECTORS	26
SOFTGOODS	27
CAPITALS AND BASES.....	28

TREES, BUSHES, PLANTS AND OTHER LANDSCAPING 29

FENCE AND RAILING 29

STAGE PROPERTIES..... 29

SPECIAL ISSUES REGARDING PROPERTIES..... 31

 PROPERTIES WITH CASTERS..... 31

 TOBACCO/ ALCOHOL, OTHER ILLEGAL SUBSTANCES AND WEAPONS..... 31

 LIVE ANIMALS 32

FOG, SNOW, WATER, FIRE AND OTHER SPECIAL EFFECTS 32

MUSIC AND SOUND ISSUES 33

PROPERTY CHARTS 34

AT THE CONTEST 36

 CONDUCT 36

 NO LATER THAN 10 DAYS PRIOR TO THE CONTEST 36

 DOCUMENTS YOU WILL NEED AT CONTEST 37

 ARRIVING, YOUR REHEARSAL AND PREPARATION 37

 THE DIRECTORS MEETING 37

 THE PERFORMANCE..... 38

 THE DECISION 40

 THE CRITIQUE 40

ADVANCING 41

EVALUATING YOUR ADJUDICATOR AND CONTEST MANAGER 41

GLOSSARY 42

BIBLIOGRAPHY 46

GUIDE FOR ADJUDICATORS 48

 FUNCTION 49

 QUALIFICATIONS 50

 TTAO'S ETHICAL CONSIDERATIONS 50

 PRE-CONTEST PROCEDURES 50

 CONTEST PROCEDURES 51

 WORKING CONDITIONS..... 52

 JUDGING THE PLAY 52

 SELECTION OF THE ACTING AWARDS..... 53

 ORAL CRITIQUE INSTRUCTIONS 53

 EVALUATION FORM INSTRUCTIONS 56

 EVALUATION FORM 57

 GLOSSARY OF TERMS FOR FORM..... 60

 PANEL JUDGING PROCEDURES 61

GUIDE FOR CONTEST MANAGERS 62

 UTEID AND ONLINE CERTIFICATION 63

 FUNCTION..... 64

 PROCEDURES: PLANNING MEETING (ZONE AND DISTRICT) 64

 PLANNING MEETING SAMPLE AGENDA..... 66

 TO-DO LIST: POST PLANNING MEETING 68

 SAMPLE INFO LETTER 69

 WHILE YOU WAIT UNTIL FEBRUARY 72

 TO-DO LIST: 9 DAYS PRIOR TO THE CONTEST 74

 SITE CREW JOB DESCRIPTIONS..... 75

 TIMEKEEPERS INSTRUCTIONS..... 76

 TO-DO LIST: 3 DAYS PRIOR TO REHEARSALS..... 78

 THE CONTEST SITE - LIGHTING 79

SOUND, STORAGE AND DRESSING ROOMS AT THE CONTEST SITE	80
RULES REGARDING OFFICIAL REHEARSALS.....	80
PROCEDURES: OFFICIAL REHEARSALS	81
TO-DO LIST: CONTEST DAY	83
PROCEDURES: BEFORE THE CONTEST	84
MODEL DIRECTORS MEETING AGENDA.....	85
RULES RELATED TO SET AND STRIKE	86
PROCEDURES: STARTING THE CONTEST AND PERFORMANCES.....	87
STOPPING A PERFORMANCE	87
RULES RELATED TO ANNOUNCEMENTS AND THE 60-SECOND RULE.....	88
RULES RELATED TO PERFORMANCE.....	88
RULES REGARDING VIOLATIONS.....	90
PROCEDURES: VIOLATIONS.....	90
PROCEDURES: CONCLUSION OF THE CONTEST	91
PROCEDURES: AWARDS CEREMONY AND CRITIQUE	92
PROCEDURES: AFTER THE CONTEST.....	92
PROCEDURES: PANEL JUDGING	93
TTAO TABULATION TOOL.....	94
TILF SCHOLARSHIP OPPORTUNITIES	95

ON THE COVER

"BONE MUSIC" - DOLL ART BY THEATRICAL DESIGN JUDGE

Theresa May has a BA and advanced coursework in art history. She has had formal training in drawing and painting and has also won graphic design competitions. She has studied sculpture with a few artists but her most important influence has been EJ Taylor. She was a miniaturist and 1/12 scale doll artist and a nationally-recognized teddy bear artist (featured in two books) during the 1980s. From the 1990s until 2005, she was a professional costume designer for theatre in Austin, Texas, during which time she received several award nominations. She has recently retired after nearly forty years as a book publisher at the University of Texas Press. She is a member of Central Texas Art Doll Sculptors (CTADS), Texas Association of Original Doll Artists (TAODA), Original Doll Artist Council of America (ODACA), and in 2015 was inducted into the National Institute of American Doll Artists (NIADA). Her recent work has been featured in *Doll Collector* and *Costuming and Art Doll Quarterly* and in several



newspaper articles. She sculpts in paperclay over a wire armature but also works in mixed media, including paper, gourds, oil and acrylic paints, inks, wood, found objects, and fabric of all kinds, especially silks repurposed from men's ties. Her pieces are primarily one-of-a-kind, and she designs and builds all her costumes and accessories.

"Bone Music" was inspired by the jawbone of an adult and a juvenile deer. Those comprise the harp onto which a winged human is sculpted, also in paperclay. This piece reminds us of the connections between all living creatures and of the imperative to see and celebrate our sameness while we can.



Educational Theatre

A DEFINITION

Modern educational theatre is a creative, practical activity. Its participants learn to do by doing those scores of tasks which are required of them as they are taught the art of play production. They learn to think independently because the development of individual thought and action is one of the basic elements of play production. They learn to appreciate the dignity of human labor because the theatre demands a great amount of human labor. They learn to master the techniques of handling tools, needles, pigment, electrical equipment, paint, lumber, and cloth. They learn to sell tickets and advertising, to make and upholster furniture, and to launder clothing. They draw upon their knowledge of mathematics, physics, speech, art, journalism, music, English, dance, history, literature, industrial arts, psychology, homemaking, and foreign languages, and combine all these with specific training in the art of theatre as they work together to produce a single play.

Modern educational theatre is a creative, culturally enlightening activity. Its participants learn to appreciate the great literary masterpieces of Molière, Shakespeare, O'Neill, Shaw, and the Greeks, because the works of these masters must be thoroughly studied and understood if they are to be brought to life on the stage. An appetite for good literature is created, and motivation for literary appreciation is strongly established by the requisites of play production.

Modern educational theatre is a creative democratic activity. Students learn the principles of democracy and civic responsibility because these principles are inherent in an effective educational theatre program. Working together in close harmony as members of a play company, establishing the esprit de corps which occurs so naturally during rehearsal periods, assuming responsibilities as crew members, coordinating all work projects to meet a deadline, settling with tolerance and understanding the differences of opinion and procedure which are always present in a free society, learning to command and be commanded: these are aspects of functional democracy and community leadership which are encountered daily by all who work in play production. Such an activity makes a definite contribution to the improvement of democratic process in the community.

Modern educational theatre is a creative activity which has personal and therapeutic values. Students develop such qualities as self-confidence, poise, cooperativeness, initiative, resourcefulness, self-control, self-discipline, and a sense of understanding and appreciation of the abilities and efforts of others. They learn the importance of systematic organization, orderly procedure, and detailed planning because even the most casual type of play production encourages and requires the development of organizational abilities. Students in educational theatre experience the feeling of belonging; they are provided with a controlled outlet for physical, emotional, and mental disturbances which seem common to most young people. They discover through dramatics a more definite purpose for staying in school and an acceptable reason for giving closer attention to the other scholastic pursuits. If students are shy, they are taught to overcome shyness. If they are too aggressive, they learn to temper aggressiveness with consideration for others. In play production students find an opportunity to expend excess energy in a constructive and educationally productive way, to develop imagination, and to use leisure hours to better advantage.

Modern educational theatre is a creative activity which has definite vocational possibilities. One of the reasons for the increased number of collegiate theatre courses has been the demand for public school and university teachers of theatre arts. Educational theatre also exists for the purposes of giving training to those students who seek careers in television, community and professional theatre, dance, and the motion picture industry.

Therefore, educational theatre is a creative segment of academic life which becomes more than an extracurricular activity, more than a medium of entertainment, and more than just a class play. It provides actual experience in practicing democratic principles of living which increases the student's potential values to the community. It supplies personal and therapeutic values which give a greater emotional and mental stability and which enhance the chance to provide an adequate livelihood. Students can find somewhere in the diversified intricacies of play production an opportunity to use all of their talents and capabilities. Each of their needs is met in the educational theatre because of the scope and comprehensiveness of its activities.

F. Loren Winship served as League OAP Director beginning in 1938. He is considered by many to be the father of modern educational theatre.

A History of Theatre in Texas

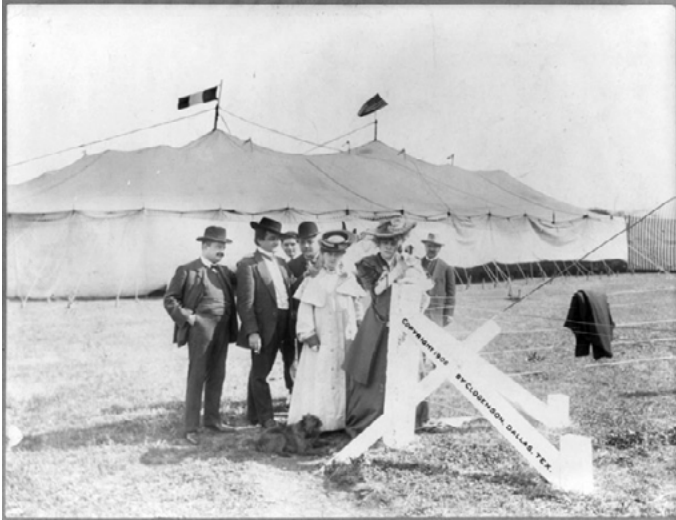
by Michael Barnes

Before the arrival of English-language theater in Texas, four types of performance prevailed. For centuries, Indians performed religious rituals that included elements of dance, costume, and impersonation. In Spanish Texas, colonists staged secular dramas to celebrate special occasions. Spanish missionaries presented religious dramas and cultivated a fourth type of performance, a mixture of native dance and Christian theater. Performances occurred near El Paso in 1598, at Los Adaes in 1721, and in San Antonio during the 1770s. This theatrical tradition prefigured such Spanish-language folk dramas as



"Los Pastores" production in 1907

Los Pastores, performed in Texas communities annually since the nineteenth century. American newspapers reported English-language theater in Columbia as early as 1836. Professional theater arrived in Houston in 1838. Two managers, John Carlos and Henri Corri, founded competing theaters before Houstonians built their first church. Professional actors, who traveled by ship from New Orleans, played leading roles, while amateurs filled smaller parts. Sam Houston, Mirabeau B. Lamar, John S. Ford, and William B. Ochiltree were among the leaders of the Republic of Texas who participated in theater. Theaters presented serious plays and musical concerts as well as a variety of disreputable entertainments. Frontier audiences consisted mostly of men and sometimes turned rowdy. Houstonians publicly debated the morality of theater not long after its introduction there. By 1845 strolling players, or independent performers, had reached Matagorda, San Augustine, Galveston, Jefferson, and other towns on accessible trade routes. During the Mexican War, actors, including future star Joseph Jefferson, performed for United States troops in Corpus Christi and the Rio Grande valley. From 1845 to 1860, professional theater in Texas was chiefly a phenomenon of the Gulf Coast. With its bustling port, Galveston became an attractive addition to the New Orleans-based touring circuit. Small inland towns got by with amateur dramatic societies and the occasional strolling entertainer. A few original plays were written by Texans during this period, including several about the Texas Revolution, such as *The Storming of the Alamo*. After 1850, sophisticated German-language theater and opera also flourished, presented mostly by social clubs in such German towns as Fredericksburg and New



Sarah Bernhardt in Dallas, Texas

Braunfels. The Casino Club in San Antonio built a series of handsome theaters for German-language performance.

The Civil War and Reconstruction brought Texas theater to a temporary halt. In the 1870s, however, railroads opened inland markets for traveling troupes. Managers of stock companies, including actor William Crisp, established short-lived resident theaters in Galveston, Houston, and San Antonio. Texans built dozens of theaters, then called opera houses, across the state, some with full scene-changing equipment, traps, and auxiliary rooms. Several of these theaters survive, the oldest being the Bastrop Casino Hall, built in 1848. Utility halls with flat floors—usually located above commercial establishments—

sufficed in smaller towns. Balconies and boxes allowed blacks and women to attend in segregated sections. By the late 1880s, Texas had joined the transcontinental theater circuit. Celebrities such as Edwin Forrest, Edwin Booth, Sarah Bernhardt, Helena Modjeska, and Lillie (Emilie Charlotte) Langtry performed in Texas. They traveled in special railroad cars and played to intense local interest. "Combination companies," complete with star players, supporting casts, sets, and costumes, toured by train, stopping every thirty to sixty miles to perform for the night. The standard mix of melodramas, Shakespearean plays, minstrel shows, and musical extravaganzas was complemented by vaudeville, or variety shows for respectable audiences, in the 1890s. Large opera houses, such as the Galveston Grand, built in 1894, employed the latest theater technology and provided opulent settings for tours from New York, Chicago, and other cultural centers.

In the 1890s, Galveston businessman Henry Greenwall became a powerful manager of a touring circuit based in Texas. The national touring system was dominated by a syndicate of agents and theater owners, which Greenwall opposed for a time. After 1905, theaters showed films as novelties. Recognizing a growing market, businessman Karl Hobilzelleq, who moved his headquarters from St. Louis to Dallas in 1920, built large theaters that alternately presented movies, vaudeville, and legitimate plays. Stale programs, labor problems, and the growing popularity of movies caused the decline of commercial theatrical tours. One exception was the Spanish-language troupes that fled to South Texas during the Mexican Revolution and toured until the 1930s.

While tours declined, better-educated and urbanized Texans turned to amateur theater as part of an idealistic movement of cultural improvement. Critic and scholar Stark Young organized a drama society, the Curtain Club, at the University of Texas in 1907. It remained active through the 1950s. Other drama clubs soon followed at Texas universities. The San Antonio Little Theatre grew out of a reading group founded in 1912. By the 1920s, dozens of Texas



cities and towns supported amateur "little theaters." The Dallas Little Theatre won several national competitions and produced new plays by respected writers such as Paul Green. Secondary schools instituted drama programs after the first University Interscholastic League play contest in 1927. The University of Texas established the first curricular drama department in 1938; its first prestigious faculty member, Shakespeare scholar B. Iden Payne, joined in 1946.



During the Great Depression, commercial tours were confined to the largest cities, while musical entertainment reached smaller towns through tent shows. The Federal Theatre Project, part of the Work Projects Administration, had little success employing theater artists in Texas, but it offered an important opportunity to pioneer director Margaret Jones in Houston. After leaving the project, Margo Jones spearheaded the American regional theater movement, which combined civic-theater idealism and subscription practices with professional artists. She also popularized intimate, arena-style staging through her book *Theater-in-the-Round*. After receiving encouragement from longtime Dallas Morning News critic John Rosenfield, Jones founded Theatre 47 (its name changed each season)

in a small facility at the State Fair of Texas. Almost simultaneously, Jones, Nina Vanceqv, and her collaborators founded the Alley Theatre in Houston. It turned professional in 1954. Texas theater was devastated by Jones's accidental death in 1955; she had directed on Broadway and subsequently nurtured the careers of playwrights Tennessee Williams, William Inge, and the team of Jerome Lawrence and Robert E. Lee, while proving that professional theater could thrive outside New York City.

During the 1940s and 1950s, innovative educator Paul Baker, working at Baylor University, transformed theories of creativity and theater training. He later led the Dallas Theater Center, which opened its facility, designed by Frank Lloyd Wright, in 1959. During the 1960s the Alley and the Dallas Theater Center became the state's dominant resident theaters (Margo Jones's had collapsed soon after her death). These theaters presented works by Texas playwrights Preston Jones, Horton Foote, and L. Ramsey Yelvington, along with American and European classic plays. Aided by large grants from the Ford Foundation, the Alley built a sizable modern theater in downtown Houston, which opened in 1968. In accordance with Baker's educational ideas, the Dallas Theater Center was never fully professionalized during his tenure, which ended in 1982. At the same time, several organizations specialized in large-scale musical productions: Casa Mañana in Fort Worth, Theatre Under the Stars in Houston, and Dallas Summer Musicals, which presented shows in the Music Hall at Fair Park. Texas produced musical talent of national import: actress Betty Buckley from Fort Worth, the University of Texas-trained composing team of Tom Jones and Harvey Schmidt (creators of the longest-running show in American history, *The Fantasticks*), and performer-director Tommy Tune from Houston. Tune helped devise *The Best Little Whorehouse in Texas*, along with other Broadway and touring successes. The financial success of the Texas version of "Whorehouse" led Houston's PACE Concerts to enter the field of theatrical



Horton Foote



Preston Jones



Tom Jones and Harvey Schmidt

Handbook for One-Act Play

touring. By the 1990s, PACE Theatrical had become the largest producer of Broadway-scale musical tours in the country.

During the 1970s, another form of commercial theater swept the state. Dinner theaters proliferated in the suburbs of larger Texas cities, offering mostly light entertainment and food. These popular establishments declined in the 1980s, although variety entertainment continues to be served along with food at several large theaters. Outdoor performances also multiplied. The most successful was *Texas*, still presented each summer at Palo Duro Canyon State Scenic Park.



Texas at Palo Duro Canyon

Also in the 1970s, civic leaders recognized the value of historic theaters and renovated major facilities in Dallas (the Majestic Theatre), San Antonio (Majestic), Austin (Paramount), Abilene (Paramount),



The Renovated Majestic Theatre
in San Antonio

Texarkana (Perot) and Galveston (Grand). Smaller theaters were refurbished in Columbus, Granbury, Uvalde, and other towns. After a few failed attempts in the 1960s, a vibrant underground theater also evolved in urban areas in the late 1970s. The success of sketch-comedy troupes, such as Esther's Follies in Austin, inspired satirists Joe Sears, Jaston Williams, and Ed Howard to inaugurate the widely seen *Greater Tuna* plays. African-American and Hispanic companies began in Houston, Dallas, Fort Worth, and Austin. Experimental plays and performance art could be seen at Vortex Repertory and Frontera/Hyde Park Theatre in Austin, DiverseWorks in Houston, JumpStart in San Antonio, Caravan of Dreams in Fort Worth, and several theaters in the Deep Ellum district of Dallas.

In the 1990s, the state's leading theater, the Alley, became more adventurous under artistic director Gregory Boyd. For the first time, visionary artist Robert Wilson of Waco returned to work in his home state, to direct at the Alley, the University of Texas, and Houston Grand Opera, the largest performing-

Handbook for One-Act Play

Perhaps the most significant institution in Texas theater continues to be the University Interscholastic League one-act play contest. Almost every high school participates in this spring rite, which exposes thousands of secondary-school students to theater and prepares potential trainees for the state's several large university drama programs. The ubiquity of theater in Texas, home to more than 300 producing theater companies, can be traced to the widespread influence of this contest.

Handbook of Texas Online, Michael Barnes, "Theater," accessed July 27, 2016, <http://www.tshaonline.org/handbook/online/articles/kkt01>.

Uploaded on June 15, 2010. Published by the Texas State Historical Association.



2016 State Champion Plays - (Left Column - Top to Bottom) 1A - *The Balkan Women* - Bryson H.S., 2A - *You Can't Take It With You* - Mason H.S., 3A - *The Miracle Worker* - Jim Ned H.S.

(Right Column - Top to Bottom) 4A - *A View From the Bridge* - Seminole H.S., 5A - *Bug* - Temple H.S., 6A - *Holy Day* - Carnegie Vanguard H.S.

Web: www.uiltexas.org Email: theatre@uiltexas.org

The Contest Rules



Margo Jones with Tennessee Williams

Texas Theatre Pioneer Margo Jones (December 12, 1911 – July 24, 1955) was an influential American stage director and producer best known for launching the American regional theater movement and for introducing the theater-in-the-round concept in Dallas, Texas. In 1947, she established the first regional professional company when she opened Theatre '47 in Dallas.

Born Margaret Virginia Jones in Livingston, Texas, Jones worked in community and professional theaters in California, Houston, and New York. "Since 1936, Margo Jones had served as assistant director of the Federal Theatre in Houston] and directed the Houston Community Theatre. She had recently joined the faculty of the University of Texas's drama department in Austin (around 1942). She gained commercial success on Broadway as co-director of the original production of *The Glass Menagerie* by Tennessee Williams. She directed Williams' *Summer and Smoke*, and Maxwell Anderson's successful *Joan of Lorraine*, starring Ingrid Bergman as Joan of Arc. All three plays were filmed. Bergman repeated her Joan of Lorraine role in *Joan of Arc* (1948), for which she was Oscar-nominated. Geraldine Page was Oscar-nominated for her performance in *Summer and Smoke* (1961). Since 1950, there have been at least five different film/TV productions of *The Glass Menagerie*.

The success of *The Glass Menagerie* allowed her to take the next step toward her dream of running a repertory theatre outside of New York. She moved back to Dallas and opened Theatre '47 (which changed its name to the corresponding year every New Year's Eve - See picture.). The theater was America's first modern nonprofit professional resident theater and also the first professional arena theater (theater-in-the-round) in the country. Jones was inspired by Franklin Roosevelt's Depression era National Theater Project and the European arts movement which she had experienced directly during the 1930s. The resident company was dedicated to staging new plays and classics of world theater rather than revivals of past Broadway hits. Though touring shows did exist at this time, there were no quality professional American theatre companies outside of New York. Jones believed in the decentralization of theater. She wanted her art to exist all across America, beyond the realm of commercialized Broadway. She reasoned that if she and her collaborators succeeded "in inspiring the operation of 30 theatres like ours, the playwright won't need Broadway." Jones envisioned it as a place where actors, writers and technicians could have steady jobs and not be subject to the problems found in the volatile New York scene.

She died July 26, 1955, at the age of 43. In 1959, her theater was closed.

- Wikipedia

UIL-Drama, PO BOX 8028, Austin, Tx 78713 - 512/471-9996, 512/471-7388 (Fax)

The Constitution

Section 1033: ONE-ACT PLAY CONTEST

(a) THE CONTEST.

(1) Purpose. The purposes of the One-Act Play Contest are to foster appreciation of good theatre, satisfy the competitive, artistic spirit with friendly rivalry among schools, learn to lose or win graciously, promote interest in theatre during adult life and increase the number of schools which have adopted theatre arts as an academic subject in school curricula.

(2) Contest Format. Each school performs a short play. The plays are adjudicated and advancing schools are announced and individual awards given. Schools receive an evaluation form and an oral critique.

(b) ENTRIES.

(1) Representation. Each member high school of the UIL is entitled to enter a play company in the district contest of its appropriate conference.

(2) Participation. Participation shall be defined as a performance of an approved script with a running time of not less than eighteen minutes. A school that fails to participate in the One-Act Play Contest after enrolling shall be subject to the full range of penalties, including suspension from the One-Act Play Contest for the following year.

(3) Faculty Director.

(A) Directors in the high school One-Act Play Contest shall be full-time employees of the school districts the plays represent. Full-time means that the person is under contract to the school board for the whole scholastic or calendar year and the person has enough contractual duties to be considered a full-time employee by the Teacher Retirement System and state law.

(B) Exceptions. A retired teacher or administrator who has 20 or more years of experience may be hired and paid for directing the one-act play. Student teachers, during the semester they are assigned to a member school district to fulfill their student teaching requirements, may volunteer, pro bono, to assist in directing their contest play and may serve as one of the directors allowed. A full-time substitute who has directed one-act play during the school year may be permitted to continue through the state One-Act Play Contest.

(C) Aid in Directing. Directors shall not accept nor solicit aid in the preparation of the play, or in coaching the actors, or in designing props, makeup, costumes, scenery, lighting or in directing the contest play. Violations of this rule may result in the play being deemed ineligible for competition.

(c) CONTEST ADMINISTRATION AND PROCEDURES.

(1) Contest Manager. The one-act play Contest Manager, appointed by the district director, should not be the director of a play entered in the same contest.

(A) Responsibilities. It is the responsibility of the one-act play Contest Manager to organize and conduct the contest in accordance with UIL rules and the "guide for Contest Managers," in the current *Handbook for One-Act Play*.

(B) Violations. The Contest Manager is required to declare ineligible a play that violates any of the following: uses an ineligible student, exceeds the number allowed in the performing company, uses additional unit set, or violates Sections 1033 (c)(4), (c)(6) or (c)(7). Violations of any other rules shall be reported to the appropriate executive committee.

(2) Enrollment. Schools shall enroll, register their title and enter contestants by following the procedures found in the current *Handbook for One-Act Play*. The deadlines can be found in the current Official Calendar.

(3) Play Selection. All plays on the approved lists of long or short plays may be used in UIL contests.

Handbook for One-Act Play

- (A) Plays Not on the Approved List and Scenic Additions. All requests for permission to produce plays not on the approved lists, together with any requests to use scenic elements not permissible under contest rules, shall follow the procedures outlined in the current *Handbook for One-Act Play*.
- (B) Standards. Directors shall eliminate or reject profane references to a deity and obscene language, actions or scenes from the approved production. The administration of the producing school shall assure that the director complies with these requirements and that the play does not offend the moral standards of the community. When a script and the staged production are examined and approved by the administration of the producing school, the production is eligible for presentation at any contest site. The Standards Compliance Form serves to certify that the play and production have been carefully examined and approved for presentation. The UIL's Play Appraisal Committee may eliminate language, actions or scenes as a condition for approval of plays not on the approved lists.
- (4) Time Limits. No play shall exceed 40 minutes performance time. No play shall use more than seven minutes to set and seven minutes to strike. No more than 60 seconds shall elapse between the set time and the beginning of performance.
- (5) Scenery. Scenic items may be used as specified in the current *Handbook for One-Act Play*.
- (6) Firearms or Explosives. No starter pistol, real gun, rifle, pellet gun, air gun or pistol shall be used in any way, regardless of whether or not the firing pin is removed. Toy, wooden or model firearms may be used. Discharge of a firearm, cap pistol, starter pistol or any type of explosive or the use of combustible materials in connection with a contest play shall not be permitted.
- (7) The Director During the Contest Performance. Directors shall not be permitted in the light booth, backstage or offstage areas during the contest performance of their play, but directors are permitted in these areas during the set and strike periods. Directors shall not make contact or communicate with crew and cast members working in said areas during performance.
- (8) Awards. Three unranked advancing plays and an alternate shall be selected at zone, district, bi-district and area levels. Two unranked advancing plays and an alternate shall be selected at the regional level.
- (A) Plays at state shall be ranked through sixth place. A+ contests (Junior High) shall be ranked through third place.
- (B) Individual awards shall include the best actress, best actor, all-star cast and honorable mention all-star cast. An honorable mention all-star cast, not to exceed the size of the all-star cast, may be selected at the discretion of the judge or judges.
- (C) Medals and points given to individual students for competition in the One-Act Play Contest stay with the students even if the school is disqualified. However, if the disqualification of the school is the result of an ineligible student, that student shall return awards, and points for that student are deducted.
- (9) Judges.
- (A) Selection Of Judges. Only judges selected from the current UIL's list of accredited critic judges, unless the UIL approves an exception for valid reasons, shall adjudicate all One-Act Play Contests.
- (B) Judges. Judging shall be by an odd number of judges or by a single critic judge. A critique of each play shall be presented orally to all entries and interested audience members after the Contest Manager has announced results of the contest.
- (C) Responsibility For Selection Of Judges. Judges for zone, district and bi-district contests shall be selected by the District Executive Committee(s); judges for area contests shall be selected by the Contest Managers of these contests; and judges for the regional and state contest shall be selected and assigned by the State Theatre Director. A judge should not be selected that would result in any entry being evaluated by the same judge twice in the same year.
- (D) Decision Of The Critic Judge Or Judges. The decision of the critic judge or judges is final.

A+ ONE-ACT PLAY CONTEST CALENDAR 2016-17

DATES SUBJECT TO CHANGE – ALWAYS CHECK THE CURRENT CONSTITUTION & CONTEST RULES (C&CR) date.

- Early September** Window to schedule Fall/ Winter OAP Planning Meetings.

- Early November 1** Deadline to host planning meetings.

- 45 Calendar Days Prior to Your First Contest** Deadline for requesting permission to produce plays not on the approved list and scenic elements that are not permissible under contest rules and a “without which the approved play cannot be produced.”

- February 1** Deadline for executing judging contracts.
Deadline for Contest Managers to certify online. This must be done annually.

- Ten Calendar Days Prior to Your FIRST Contest** Deadline for submitting the Junior High Contestant Entry Form for Zone or District contests. Note: Some Contest Directors set a contestant entry deadline earlier than the ten calendar days.

IF YOU MISS A DEADLINE

Required items submitted after the deadline require a majority consent of the appropriate executive committee or the meet director, if authorized, in order to be accepted. A letter, signed by the school’s administrator, certifying the fact that the appropriate executive committee or the meet director has approved the late entry shall be submitted to the Contest Manager and State Theatre Director prior to the beginning of the contest.

THE CONTEST STRUCTURE

PARTICIPATION

- Each member junior high school may enter a single play.
- If less than three schools are enrolled to compete in the district in which a school participates
 - a school may enter two plays. (Contact the State Office by the deadline, or
 - junior high schools may combine with junior high schools from different conferences and districts to form a OAP district. Any points awarded go back to the participating school's home district and count toward the home district's overall championship point totals.

Eligibility

- Students in the seventh and eighth grades who are eligible under Section 1400 may enter this contest.
- Sixth graders who are eligible under Section 1400 may participate in the contest if they attend school on the same campus as the seventh and eighth grade.
- Participants shall be fulltime students in grades six, seven or eight at the school they represent.
- There is no amateur rule for this contest. Students may work as paid professionals in theatre or film, summer stock, television commercials, etc. and still participate in OAP.

Student Company Size

The Company may include a maximum of 24 students and may include the following:

1. a maximum of 15 cast members,
2. a maximum of 5 crew members and
3. a maximum of 4 alternates.

Special Needs Accommodations or Modifications

UIL Staff members will consider accommodations or modifications for students with special needs on an individual basis. The procedures can be found on our website.

THE DIRECTORS

Definitions and Exceptions regarding Directors

Directors for eighth grade and below do not have to be full-time employees of the school district.

Up to three people may be listed as directors on the Contestant Entry Form.

Student teachers may volunteer to assist in directing the one-act play during the semester they are assigned to a participant school while fulfilling their student teaching requirements. They may be listed as directors on the eligibility notice and program but shall not count against the allotment of directors. Schools shall not pay student teachers for assisting.

NOTE: FIRST-YEAR TEACHERS AND DIRECTORS**Professional Acknowledgment Form**

The UIL **requires** that all One-Act Play directors sign the Professional Acknowledgment Form at the beginning of their tenure in that position. The Professional Acknowledgment form indicates the director has read and agrees to abide by the rules. Your principal or superintendent is responsible for keeping it on file.

A copy of the "[Professional Acknowledgment Form](#)" may be downloaded from the Theatre page on the UIL website.

Directors' Responsibilities and The Ethics Code

Responsibilities:

1. Maintain a safe environment.
2. Accept, embrace and teach this literal truth, "In a well-planned OAP contest, there are no losers."
3. Select a high-quality play that highlights the quality of educational theatre in your school and best uses your and your students' talents.
4. Help your company achieve their highest potential by conducting your production in the highest quality manner.
5. Familiarize yourself with matters and issues regarding contest rules, contest management, and contest adjudication.

Section 1034: ONE-ACT PLAY CONTEST ETHICS CODE

One mission of the UIL One-Act Play Contest is to promote a spirit of cooperation among all involved directors, students, administrators, parents and audience members to promote growth in the realm of educational theatre. The One-Act Play Contest Ethics Code shall carry the force of rule. Member school districts, member schools and/or covered school district personnel who violate any of the provisions of this code shall be subject to penalty.

(a) ONE-ACT PLAY CONTEST CODE. Section 901, the Academic Meet Code requires participants to:

- (1) Participate in the OAP contest with the spirit of fairness and sportsmanship, observing all rules both in letter and intent.
- (2) Direct and sponsor companies and individuals without resorting to tactics which attempt to skirt the rules or distract from sound educational principles.
- (3) Accept decisions of the adjudicator(s) and Contest Manager(s) graciously without questioning their honesty or integrity unless concrete evidence of impropriety can be brought forward. Extend courtesy to contest officials and site crews from the company members, school officials and audience. Conduct that berates, intimidates or threatens competitors, based on gender or ethnic origin, has no place in interscholastic activities.
- (4) Receive the adjudicator's point of view with an open mind. Negative reaction during the critique shall be deemed inappropriate.
- (5) Provide information or evidence regarding eligibility of any contestant or school to the local school administration, then to the proper District Executive Committee. To withhold information is considered dishonorable and contrary to good sportsmanship. Schools guilty of violating this section are subject to penalty.

Handbook for One-Act Play

(b) **CODE FOR ONE-ACT PLAY CONTEST DIRECTORS AND SCHOOL OFFICIALS.** The Code for one-act play directors and school officials includes the principles described above and the purposes listed in Section 1033 (a-c) and the “Guide For One-Act Play Contest Directors” in the *Handbook for One-Act Play*. The Code requires:

- (1) Awareness, understanding and observance of all rules governing the competition for which the director is responsible.
- (2) Treatment of company members based on sound educational precepts and the general welfare and health of the student.
- (3) Professional courtesy to other directors, Contest Manager(s), adjudicator(s) and participants.
 - (A) Directors shall communicate the aims and rules of the One-Act Play Contest to all company members in the early stages of the rehearsal process.
 - (B) Directors shall model professional behavior during the planning, the production rehearsal and throughout the duration of the contest.
 - (C) Directors shall be responsible for making company members, school officials, parents and patrons aware of the objective criteria described in the *Handbook for One-Act Play* and the subjectivity involved in the process of adjudication; i.e. evaluating, selecting and critiquing any work of art, including a one-act play.
 - (D) Directors and company members shall model professional decorum during all phases of the contest. For example, directors and company members, as representatives of their schools and communities, shall refrain from disruptive behavior, slanderous or overt actions of disrespect, or any other displays of negative behavior.
- (4) Adherence to the One-Act Play Contest calendar and pre-contest planning procedures.
- (5) Avoidance of any practice that would endanger the welfare or safety of any company member.
- (6) Emphasis on the academic progress of all participants through a check of their academic standing.
- (7) Protests and reports of violations forwarded to the appropriate District Executive Committee at the zone and district levels and the State Executive Committee at the area, regional and state levels.

(c) **Professional Growth and Development.** Directors are encouraged to take advantage of the opportunity for professional growth through affiliations with professional associations and publications.

THE CONTEST

PLANNING MEETINGS

We urge you to attend your UIL district's OAP planning meeting. You need to do this in order to have input into specifics of your contest. Contact the District Academic Chair about the scheduled dates.

LEVELS

There are two possible levels of competition for junior high contests: zone and district. Companies do not advance beyond the district level.

- Junior high schools may zone but students may not miss more than one full day or two half-days

Handbook for One-Act Play

of school for the entire contest. Three schools advance from zone. The additional contest may be scheduled after school on Friday or on Saturday.

ADVANCING AND AWARDS

Junior high district winners are ranked first, second and third and do not advance beyond the district level. Ratings such as excellent, good, fair, and poor shall not be used in a UIL OAP contest.

- When zone contests are scheduled, junior highs shall advance three unranked schools from each zone to district.

4. Individual acting awards are given to the:

- Best Actor
- Best Actress
- 8 All-Star Cast members.
- 8 Honorable-Mention All-Star Cast members.
- Awards recognizing technicians or crew may be given at the discretion of the Contest Manager and are strongly encouraged by the League. No other acting awards may be given.

TIME LIMITS

Time Allowed	
7 Minutes	Setup and Strike*
1 Minute	Time allowed to start the performance after declaration of end of setup**
40 Minutes	Performance Time (minimum of 18 and maximum of 40)*

* Companies in violation shall be ineligible for advancement or ranking but are eligible for acting awards

** Violations shall be reported to the appropriate executive committee as an ethics violation.

1. The company shall have 7 minutes to set and 7 minutes to strike. (You shall receive countdown warnings at 1 minute intervals starting at 5 minutes left. **No warnings are given after 1 minute left.**)
2. No more than 60 seconds shall elapse between the set time and the beginning of performance time unless the Contest Manager calls a "time-hold." (You shall be told when the 60 seconds start.)
3. No play shall run less than 18 minutes or exceed 40 minutes of performance time. (You shall receive a warning when 15 minutes have elapsed and when 35 minutes have elapsed. You will be asked to confirm. No other warnings are given.)

Handbook for One-Act Play

RULES VIOLATIONS

- Entries may be declared ineligible for advancement or ranking for any of the following violations:
 1. Use of ineligible students.
 2. Exceeding the number allowed in the performing company.
 3. Exceeding the time limits on performance or set-up or strike.
 4. The use of firearms, explosives or combustible materials.
 5. The use of additional unit set.
 6. The director communicating with the company during the performance.

If the company is not eligible for advancement or ranking, they shall be considered for individual acting awards. The company shall receive an oral critique.

OTHER VIOLATIONS

Violations of other rules are considered ethics violations and shall be reported to the appropriate executive committee. The full range of penalties may apply.

CONTEST ADMINISTRATION

THE CONTEST MANAGER

Like an umpire or referee in a sporting event, the Contest Manager serves as the official during a one-act play competition.

The function of the Contest Manager is to organize and operate the contest in **strict** accordance with the most recent edition of the [Constitution and Contest Rules](#) and this *Handbook*.

1. Every UIL One-Act Play Contest Manager must be certified by passing the online Contest Manager Certification Program each year.
2. Procedures can be found on the [theatre website](#).

ADJUDICATORS

Adjudicators for the contest at all levels shall be selected from the [current lists of certified adjudicators](#) found on the TTAO website. www.ttao.org

Adjudicators for zone and district contests are recommended by directors during planning meetings and then approved by the District Executive Committee. A single critic or a judging panel of three shall be used.

The League strongly discourages zones with four or less schools and the use of panel judging in those contests.

Adjudicators for bi-district are recommended by directors from the paired districts and then contacted

CONTEST ENTRY PROCEDURES

CONTEST ENTRY PROCEDURES

Date	Responsible Party	Task
No Later Than 10 Calendar Days Prior to Your First Contest	Director or School UIL Coordinator	Go to "Junior High " page on the UIL Theatre website"and complete the Zone or District Contestant Entry Form.
No Later Than 10 Calendar Days Prior to Your First Contest	Principal or Superintendent	Sign the "Community Standards and Copyright Compliance Form." The form can be downloaded from the UIL website.

No play may be presented in contest unless the Contestant Entry has been submitted.

[ZONE/ DISTRICT A+ CONTESTANT ENTRY FORM LINK](#)
[COMMUNITY STANDARDS FORM LINK](#)

* Note: Some Contest Directors set the contestant entry date deadline earlier than the ten calendar days.

SUBSTITUTIONS AFTER THE TEN-DAY PERIOD

You may find it necessary to change or add members to your company after the ten-day deadline. There are two basic scenarios:

1. The Substitute Eligibility form may be downloaded from the UIL's Theatre web page. [Link Here](#)
2. A letter certifying eligibility that is signed by the school's administrator may be used in place of the certificate. You may do this up to the second your play is about to begin.

Where Do We Send Substitution Forms or Additions Letters?

Level	Contact 1	Contact 2
Zone and District	Contest Manager	District Academic Chair

FAILURE TO PARTICIPATE

Schools that withdraw or fail to show for the contest shall contact the Academic Chair and the Contest Manager immediately. The District Executive Committee shall determine whether or not the withdrawing school has financial obligations.

THE CONTEST PLAY

Your contest play shall be selected from:

1. The approved lists of plays (Directors are not required to submit plays on the approved lists for approval.), or
2. Be approved by the League's Play Appraisal Committee through the procedures found on [page 13-14](#).

Handbook for One-Act Play

A great resource for potential titles are the annual Participation Lists that can be downloaded from the UIL website. (Resources and Forms) These lists include the directors and title produced by each participating school for that particular school year.

Play Selection Policy

Plays which are, by nature, monologues, duet acting scenes, readers theatre, musical theatre or which are predominantly narration or choral speaking shall not be used in this contest. This includes some versions of titles found on the approved lists where "various dramatizations" are permissible. (i.e. *Alice in Wonderland* has several musical versions.)

STANDARDS (READ CAREFULLY)

When selecting your play, remember that League rules **require** directors and administrators to **eliminate** profane references to a deity, obscene language, actions or scenes from the approved production. It is up to each school's administration to determine that all profanity and obscenity has been eliminated and that their play and production does not offend the moral standards of their community.

1. Profanity is characterized by irreverence or contempt for God or any sacred principles or things. The use of any deity's name when not in reverence or prayer would be profanity by definition.

The use of "Jesus," "Oh, God," "God knows," etc. is considered, by definition, profane when not used in reverence or prayer and **shall be removed. This is not an option.**

2. Indecent and obscene language **shall** also be eliminated. Foreign language that is profane, indecent or obscene **shall** also be eliminated.

3. Since most competitors are minors, particular attention shall be paid to any action that insinuates sexual activity and **shall be reviewed by school administrators** to make sure it complies with the Standards rule before the "Community Standards and Copyright Compliance Form" is signed.

4. Each school's administrator must affirm that they have seen the play as produced for that level of competition when they sign the "Community Standards and Copyright Compliance Form."

5. **Plays Not On the Approved Lists:** The League's Play Appraisal Committee may eliminate language, actions or scenes as a condition for approval of plays not on the approved lists.

6. **Plays on the Approved Lists:** They shall be edited by the director and administrator to comply with this rule. All profanity, indecent and obscene language and action shall be eliminated. Their appearance on the lists does not imply that the unedited play meets the Standards Rule.

If the play cannot be cut to meet community standards, then the play should not be selected for contest use. It is the duty of each director and their administrator to make a responsible selection for the students you work with and the community you represent. Make sure that you discuss the choice of script and questionable language and business with your administrators.

If the script has been read and the staged production viewed and determined to be in compliance with League rules by the administrator of the producing school, the production is eligible for presentation at any contest site.

PERFORMING PLAYS ON THE APPROVED PLAY LISTS

- The lists of approved long plays and short plays can be found on the UIL website. [Link Here](#)
- Directors are not required to submit plays on the approved lists for approval.
- Directors and administrators shall **eliminate** profane references to a deity, indecent and obscene language, actions or scenes from plays on the Approved Lists of Plays..
- Although a play may appear on this list, it does not guarantee that the publisher will license the play or allow you to perform "scenes from" or allow you to substitute or eliminate profane, indecent or obscene language .

Handbook for One-Act Play

- In addition to the plays on the lists, all plays written by Shakespeare, Chekhov, Ibsen, Molière, George Bernard Shaw, Eugene O'Neill, Sophocles, Euripides, and Aeschylus are approved.

This blanket approval does not include any adaptations **unless those adaptations are specifically listed on the approved play lists.** If not, they must be submitted for League approval by the December 14th deadline. **E-mail** the League's Theatre office for clarification.

EXAMPLE: Sophocles' *Antigone* is found in "An Approved List of Long Plays" and its translations do not require League approval. Jean Anouilh's *Antigone* is an adaptation of the play by Sophocles that is also on the approved list of long plays and also does not require League approval. However, Timberlake Wertenbaker's *Antigone* is an adaptation that is not on the approved lists and requires League approval. Phrases like "adapted by," "a new version" or "a new adaptation" found on the title page or cover should send up a red flag.

NOTICE

Photocopied, computer-generated or typed copyrighted scripts will not be accepted by the League unless accompanied by publisher permission.

**PERFORMING PLAYS NOT ON THE APPROVED PLAY LISTS,
INCLUDING ADAPTATIONS AND ORIGINAL PLAYS**

- The League's Play Appraisal Committee evaluates August 1 - April 15 for junior high schools. No plays will be accepted after those dates.
- To request an approval you will need to do the following:
 1. Submit the current year's online "[Middle and Junior High School Play and Scenery Approval Request Form 2016-17](#)" found under "Resources and Forms" in the Theatre website.
 2. Mail the following:
 - a) A copy of your "UIL One-Act Play Approval Request Form." Print it after you review it and before you hit the "submit" button.
 - b) The complete published play which specifically and clearly indicates
 - i) The exact portions of the total script to be used. (Highlighted in Yellow)
 - ii) Deletion of all dialogue and business not to be used. Make it clear that you are cutting but light enough that a reader can look at the material that has been eliminated. (Strike-through in pen)
 - iii) Deletion of all language and action that violates the "Standards Rule." (Strike-through in pen)

Dangerous Myths

About Play Approval

- Do not assume that a play approved in the past will be approved again. Plays are approved only for the individual making the request and the approval is valid only for that contest year.
- Plays that are approved for a specific school are not automatically added to the approved play lists. Check the current approved lists and secure performance rights before starting work on a production. There must be a strong history of production before a play goes on the list.

Handbook for One-Act Play

iv) Deletion of scenery that might restrict approval. Make it clear that you are cutting but light enough that a reader can look at the material that has been eliminated. (Strike-through in pen)

c) A list of all characters to be played and how necessary doubling is to be accomplished.

d) Any scenic items that are not allowed under the rules but are "without which the approved play cannot be produced."

Requests for scenic additions for a play that is not on one of the approved lists must be submitted with the play request by December 14.

e) A \$30 fee. This fee includes scenic items requested with the script. The check should be made out to "UT Austin - UIL"

- Submissions that are returned as disapproved or incomplete may be resubmitted for an additional fee. However, this must still be done by the December 14 deadline. Submit as early as you can to allow for necessary corrections or re-submittals.
- Plays returned "requiring clarification" or a "Letter of Support" from the local administrator shall be resubmitted with the required information within two weeks of the UIL's request date.

LICENSING AND ROYALTIES (This is not necessary for plays in the Public Domain.)

- You must request and receive publisher permission to produce the play you have selected. Written evidence must be produced before you will be allowed to perform.
- Permission to perform the play for contest from zone through state should be requested. This should prevent withdrawal of production rights during the contest season.
- Your Contest Manager will ask you to produce a license **from the publisher** to perform and, in the case of a "scenes from," permission to cut.
- Your Contest Manager will ask you to produce written evidence **from your school administration** that royalty for each performance has been paid. A cancelled check, check copy, purchase order, or a letter from your administration on school letterhead will suffice.

**DO NOT ASK THE PUBLISHER FOR A RECEIPT
OR OTHER PROOF OF PAYMENT!**

TAKE TIME TO READ THE LICENSE PROVIDED BY YOUR PUBLISHER. THIS IS A LEGAL DOCUMENT. THEY OFTEN CONTAIN RESTRICTIONS THAT YOU MUST FOLLOW.

i.e. plays such as *The Crucible*, *Steel Magnolias* and *The Women*
restrict changes in gender and or time and place.

Performing a "Scenes From"

- Always request permission to do a "scenes from."
- Getting help with editing a play for contest use is not a violation of the professional assistance or full-time employee rules.
- Sharing a "scenes from" edited script is permissible under League rules.
- When borrowing a "scenes from" edited script from the approved lists, **it is important to make sure that it complies with current contest rules.**

Scenic Items and Properties Requiring Approval

Scenic additions and restricted properties will be approved only if they are "without which the approved play cannot be produced."

The League's Play Appraisal Committee considers all properly submitted requests between August 1, 2016 and December 14, 2016.

No request will be approved:

- If directorial desire is the sole justification.
- If stage directions and scenic descriptions are the only justification.
- If elements of the Unit Set will serve the same purpose or achieve a similar effect.
- If the requested item(s) exceeds eight feet or does not fold to four feet.
- If it requires casters. (Some exceptions for properties)

If you find that scenery or properties beyond what is allowed under current rules is required, the director shall submit on or before December 14, 2016 the following:

1. For Plays On the Approved Lists: Complete and submit the electronic ["Middle and Junior High School Play and Scenery Approval Request Form."](#) and instructions It can be found under "Resources and Forms" (Submitting a Play or Scenic Item for Approval) on the Theatre website. It is submitted with the play.

For Plays Not On the Approved Lists: The information is submitted as part of the ["Middle and Junior High School Play and Scenery Approval Request Form."](#) It can be found under "Resources and Forms" (Submitting a Play or Scenic Item for Approval) on the Theatre website.

2. You will receive a receipt/ copy of your submission via e-mail immediately after submission. Check SPAM/ junk files if you do not receive it. **DO NOT RESUBMIT WITHOUT CONSULTING WITH THE STATE OFFICE.** Print it during the review process.

3. Send a copy of the submitted form, a copy of the play, if not on the approved list, and a payment of \$30 made out to UT-Austin / UIL. Combined requests (script and set) require **only one \$30 fee.**

Remember that if a play is not on the approved lists, essential additions to the basic set shall be submitted **with the play request.** A set addition submitted separately will not be accepted.

Incomplete requests will be rejected. The League shall not request additional information or corrections for clarification.

The director will receive an e-mail indicating whether or not the use of each item shall be permissible for the approved play. A copy of that e-mail shall be provided to the Contest Manager at each level.

Set additions not approved in writing by the League shall not be used. **Should unapproved additions be used,** the Contest Manager shall report the violation to the appropriate executive committee.

Please note that script approval does not guarantee set additions will be approved

Handbook for One-Act Play

Adaptations

The addition of material, relocation of dialogue or scenes, changing gender, adding characters, splitting characters or any other revision **that alters the text or plot** is considered an adaptation of the play. After completing your "scenes from," ask yourself the following questions:

1. Have I added characters to scenes where their presence changes the plot or story?

Exceptions: The number of actors used in a listed "ensemble group" such as children in *I Never Saw Another Butterfly*, Schoolgirls in *The Prime of Miss Jean Brodie* or *The Children's Hour*, Townspeople in *The Diviners*, Guards in *MacBeth*, etc.

2. Have I added or relocated dialogue or scenes?

Exceptions: Logical vocal reactions or ad-libs, not written into the script, are permissible as long as they do not change the plot or writer's intent.

EXAMPLE: A student who gets hit on the thumb with a hammer saying "OW!", although not written into the text of the script, is permissible. The all-too-familiar setting of the party or the courtroom where "responses and conversations" are heard is another example. These logical reactions, utilizing words or sounds, are appropriate.

3. Have I reassigned lines?

Exceptions: This is not meant to restrict directors from redistributing lines that are assigned to choral or other ensemble type groups. This could include the Furies in *The Insanity of Mary Girard* or the chorus in *Wiley and the Hairy Man*.

4. Have I changed character gender, added new characters, or split characters?

Exceptions: Gender-blind casting does not require approval where there are no gender references to the character in the text of the play. However, changing the gender of a character where a gender is specified or implied by the text requires approval. An example of an implied gender would be the butler in *The Importance of Being Earnest*. This does not prohibit a female from playing a male character or a male from playing a female character. For example, a female may play Buddy Layman in *The Diviners* as a male but cannot turn him into a female character. Check your license for restrictions.

5. Have I made off-stage voices into on-stage characters? On-stage to off-stage?

Examples of this situation might involve the Interviewer in *The Shadow Box*, the Loudspeaker in *I Never Saw Another Butterfly* or Charley in *Flowers for Algernon*.

6. Have I used substitutions for words deemed profane or obscene?

Exceptions: Dramatists Play Service allows this. Other publishers need to be contacted.

7. Has there been any other revision of the text or structure of the play other than deletions to comply with League rules?

If the answer is "yes" to any of these questions, you have adapted the work and will require League and publisher approval. If you have any doubts, **e-mail** the League's Theatre office for clarification.

*Handbook for One-Act Play***PLAY SELECTION TO-DO LIST**

Select a Script	Select a Script
IF ON THE APPROVED LISTS	IF NOT ON THE APPROVED LISTS
Contact the play's publisher to see if performance rights are available.	Contact the play's publisher to see if performance rights are available.
Obtain a license to perform for contest	Request permission to use the title from the League. The deadline is December 14th for High School entries and 45 days prior to the contest for Junior High Contests.
Pay Royalties to Publisher	If permission is obtained, obtain a license to perform for contest
	Pay Royalties to Publisher

Drama Loan Library

The UIL's Drama Loan Library is maintained to assist UIL play directors in the selection of their scripts. The library contains approximately 40,000 volumes and includes many of the long and short plays of approved publishers. They may be borrowed by any faculty member of a UIL member school or by members of the TTAO for a period of three weeks. The borrower's school is held responsible for all borrowed materials. Additional materials will not be available until the original order is properly cleared.

Information and forms can be found in the UIL Theatre and Film website. [LINK](#)

Clinics and Festivals**IMPORTANT**

Please remember that critics at festivals cannot give official interpretations or opinions or be the justification for violations of OAP rules. Official staff opinions must be obtained from the State Theatre Director or the State Executive Committee.

VIOLATIONS OF THIS RULE SHALL DEEM THE PRODUCTION INELIGIBLE FOR COMPETITION.

- 1.) OAP Festivals: Unlike theatre workshops and demonstrations where sessions deal with general topics, festivals are specific to and for the benefit of the specific OAP entries that are participating.
 - a. Schools are restricted to a total of four sessions at non-UIL contests or festivals per school year.
 - b. Three sessions may be scheduled during school days; however, only one non-UIL contest or festival session is permitted during any one school week.
 - c. Each session shall include a performance of the play and may not exceed two hours.
 - d. One additional festival may be scheduled on weekends or holidays.
 - e. During any school year, companies are restricted to no more than two sessions with the same critic per school year.
- 2.) Professional Suppliers and Volunteers: Directors may obtain costumes from entities that will rent or loan costumes to all schools. Theatrical supply companies, parents or volunteers may construct or provide scenery, properties or costumes.
- 3.) Workshops and Conventions: Directors and students may attend workshops and conventions. The League encourages these programs and urges your participation.

*Handbook for One-Act Play***IMPORTANT**

Directors and adjudicators should take care to avoid festivals where the critic may adjudicate the production at any level of OAP competition.

A school that allows a potential adjudicator to see their production prior to contest shall be in violation of the ethics code.

FINDING OR HOSTING A FESTIVAL

You can find a festival or register your festival at the "Statewide One-Act Play Festival Information."

[A link to this site is found on the UIL website](#) (Resources and Forms.)

As a host you must comply with the following:

- a.) Using a critic at a festival requires scheduling and critiquing a minimum of three high schools or three junior highs at the same site on the same day.
- b.) Festival hosts have the responsibility of making sure that the critics are provided a list of the plays they are seeing.

A host school who has not executed the conflict form and allows a critic to see a play they may be judging shall be in violation of the ethics code. The participating school and clinician shall also be in violation of the appropriate ethics code.

- The "Clinic Conflict" form may be downloaded from the Theatre section of the UIL website (Resources and Forms) and shall be filled out by the host. [Link Here](#)
- The critic shall sign the form acknowledging that they have reviewed it and have no conflicts.
- The form shall be sent to the state office and placed in the critic's file.

CAST AND CREW ASSIGNMENTS

The League strongly supports "blind-casting" as an educational tool. This is an educational event and students should be cast based on their abilities and not the circumstances of their birth.

- A male may play a female role and a female may play a male role as long as they play the part as the gender that the playwright intended. Publisher permission may be required. Please consult with them.
- Offstage voices that do not appear on stage may be recorded by anyone, amplified or spoken live offstage by a crew member or a cast member who plays an onstage role.
- Offstage voices are not eligible for any awards and shall not be listed in the Spring Meet Entry System or program.
- Each cast member may play multiple roles.
- There are no League rules specifying how or when you cast a play or make crew assignments.

THE *TEA-UIL SIDE-BY-SIDE* DOCUMENT

The UIL publishes this document to provide member schools notice of Texas Education Agency regulations which relate to UIL and all other extracurricular activities sponsored or sanctioned by the school district. This document provides explanations and interpretations of Commissioner of Education rules, *UIL Constitution and Contest Rules*, and statutes.

[LINK TO "SIDE-BY-SIDE" DOCUMENT](#)

REHEARSALS



STATE LAW REGARDING REHEARSAL TIME AND THE NUMBER OF PERFORMANCES APPLY TO ALL "EXTRACURRICULAR" THEATRICAL PRODUCTIONS. THIS INCLUDES "NON-UIL" SHOWS. HOWEVER, THERE ARE NO LEAGUE RULES SPECIFYING HOW OR WHEN YOU BEGIN REHEARSING FOR A PLAY.

There are state laws and UIL rules that restrict the amount of time a student may rehearse for an extracurricular activity:

- **During School** - The State of Texas limits rehearsals or practice during the school day to one class period (defined as 60 minutes) during the school day.
- **After School** - For each extracurricular activity*, a school district must limit students to a maximum of eight hours of rehearsal or practice outside the school day per school week. School week means the week beginning at 12:01 a.m. on the first instructional day of a calendar week and ends at the close of instruction on the last instructional day of the calendar week, excluding holidays. A Theatre Production class that is scheduled after school may be used for rehearsals and does NOT count towards the eight hours.
- **Sundays** - The League does not prohibit regular school OAP rehearsals or festivals on Sundays. Since they are considered a part of the competition, official rehearsals held at the contest site shall not be held on Sunday.

Handbook for One-Act Play

How many hours may I rehearse or practice?

	After school Rehearsal Time	After School Theatre Production Class	Notes on the 8 Hour Rule/TEA Law
Monday	2 hours	1 hour	TEA laws restrict the amount of time dedicated to rehearsals or practice for ALL extracurricular activities.
Tuesday	2 hours	1 hour	TEA limits rehearsals or practice during the school day to one class period (defined as 60 minutes). This includes a Theatre Production class that meets after school.
Wednesday	2 hours	1 hour	The school week begins at 12:01 AM on the first instructional day of the calendar week. The school week ends at the close of instruction on the last instructional day of the calendar week.
Thursday	2 hours	1 hour	
Friday	Unlimited	1 hour	There is no limit on the number of hours a school may rehearse or practice on the weekends.
Saturday	Unlimited	No class	There is no limit on the number of hours a school may rehearse or practice during holidays.
Sunday	Unlimited	No class	Schools may rehearse or practice an unlimited amount of hours during spring break and winter break.

* See Definition of "Extracurricular" on [page 20](#).

SCHOOL PERFORMANCES

There are state laws and UIL rules that restrict the number of performances or games (extra-curricular activities) that are allowed.

For any individual extracurricular activity*, a student may not participate in more than one performance per school week, excluding holidays. For example, a student may participate in a single play performance, a choir concert and a basketball game during a school week. This applies to performances of their contest play for their schools and communities.

4 SCENARIOS FOR LEGAL EXTRA-CURRICULAR PERFORMANCE SCHEDULES

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT/SUN/HOLIDAY
SCENARIO WEEK 1				PERFORM	PERFORM	PERFORM
SCENARIO WEEK 2	PERFORM				PERFORM	PERFORM
SCENARIO WEEK 3		PERFORM			PERFORM	PERFORM
SCENARIO WEEK 4			PERFORM		PERFORM	PERFORM

3 SCENARIOS FOR ILLEGAL EXTRA-CURRICULAR PERFORMANCE SCHEDULES

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT/SUN/HOLIDAY
SCENARIO WEEK 1			PERFORM	PERFORM	PERFORM	PERFORM

* See Definition of "Extracurricular" below.

EXTRACURRICULAR DEFINED

STATE LAWS GOVERNING REHEARSALS AND PERFORMANCES ARE NOT SPECIFIC TO THE OAP ENTRY. THEY APPLY TO ANY PRODUCTION THAT CAN BE CATEGORIZED AS AN EXTRA-CURRICULAR BASED ON THE CRITERIA LISTED BELOW.

An extracurricular activity is an activity sponsored by the University Interscholastic League (UIL), the school district board of trustees, or an organization sanctioned by resolution of the board of trustees. The activity is not necessarily directly related to instruction of the essential knowledge and skills but may have an indirect relation to some areas of the curriculum. Extracurricular activities include, but are not limited to, public performances, contests, demonstrations, displays, and club activities.

(1) In addition, an activity shall be subject to the provisions for an extracurricular activity **if any one** of the following criteria apply:

- (A) the activity is competitive;
- (B) the activity is held in conjunction with another activity that is considered to be extracurricular;
- (C) the activity is held off campus, except in a case in which adequate facilities do not exist on campus;
- (D) the general public is invited; or
- (E) an admission is charged.

The Commissioner of Education recommends that a school district avoid the scheduling of extracurricular activities or public performances to occur on the day immediately preceding or evening immediately preceding the day on which the administration of state-mandated testing is scheduled.

The Set Rules



The Sweeney & Coombs Opera House. 1890. Houston, Texas. One of the first theatre structures built in the state. Special Collections, University of Houston Libraries. University of Houston Digital Library. Web. August 3, 2016.

The Contest Site

Any access to facilities or equipment at the contest site that a single school is allowed to use shall be made accessible to all companies competing in the One-Act Play Contest at that site. This includes rentals and site visits beyond the official rehearsal. Their availability shall be approved by the DEC. The Contest Manager shall make any decision concerning the use of the facility and that decision shall be final.

There are three general restrictions:

1. No rigging from any part of the facility is allowed.
2. Nothing shall be done to the facility or equipment that may damage it or endanger the site crew, audience or participants.
3. When the facility does not include a house curtain, has an apron with a depth in excess of 12 feet or has physical and architectural limitations that make it mandatory for companies to set and strike in view of the audience, a Contest Manager may allow the participants to set and strike with the curtain open.

MUSIC PLAYBACK AND INTERCOMMUNICATIONS EQUIPMENT

Sound playback equipment and an intercommunication system for the crew **should** be provided at the site and made accessible to all participating companies. If not available, the Contest Manager may borrow the equipment.

- You may bring your own sound/ music playback equipment. **Phones, pads and similiar devices may be used only if set in airplane mode.**
- An intercommunications system used exclusively by any performing company is not permitted. Please check with your Contest Manager if you need additional headsets, etc. Additional items must be available to all companies for rehearsal and performance.

LIGHTING AT THE CONTEST SITE

A standard light plot containing a minimum of six or more areas (6, 9 or 15) and at least one follow spot should be provided and be accessible to all companies.

In order to have a consistant system for area lighting designation, areas shall be numbered from SL to SR. See example from State Meet below.

- Follow spots shall not be moved backstage during the course of the contest.

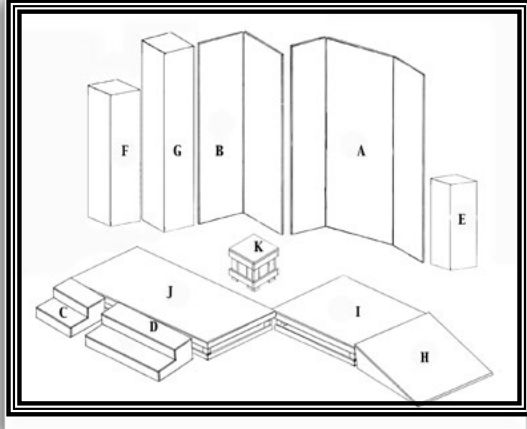
The lighting plot shall be disclosed to all the participating schools no later than 10 days prior to the official rehearsal.

- Lighting that is not disclosed and used exclusively by any performing company shall be considered a violation of the Ethics Code.

Lighting Specials

The Contest Manager may provide you with "specials." These "specials," however, shall be made available to all participating companies.

The Unit Set



The UIL Unit Set contains 28 medium gray scenic pieces.

Every competing play company is allowed the use of one, and only one, complete Approved Unit Set.

Construction drawings and lists of materials are found on the Theatre page of the UIL website. (Resources and Forms/ Handbook Supplements) [Link Here](#)

The complete set contains: (Key to Chart)

A - (4) 3-Fold Flats	E - (2) 4' Pylons	I - (2) 4'X4' Platforms
B - (4) 2-Fold Flats	F - (2) 6' Pylons	J - (2) 4'X8' Platforms
C - (2) 2' Steps	G - (2) 8' Pylons	K - (4) 1'X1' Platforms
D - (2) 4' Steps	H - (2) 4'X4' Ramps	

RULES FOR UNIT SET USE

- Nothing shall be done with the unit set that may damage it or endanger the site crew, audience or participants. The use of unit set in front of the curtain line or on the apron is restricted to a 6' combined height. No item, if it falls, should be able to fall into the house. If questionable, the Contest Managers decision is final.
- The quantity and color of unit set elements is restricted to what is listed on the previous page. No additional unit set pieces **or similiar items** (i.e. step units, platforms, flats or pylon/column type scenery) shall be allowed or approved.
- Unit set elements shall only be supported or elevated by other unit set elements.
 - Pylons shall not be stacked higher than 12 feet. Stacking on platforms and the use of capitals and bases do not count toward the 12'.
 - Flats may be used horizontally (i.e. supported by other unit set elements); however, the points of contact on the flats shall be restricted to the covered wooden surfaces and not the canvas-only surfaces.
 - Casters or other rolling devices shall not be attached to or used in conjunction with the unit set.
 - 4X8 Platforms standing on the 4' end are not permissible.
- You may hang and attach properties, architectural trim and approved scenic items on unit set elements.
 - Only standard "store-bought" devices and stage weights or sandbags may be used to stabilize the unit set and to attach or hang properties on the unit set. (Hanger irons, magnets, strap hooks, c-clamps, hanger hooks, furniture clamps, quick clamps or similar devices.)
 - No more than 40 pounds of standard stage weights or sandbags may be used inside each upright pylon to stabilize it. The Contest Manager may add more if deemed necessary.
 - No attachments may be made with adhesive materials or devices that penetrate, tear or peel the paint, including spike tape or glow tape.

Stacking the Unit Set

If the unit set elements can stand, at any angle, without the use of a support device, the configuration is permissible. Standard store-bought devices may then be used, with minimal strain on the unit set elements, to make the configuration stable.



Store-bought Clamp



C-CLAMP

Actors on Elevated Unit Set Elements

Safety for all involved is the first principle for unit set use. Unstable stacking and clamping should be avoided at all costs. No scenic effect is worth it.

1. No participants shall be staged on unit set elements elevated over six feet.
2. No participants shall be staged under unit set elements when elevated over four feet high and other participants are staged on them.
3. The following shall not be used to elevate unit set elements when actors will be staged on or under them.
 - Ramps standing on end. ▲
 - 4X8 Platforms standing on the 4' end.
 - Platforms with 1" X 2" railing - Those with 2X4 railing may be used on their sides.
 - Flats
4. Carrying actors in or on unit set elements must be "without which the approved play cannot be produced" and requires League permission. (i.e. a boat in *Yellow Boat* or a casket in *The Night Thoreau spent in Jail*.)
5. Actors shall not be used to support or elevate unit set elements in order to create a scenic background.

STANDARD DOOR AND WINDOW UNITS

Standard doors and windows must be made available to all participants at the contest for rehearsal and performance.

Standard-sized medium gray door and window units, including screen doors, may be used without restriction as to number.

Details for the construction of these units can be found in the "*Handbook Supplements*" link on the UIL website. (Resources and Forms)

The following is permissible with the standard doors and windows if easily attached and removed during the set and strike period or during the course of the performance:

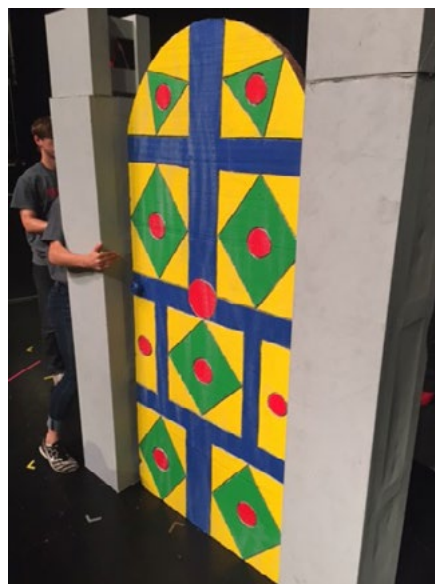
1. Headers:
 - a) A lightweight flat medium-gray header be temporarily attached to the top of the door frames using standard store-bought devices. The combined door and header shall not exceed a total elevation of 8'. Details for the construction of these flat headers can be found in the "*Handbook Supplements*" link on the UIL website. (Resources and Forms)
 - b) A lightweight decorative header, like a capital, may be temporarily attached to door and window frames using standard store-bought devices or using the standard flat header found in the Unit Set drawings. The combined door and header shall not exceed a total elevation of 8' 6", 8" in thickness and shall not exceed more than 6" from the side edges of the door or window unit.

Handbook for One-Act Play

2. The door may be removed and the frame used on its own.
3. Window and door dressings (Curtains, beads, etc.) used to create curtains suspended inside standard stage windows, french doors and standard stage door frames do not require approval. These dressings do not count towards the softgoods allotment
3. Doors may be constructed to swing either on or off stage.
4. Standard stage weights or sand bags (not to exceed 40 pounds) may be used on each stage jack to support standard stage door and window units. The jacks shall not be removed. A Contest Manager may request that more weight be added if the official deems it is required for safety.

SPECIAL DOORS, ENTRANCES AND WINDOWS

Two special 4' wide X 8' tall lightweight, non-metallic and non-wooden doors, entryways or windows (i.e. softgood or foam) supported by or suspended between unit set elements using standard "store-bought" devices may be used. They may be hinged. They may be used as two consecutive pieces. (side by side)



SCENIC ELEMENTS AND PROPERTIES

1) Lighting and Projectors

In addition to the lighting provided at the contest site, a total of six (6) additional lighting instruments or projection devices provided by the company may be used.

LIGHTING INSTRUMENTS

- They shall be portable.
- They shall be controlled by the performing company and be independent of the site's lighting system.
- They shall be hand-held or safely mounted from the floor on either a static light stand that does not exceed 8' in height or on any part of a unit set element.
- Light stands shall not serve as scenic elements. (i.e. trees, windmills, etc.)
- They may be used **downstage** of the house curtain/proscenium line but must be hand-held, placed on the floor or on a light stand that does not exceed 4' in height. They may be masked with small boxes or other properties. (i.e. made to look like footlights, placed in or on standard properties, etc.)

Handbook for One-Act Play

- Conventional lighting instruments shall not exceed 1000 watts each.
- Gobos, pattern changers and gel changers, without limit, may be used with these instruments to project static images. The use of these images shall be in compliance with copyright law. EXCEPTION: Animated gobos that produce or represent lightning, fire, rain, snow flakes or other weather or elemental effects are permissible.
- Motorized mirror balls may be used on a light tree or suspended from unit set elements. The lighting fixture used to illuminate it will count towards the six allowed.
- Intelligent lighting is not permitted. Note: All lighting fixtures that have movement or motors cannot be classified as intelligent. Call the State Office with any questions.

PROJECTORS

- They shall be portable.
- They shall be controlled by the performing company and be independent of the site's lighting system.
- They may be used **downstage** of the house curtain/proscenium line but must be hand-held, placed on the floor or on a stand that does not exceed 4' in height. They may be masked with small boxes or other properties.
- They may be used with these instruments to project static images or animated images that produce or represent lightning, fire, rain, snow flakes or other weather or elemental effects are permissible. They shall not contain actors or models. The use of these images shall be in compliance with copyright law.

2) **Soft Goods**

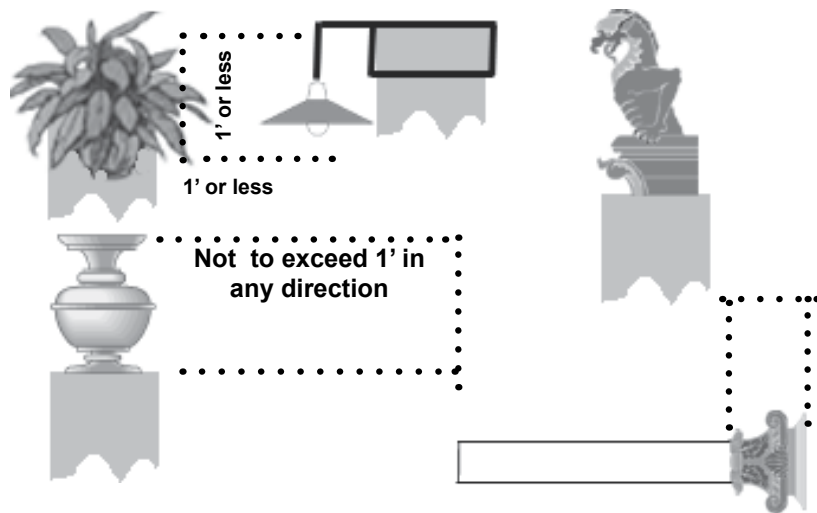
It is permissible to use up to 160 square feet of **unframed** soft goods or projection material in any way you choose but under the following size limitations:

- The material shall be easily transported and stored. It may be rolled on a tube(s) or a batten not to exceed 12' in length or may be folded into a 4X4 square,
- Poles for flags/ banners (hand-held or on stands) shall not exceed 8' in height. Battens for drops and curtains shall not exceed 12' in length.

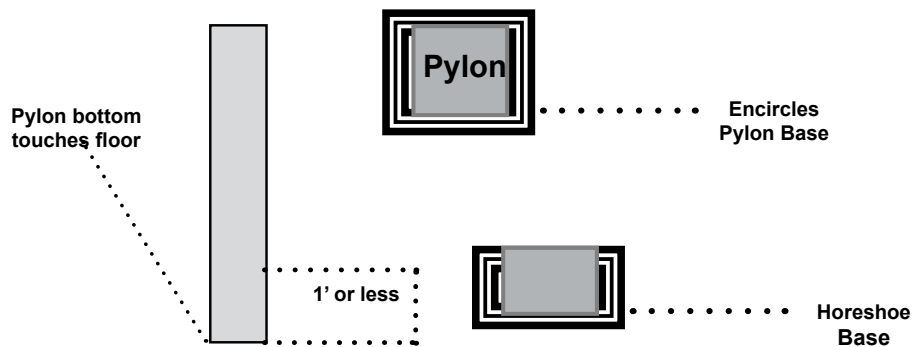
3) Capitals and Bases

(6) Six lightweight capitals and (6) six lightweight bases may be used on unit set pylons.

- They shall not exceed more than one foot in any direction from the top or bottom edge of the pylon.
- Hardware or supports may be attached to capitals in order to support softgoods.
- Bases shall not be used to support or elevate unit set elements. A base should either completely encircle the pylon or fit like a horseshoe around it. The pylon shall not stand on the base.
- Busts, statues, flame units, lighting sources and similar items placed on top of pylons may not extend more than one foot in any direction from the pylon's top edge.
- Plants used as capitals do not count towards the twelve allowed. (See 4 on next page)



BASES



Handbook for One-Act Play

4) Trees, Bushes, Plants and other Landscaping

Twelve self-supported, lightweight and non-metallic trees, shrubs or other plants are permissible.

- (6) Six items shall not exceed 4' wide by 8' high. (including stands and containers.)
- (6) Six items shall not exceed 2' wide by 3' high. (including stands and containers.)
- Items 3' high or less may be used consecutively (separately) to create single units that do not exceed 8' in length. (ie. flower boxes or beds)

5) Fence and Railing

Twelve linear feet, measured along the base, of lightweight, self-supported, non-metallic fence or railing is permissible. Sections may be used in conjunction with or attached to unit set elements.

- No one section of fence or railing may exceed 4' high by 8' long.
 - 1) The width at the base shall not exceed 8 inches.
 - 2) Any jacks or supports shall not exceed the height and width and shall count towards the total length of the section (maximum 8') and the total allowed. (maximum 12')
- Plastic lattice may be used to create fence and railing.
- Soft plastic floral trim and vines may be used in the construction of fence and railing (i.e. a hedge, vine on a fence, etc.) without restrictions. As a permanent part of the fence/railing, they do not count towards the plant allotment.

6) Stage Properties

Stage properties may be used downstage of the house curtain/proscenium line.

You may use:

- 1. All indoor and outdoor furniture and appliances whether realistic or abstract** (i.e., sofas, chairs, benches, stoves, counters, bars, gliders, caskets. Small boxes, not in excess of 3'x3', may be used as substitutes for furniture or appliances.)
- 2. All items used to decorate the interior or exterior of a setting.** (i.e., pictures, garden decorations, lamps, sconces, clocks, books, ornaments, dishes, plaques, coats of arms, mirrors, carpets and runners)
 - Decorative trim properties suspended from or attached to unit set elements shall not cover more than 50% of the **visible** surface of the unit set elements.
 - Soft plastic floral trim and vines may be used on unit set elements but shall not cover more than 50% of the visible surface. As a trim property, they do not count towards the plant allotment.

Handbook for One-Act Play

3. All hand-held items necessary to the play's action which are carried on the set by actors. (i.e., flashlights, lanterns, pipes, briefcases, electric candles, books, letters, dishes, flowers, umbrellas, etc.)

- Light sources normally considered properties, **when used for their intended purpose in the action of the play**, shall not count against the allotment of six instruments. (ie. flashlights, kerosene lamps, oil lamps, table lamps, etc.)

EXAMPLE: A group of people searching in the dark with flashlights in *They Dance Real Slow in Jackson* or in *The Women of Lockerbie* would be using the lighting sources for their intended purpose and as part of the action of the play. They would not count against the lighting allotment of (6) six fixtures.

However, if a group of people using those same flashlights to illuminate their faces for effect or to create a spotlight on a character, they would not be using them for their intended purpose. They would count against the lighting allotment of (6) six fixtures. See examples:



Above Left: The cast is searching for Elizabeth in *And They Dance Real Slow in Jackson*. The use of the flashlight is plot-driven and therefore it is considered a hand prop.

Above Right: The director decides it would be creepy to use a hand-held flashlight on the character's face. The use of the flashlight is not plot-driven and therefore it counts towards the 6 instruments allowed.

4. Commercially-made A-frame ladders (6' max height) are permissible and not limited in quantity whether used as properties or used to facilitate set and strike.

- Without anything attached or suspended from them, they may be used as abstract representations of properties or scenery.
- They may be painted colors other than medium gray.
- Actors may stand on them. **Participants shall not stand or sit on the top rung of the ladders.** This applies to ladders of any height. Follow all safety notifications placed on the ladders at the time of purchase.
- They shall not be used to support or be attached to the unit set.
- Items shall not be attached to or supported by ladders if actors use them for any type of support. If used scenically ("with items attached or supported by"), they shall each count towards the allotment of trees.
- They shall not be cut or altered in any fashion.
- Ladders shall not be used as light trees.
- The Contest Manager at each site shall provide one 8' ladder for all companies to use.

5. Lightweight and portable architectural trim may be used on individual unit set elements. (i.e., molding, pylon trim, wall textures, wainscoting)

- They shall not cover more than 50% of the visible surface of the unit set element.

Handbook for One-Act Play

- They shall not extend more than 6" in any direction from the edge of the unit set element.
- Each section of trim shall be constructed so as to fit a specific unit set piece. You shall not use a single piece of trim to cover multiple set elements.

SPECIAL ISSUES REGARDING PROPERTIES

PROPERTIES WITH CASTERS

All furniture, indoor and outdoor, that is commercially constructed with casters and any other devices with wheels or casters may be rolled/ ridden during the action of the play if they are "without which the approved play cannot be produced." In no case shall properties with casters be used in a way that will destroy or remove spike marks from the stage floor.

- They may be rolled or ridden during the performance only when prescribed by the plot of the play.
- Carts and wagons are restricted in size to: 6.5' high x 7' long x 4' wide/ 32" wheels. These dimensions include the handles.
- The performing company is responsible for protecting the spike tape.

TOBACCO/ ALCOHOL, OTHER ILLEGAL SUBSTANCES AND WEAPONS

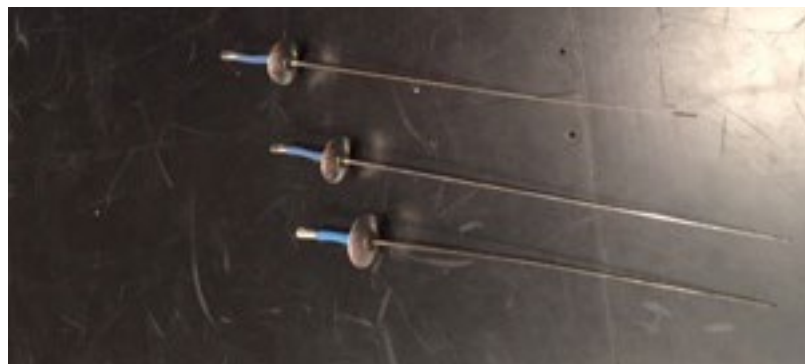
It is against state law for a minor to be in possession of **a tobacco product or alcoholic beverage**. Participants, regardless of age, shall not use a tobacco product in UIL competitions. This includes un-lit cigarettes, herbal cigarettes and smokeless tobacco. Prop electronic cigarettes, cigars and pipes that contain charges **that contain zero nicotine** are permissible. Some may be found at <http://www.newrulefx.com/collections/actor-cigarette>. These were studied by Actor's Equity and Equity-League Smoke and Haze Study.

Firearms and explosives of any type shall not be used. This includes, but is not limited to, cap guns, BB guns, pellet guns, starter pistols. Toy, stage and replica firearms may be used.

It is highly recommended that directors keep all weapons or replicas used as properties safely locked and stored at all times. Directors should provide these to students during setup and collect them at strike.

There are no League restrictions involving the use of blunt-tipped/ dull swords or daggers. However, any director using stage weapons should seek training from certified experts before starting rehearsals. **State and federal laws shall be observed.** Visit the Society of American Fight Directors website. (www.safd.org) Workshops are offered at TETA's Theatrefest, the Texas Thespian Conference and at many of our Student Activities Conferences. Please check State Law regarding the use and possession of certain types of knives.

All weapons shall be shown to the Contest Manager at each contest.



LIVE ANIMALS

Live animals may be used as properties so long as they are "without which the approved play cannot be produced." They must be integral to the plot and not just in the stage directions. League approval must be requested. Please provide handling details. A certificate of good health will be required at each level of competition. The form to request permission can be found at the UIL website under "Resources and Forms."

Example: a rabbit may be used for a production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* or a goat for *Mr. Roberts*, but a dog such as Toto in *The Wizard of Oz* would be considered a character.

FOG, SNOW, WATER, FIRE AND OTHER SPECIAL EFFECTS

1. Effects devices that simulate environmental conditions such as snow, water, clouds, smoke, fog, wind, rain, thunder and lightning flashes or fire are permissible provided they are not created by an explosive device or a volatile substance and do not present a safety hazard.
 - Effects devices that utilize water-based fluids are permissible.
 - Some theatres will not allow smoke and fog effects. This includes the use of particulates such as powder, flour, etc. Their local rules shall be adhered to.
2. Candles or other open-flame devices are not allowed at any site. Electrified candles, lamps, lanterns, flicker lights, fire effects and torches are permissible.

Texas Theatre Pioneer - Paul Baker



Dr. Paul Baker (1911 – October 25, 2009) was an American actor, professor, director, and author. Paul Baker, the youngest of five children, was born in 1911 in Hereford, Texas. He attended Trinity University (then located in Waxahachie, Texas), where he received a degree in drama in 1932 and then went on to continue his studies at Yale University. In 1940, he established a drama department at Baylor. Baker designed Studio One, Baylor's first theater facility, in 1941. Studio One was a state-of-the-art facility in which the audience, seated in swiveling chairs, was surrounded by six stages. Baker staged two breakthrough productions, highlighting innovative techniques and a new method of characterization. In both *Othello* and *Hamlet*, Baker integrated the cubist technique into the main characters of the plays,

showing the multiple facets of their personalities by casting three different actors to play each role. The plays gained much critical attention and began to cement Baker's name as that of a theater pioneer.

In 1959, Dr. Baker founded the Dallas Theater Center and Graduate School of Drama. Baker collaborated with Frank Lloyd Wright to design and build the Kalita Humphreys Theater, the only public theater built by Wright and the last project he would design before his death. The Dallas Theater Center's professional company, then called the "Resident Artists," originated in 1962 and consisted of artists that had completed Baker's graduate program. Under Baker, The Dallas Theater Center served as the graduate drama department for Baylor University from 1959–1963, and then for Trinity University from 1963–1982. Baker remained in his position as drama department chair at Baylor until 1963. Baker then moved to San Antonio and established a prestigious theater department at Trinity University, where Baker remained until his retirement in 1976.

Music and Sound Issues

USE OF MUSIC Under Copyright

Your school is responsible for acquiring any and all clearances for any copyrighted music you use. This is not the League's responsibility.

USE OF ORIGINAL MUSIC OR MUSIC IN THE PUBLIC DOMAIN

Your school will be responsible for acquiring any and all clearances for any original music produced "for hire." Your school will be responsible for researching and determining whether or not a piece of music is in the Public Domain.

Original compositions are permissible and encouraged.

Your administrator will be required to sign a statement stating that your show is in compliance with copyright law. The statement is included in the Standards and Copyright Compliance Form. The link to the form can be found on the main theatre page of the UIL website and under "Resources and Forms."

[LINK](#)

USE OF LIVE MUSICIANS ONSTAGE AND OFFSTAGE

The use of live musicians or singers onstage is permissible if their presence on stage is dialogue-driven or prescribed by the playwright. They shall count towards the allotment of cast members.

Live musicians or singers used off-stage do not require approval. This shall be accomplished using the allotted cast and crew members.

All music selections used live on or offstage must comply with copyright law.

Music Log

Directors shall submit a log of music reflecting the music cues noted in the integrity script. It shall indicate the duration of each cue and the cumulative total.

You are required to note if the cue is from a copyrighted work, original music or in the public domain.

The log, **dated and signed by the director**, shall be submitted to the Contest Manager prior to beginning rehearsal. **You shall not be allowed to rehearse unless you have provided this document.**

A copy of a "Music Log" can be downloaded from the UIL website. (Resources and Forms) [Link Here](#)

DO NOT INCLUDE SOUND EFFECTS IN YOUR MUSIC LOG.

SOUND EFFECTS

Recorded or live sound effects (ie. rain, crickets, wind, explosions) are permissible **without time restriction**. **DO NOT INCLUDE SOUND EFFECTS IN YOUR MUSIC LOG.**

ELECTRONIC AMPLIFICATION OF VOICES

Electronic amplification of voices is limited to offstage voices. They may be recorded by anyone.

PROPERTIES ALLOWED WITH SIZE OR QUANTITY RESTRICTIONS

Item	Description	Maximum Size	Additional Notes
Bookcases/ shelves	Furniture	6' high x 4' wide	
Dollies or Hand Trucks	Utility Item or Prop	Limit of 2	May only be used for set/ strike. If used as a prop, it must be script-driven.
Fireplace units	Furniture	4' high x 6' wide X 3' deep.	Includes the mantel
Fountains	Exterior Decorative Prop- erty	5' high x 4' wide and 4' deep.	A circular fountain would be 5' high x 4' in diame- ter. It fits on top of a 4X4 Platform.
Glitter/Sand/ Powder, etc.	Not allowed at the State Meet facility.		Must be cleaned in the 7-minute strike. It is not allowed at State.
Hand-held Doors/ Jail Bars	Hand-held Property	6' tall x 4' wide	Other Special Doors are discussed elsewhere.
Knives & Swords	Weapon	All laws apply.	Must be approved by Contest Manager for use.
Logs	Property	6' long x 18" high X 2' deep	
Prop Storage Boxes	Utility Item or Prop		May only be used for set/ strike. If used as a prop, it must be script-driven.
Rocks	Property	2' wide x 18" high x 3' long	Lightweight
Sound Carts/ speakers	Utility Item or Prop		May only be rolled in off- stage areas. If used as a prop, it must be script- driven.
Statues and Plant/ Decora- tive Stands	Decorative Trim	5' high	
Street Signs, Commercial Signs and Lamp Posts	Property	8' high x 3' wide	This includes stands

Handbook for One-Act Play

Item	Description	Restriction
Stilts/Platform Shoes/ Painters Stilts	Costume/ level	Must be "without which the approved play cannot be produced" and have League approval.
Stumps	Property	18" high x 18" wide X 3' long
Trampoline (Mini)		Must be "without which the approved play cannot be produced" and have League approval.
Trap doors	i.e. <i>The Foreigner</i>	Must be "without which the approved play cannot be produced" and have League approval.
Well(s)	5' high x 4' wide and 4' deep.	A circular well would be 5' high x 4' in diameter. It fits on top of a 4X4 Platform.

At The Contest

CONDUCT

You are specifically responsible for the conduct of your company and fans.

Poor sportsmanship will be reported to the League and is considered a violation of *Constitution and Contest Rules* Spring Meet Code of the "Spring Meet Plan" and the One-Act Play Contest Ethics Code and subject to the range of penalties prescribed in the *C&CR*.

Distribute and discuss the codes to your students and supporters annually and instill in them the prime importance of courtesy for other visiting students, the local crews, the Contest Manager, the adjudicators and the facilities.

NO LATER THAN 10 DAYS PRIOR TO THE CONTEST

1. **Adjudicator Scripts:** Prior to the contest you will be asked to supply your adjudicators with scripts that are clearly marked to reflect your performance (highlight and strike-through). Make sure that you contact your Contest Manager about procedures for delivery. Failure to do this will be considered unsportmanlike conduct and may be reported to the appropriate executive committee. Sometimes a quick turnaround between contests makes it impossible to do this.
2. **Register (Zone and District) or Edit (Region and State) Online in the Spring Meet Entry System:** Enter your contestants, play information, set information and additional directors online via the Spring Meet Entry System: No play shall be presented in contest unless this information has been submitted in a timely manner.
3. **Submit the Contestant Entry Form: (All Contest Levels)** Enter your contestants, play information, set information and additional directors into a "Contestant Entry Form." A new form is required at each level. The form for each level can be found under "Advancing Information" under each level found at the High School link at the UIL website. No play shall be presented in contest unless this information has been submitted in a timely manner.

DOCUMENTS YOU WILL NEED AT THE CONTEST

1. Any correspondence from the League approving scenic items, special properties.
2. Written evidence of royalty payment.*
3. Publisher's approval to produce a one-act or scenes from a long play for contest.*
4. If the play is not on one of the approved lists, written evidence that you have received League permission.
5. A signed "Community Standards and Copyright Compliance Form."
6. A signed and dated copy of the music log. **
7. A clearly marked "**Integrity Script**" reflecting the performance text and music cues. (this is in addition to the script or scripts provided to adjudicators.)**

The Integrity Script is a complete published playscript which specifically and clearly reflects the performance at that level of competition:

- a) The exact portions of the total script to be used. (Highlighted in Yellow)
- b) Deletion of all dialogue and business not to be used. Make it clear that you are cutting but light enough that a reader can look at the material that has been eliminated. (Strike-through)
- c) Any adaptations approved by the League and/or the publisher shall also be indicated.

*** Items 2, and 3 are not required for plays in public domain.**

****Items 6 and 7 are required prior to beginning rehearsal. You will not be allowed to rehearse unless you provide these items.**

Handbook for One-Act Play

ARRIVAL AT THE CONTEST SITE AND LOAD-IN

Arrive early. Provide your Contest Manager with:

1. All paperwork required by rules. (See page 36.)
2. In order to be allowed to rehearse, you must have the integrity script and music log at this time.
3. The amount of storage and dressing space that you are given is not prescribed by League rules. The Contest Manager is urged to make certain that an equitable and safe procedure is used for storage, set and strike; however, each site is limited by what they have available.

YOUR REHEARSAL AND PREPARATION

Rules require that the Contest Manager provide your company a rehearsal period of not fewer than 40 minutes on the contest stage.

It is highly recommended that you run the complete opening and closing sequence during your rehearsal. (Required at State)

This will help Contest Officials and Site Crew see when to start and stop the watches at the beginning and the end of the show. It can also encourage practicing how a company (particularly the crew) takes the show from the CM introduction to starting and ending the show without confusion.

Rules Regarding Rehearsals

- The Contest Manager shall be present or available at all times.
- The rehearsal shall include a complete unit set, the actual running crew and scenery, lights and properties which are permissible or have been approved.
- The use of the basic set, unit set, properties, scenic items and approved additions shall be fully disclosed by the performing school to the Contest Manager at rehearsal. (Full Scenic Disclosure)
- "Safe entrances" through the auditorium are permitted so long as there is nothing that requires the audience to perform with the actor. Disclose these to the Contest Manager for local approval.
- Time warning procedures to be followed shall be reviewed by the Contest Manager with each company at the beginning of the official rehearsal.
- Sound levels and light cues must be set during the rehearsal period.
- An alternate may participate as a dressing room assistant but shall not be allowed to participate in the set, strike or run of the contest entry during rehearsal and performance. They may, however, spike the set and help technicians and actors in adjusting sound levels by providing feedback from the house.

THE DIRECTORS MEETING

Attend the meeting with the Contest Manager, adjudicator(s), and all directors prior to the beginning of the contest. The directors meeting usually takes place the day of the contest and is conducted by the Contest Manager. At the meeting:

- You are introduced to the adjudicator(s) and given an opportunity to address them.
- You give your opening and closing cues to the timekeepers in order to assist them in accurately timing your play.
- Time warning procedures shall be reviewed.

Continued on Next Page

- Critique length and order is also discussed.
- Publisher and League correspondence regarding permission, royalty payments and licensing is collected.

THE PERFORMANCE

THE SET AND STRIKE PERIOD

Architectural Necessity: Set and Strike shall be accomplished with a closed curtain unless the apron exceeds twelve feet or the apron depth is greater than the stage area or the performing space does not have a functioning curtain.

As directors you are required to be present during the set and strike periods in case of emergencies.

1. Set and strike shall be accomplished with the house curtain closed unless architectural necessity dictates otherwise.
 - **For junior high, we strongly suggest that high school students or adults be available backstage to facilitate the safe movement and placement of the larger and heavier unit set pieces.**
 - In order to avoid false starts on the clocks, the company crew, the director and the site crew members are the only participants allowed to set and strike in front of the house curtain.
 - Setting or striking in front of the house curtain by a costumed cast member shall constitute an ethical violation and be reported to the appropriate executive committee. (See 2. below for an exception.)
 - Props or scenery may be set or struck by a costumed cast member with the house curtain open during the 60 seconds prior to the beginning of the performance. It shall be accomplished in a blueout. A blackout is not considered safe.
 - A minimal amount of glow tape may be used on the floor and properties belonging to the performing company. It shall be set and struck during the seven-minute set and strike periods.
2. Set and strike may be accomplished in view of the audience when architectural necessity dictates. Directorial desire shall not be accepted as sufficient justification for setting or striking with the house curtain open.
 - In such instances, the set and strike shall be accomplished with work lights and house lights on.
 - Choreographed or staged "setups" or "pre-shows" shall be considered a part of the action of the play. The Contest Manager will instruct you to stop. If you fail to do so, the clocks will start on the performance time. If in doubt, check with the State Office.
 - The adjudicator(s) do not have to be removed from the house.
3. You may do an audible sound check by using the pre-recorded "[Sound Check mp3](#)" available on the UIL website under "Resources and Forms." This rule may be waived when technical problems or other valid circumstances require testing the house or company system. Official timers should be warned. The Contest Manager is the final authority concerning sound issues at the contest site.

Handbook for One-Act Play

4. Lighting fixtures under company control may be focused and checked during the set period with the curtain closed. Lights set in front of the curtain should be focused and clearly marked during rehearsal but may be checked during the set period.
 - This rule may be waived when technical problems or other valid circumstances require testing the house or company lighting with the curtain open. It should be done with work lights and house lights on. Official timers should be warned. The Contest Manager is the final authority concerning light issues at the contest site.
5. An official timekeeper backstage shall give the company audible warnings at one minute intervals beginning at five minutes through "1 minute." (i.e. "5 minutes remaining.") The company should acknowledge receiving the warning. (i.e. "Thank you.")
6. The director or director's designee shall walk up to the stage manager or Contest Manager and **clearly and decisively** declare when the official set up or strike is completed by stating "We are finished." The company shall stop all activity at that moment.
7. The time it takes to go back to a designated spot or behind "magic lines" shall not be timed.
8. Directors shall depart during the set period or during the 60 seconds allowed. You shall not return backstage until after the end of the performance or as directed by the Contest Manager.
9. Strike shall commence when the company is told to start by the Contest Manager or local stage manager.
10. Actors **should** remove all costumes and, as much as possible, all make-up before going into the theatre, lobby or other public areas. This includes contemporary clothing used as costumes.

It is not the intent of these rules that time violation be declared for items inadvertently left on-stage during strike while time still remains. The stage manager or Contest Manager should visually inspect the stage and shall insure that all items have been struck before allowing the performing company to leave. The Site crew may help. Items hidden by any part of the basic set (drapery, house curtain, unit set, dim work lights, etc.) should not be the basis for a violation. The stage manager or Contest Manager should make sure that the stage has been cleared before dismissing the company.

THE PERFORMANCE

The performance time shall begin no more than 60 seconds after the end of "set" is declared or the setup is stopped unless the Contest Manager calls a "time-hold."

If announcements are made after setup, the Contest Manager must clearly indicate to the performing company that announcements have concluded and when the 60-second period begins.

- An official timekeeper backstage shall give a designated company member (stage manager) an audible warning when the 60-second clock has begun. An official timekeeper backstage shall give the company audible warnings at ten-second intervals beginning at sixty seconds through "10 seconds." (i.e. "10 seconds remaining.") The exact procedure shall be reviewed at rehearsal and the director's meeting.
- An official timekeeper shall give the company **two time warnings during the performance of the play**. The first shall indicate when 15 minutes have elapsed. The second shall indicate that 35 minutes have elapsed.

Procedures to be followed shall be determined at the Planning Meeting (Zone and District), reviewed with each cast at the official rehearsal (All Levels) and reviewed with directors at the Director Meeting (All Levels). The person giving the warning shall use this language: **"You are at 35 (or 15) minutes ... now. Please confirm."**

- Directors shall not make contact or communicate with cast or crew during the performance. This includes the use of any communications devices including but not limited to intercom

Handbook for One-Act Play

systems, text messaging, hand signals or other verbal or non-verbal communication, etc. Light and sound spaces are considered backstage and offstage.

- Cell phones are not permitted backstage unless they are used as props and have no battery. If used to play sound effects or music they shall be set on "airplane mode."
- Crew shall not appear onstage in costume or in character. They may only participate onstage during scene changes during a blackout, blueout or where the action is not taking place.

Prompting

Your actors shall not be prompted for lines by anyone offstage, backstage or out of the acting area during the performance. They may be prompted onstage by actors onstage.

Offstage flash cards, hand signals or any other methods used for providing time cues are considered prompting.

Use of Scripts (On Stage and Off)

1. Scripts may be used for any technical purpose backstage or offstage so long as they are not used for prompting an actor onstage.
2. A script may be used offstage by an actor **to review lines** as long as it is not used to prompt actors onstage.
3. Scripts shall not be used onstage. When the script or properties that contain passages that are "read" in the action of the play becomes a property in the action of the play, the League requires that a script or other property that does not contain the text of the play be used.

STOPPING A PERFORMANCE

Problems with the house lighting or sound system, injuries, a missing adjudicator and other circumstances out of the performing company's control may require that the Contest Manager stop a performance. The director shall not do this on their own. The director shall discuss it with the Contest Manager who will make the final choice.

[SEE PAGE 87. IN THE CONTEST MANAGEMENT SECTION](#)

THE DECISION

Accepting the adjudicator's decision requires graciousness on the part of those who advance as well as those who don't. Receiving an award in the One-Act Play Contest is no reason for a "riotous demonstration." Applause is the ONLY acceptable method to pay tribute in the theatre. Your task as a director is to instruct your students and your fans on acceptable theatre etiquette. "Riotous demonstrations" shall be reported and may be considered ethics violations.

Directors and students should realize that the motivation for judging is extension teaching and the promotion of secondary theatre in Texas. They should respond toward the adjudicator with the same respect that they would give a guest teacher in a theatre arts classroom. (See C&CR Section 1034)

THE CRITIQUE

The entire company is required to attend their critique.

Exceptions may be made for health issues or conflicts with other contests.

A waiver may be requested for events where the absence is approved by the school's administrator and the State office. Only those students that are directly involved and previously approved by the State will be allowed to leave. The "[Critique Waiver Form](#)" (LINK) can be found under "Resources and Forms."

Handbook for One-Act Play

In all cases, arrangements will be made to formally discuss the critique with those students.

Failure to attend or follow through on the approved protocol may be considered a violation of the ethics code.

Notify the Contest Manager prior to the beginning of the contest when health issues or conflicts prevent you or any company member from hearing your critique by providing the approved waiver provided by the State Office.

Notify the Contest Manager of emergency situations that arise after the beginning of the contest. Failure to do so shall be considered a violation of the One-Act Play Contest Ethics Code.

Recording the adjudicator's critique requires the permission of the critic adjudicator.

EVALUATING YOUR ADJUDICATOR AND CONTEST MANAGER

The director should have a thorough knowledge of criticism, UIL rules and judging standards.

At the end of each contest some of you may have some strong opinions about the process and your adjudicator, Contest Manager and contest facilities. It is critical to the process that you fill out the "[Form for Directors to Evaluate the Contest](#)." (LINK) They can be found on the UIL website at each contest level and under "Resources and Forms."

It is only through constructive criticism from the directors that our adjudicators and Contest Managers can be made aware of what they are doing.

Directors need to reinforce the strengths and bring to light the areas where improvement is needed for each and every one of our adjudicators. Feel free to be honest but make sure you support your contentions with valid and constructive criticism and do not turn the process into a way to anonymously vent your displeasure with the results or critique. Adjudicators do their best to evaluate your work objectively and with a thorough knowledge of theatre, UIL rules and your script. You need to evaluate their work with the same respect.

During the summer each and every questionnaire is read. Good work is recognized and recurring problems are addressed.

Copies of your responses, minus your names and other school info, are sent to the adjudicators.

The quality of performance in UIL contests has improved over the years as a result of constructive criticism from our adjudicators. How can the quality of adjudication continue to improve without constructive criticism from our directors? There is no place for personal attacks in the critique or the evaluation.

[Link For Director To Evaluate Adjudicator and Contest Manager](#)

GLOSSARY(Only terms used in this *Handbook* are defined.)**-A-**

Acting area: Space onstage enclosed by scenery, drape, or a cyclorama.

Act curtain: Drapery usually located as close as possible to the front of the stage which may be used to indicate opening and closing of scenes and acts.

Adjudicator: Especially qualified person who ranks and critiques all plays seen in the contest. Certified adjudicators are listed on the TTAO website.

All-Star Cast: Those actors who in the opinion of an adjudicator played roles in a particular contest in a superior manner. (Also Honorable-Mention All-Star Cast)

Alternate: Students declared eligible to serve as replacements for cast or crew members.

Approved lists of plays: Lists of long and short plays approved for contest use by the League. The current list may be found by going to the UIL website.

Apron: The area of the stage in front of the proscenium.

Area contest: A contest subordinate to the regional contest.

-B-

Back drop: Large piece of soft good with a batten at top used to represent exterior parts of a scene or to mask backstage areas.

Backstage: Area behind the acting area, offstage or out of the acting area and for UIL purposes, the light/sound booth or light/sound position(s).

Bases (Pylon): Scenic Device placed around the bottom of pylons.

Batten: Length of plastic, rope or rigid metal/wood material.

Bi-District Contest: A contest subordinate to the area contest.

Business: Things actors do onstage during performance: walking, eating, sitting, writing.

-C-

C&CR: Constitution and Contest Rules

Capital: Scenic Device placed on top of pylons.

Company: All persons in a cast or crew involved in the production of a contest play.

Conference: Schools classified for competition on the basis of enrollment in the last four grades in high school.

Contest manager: Person appointed by district officials and instructed by district play directors and the League to organize and administer the district One-Act Play Contest.

Contest Site: The basic set includes the stage, building facilities, stage equipment, curtains, rigging, stage lighting instruments and controls. The items that compose the "basic set" must be provided equally to all companies competing in a One-Act Play Contest.

Critique: An adjudicator's detailed, specific comments about the acting and directing of an adjudicated play.

Curtain line: Imaginary line upon which the act curtain falls or is drawn.

-D-

District: Basic geographical conference assignment of schools (below the regional level) for organized interschool activities to determine representatives to the next level of competition.

Handbook for One-Act Play

District Chair: Chairman of the District Executive Committee.

District Executive Committee (aka DEC): Administrators from schools who are responsible for organizing and administering all League contests in their districts.

-E-

Evaluation Form: A document created by the TTAO and the UIL Advisory Committee that is filled out by the adjudicator and given to the school after the play is critiqued.

-F-

Festival: A brief, intensive educational program used to critique works in progress.

Flat: Framed scenery covered by cloth or other materials.

-G-

Gobo: Pattern or template placed in an ellipsoidal light to project a pattern.

Ground cloth/Floor Covering: Any item designed to cover the floor of the acting area.

Ground plan (floor plan): Diagram drawn to scale showing the shape of the setting as viewed from above.

-H-

Hand properties (hand props): Small items necessary to the play's action which are carried on the set by actors: books, letters, dishes, flowers, etc.

Handbook: Refers to the UIL publication, the *Handbook for One-Act Play*.

House: That part of the theatre or auditorium in which the audience sits.

-L-

Leaguer: Online publication of the University Interscholastic League.

Lip: The outer edge of the stage floor. Downstage extreme edge of the apron.

-O-

OAP: One-Act Play.

Official Timekeepers: Adults selected by the Contest manager to time set/strike, running time, scene changes and music effects.

Offstage: Areas right and left of the set or out of the acting area.

Onstage: The acting area of the stage.

-P-

Panel Judging: A form of judging where three or five adjudicators are used to select the advancing plays and individual awards.

Planning meeting: Meeting of district play directors held well before the district organizing date where recommendations concerning the One-Act Play Contest are made and forwarded to the District Director.

Play director: Faculty member who produces the contest play from its selection to final performance.

Prompting: Providing an actor or actors on stage temporarily forgotten lines or time cues. This may be done by another actor, crew member or by a prompter by using cue cards, flash cards, hand signals or verbal cues.

Proscenium arch: The picture frame of the stage dividing the house and the stage house.

Pylon: Unit set element.

*Handbook for One-Act Play***-R-**

Region: Site designated by the League where contests are held for those schools advancing beyond the district meets. A State subdivision, above the district level, leading to the State Meet.

Rehearsing: Time spent by the company and director developing the performance piece. Sometimes erroneously termed “play practice.”

-S-

Scenery: Drapes, flats, ground rows, etc., arranged around or near an acting area to represent interior or exterior scenes.

Scenic Background: Non-essential, decorative scenery that represents what lies behind objects in the foreground

Scrim: Translucent open-weave fabric which may be used as a drop to create fantasy effects or to enhance a sky background.

Script: The written text of a stage play.

SEC: State Executive Committee.

Set additions: Scenery such as special drops, curtains, step units, flats, etc., which are not part of the Approved Unit Set or allowed under contest rules.

Set Up: Placing scenery, props and lights in the acting and offstage areas prior to or during a performance. Set up must be accomplished in 7 minutes or less.

Site Crew: Group of adults and students who help run the contest.

Special: A name given to a lighting instrument hung specifically for one show but made available to all companies as part of the basic set.

Spring Meet Director: Administrator in charge of each level’s academic and athletic spring contests.

Stage house: That section of the theatre or auditorium from the curtain line up to the ceiling or grid and back to the rear wall.

stage manager: Adult or very experienced student who is in charge of companies backstage. If an adult is used, this can be your backstage timer. This is the person responsible for getting the contest started and kept on time. He or she is in charge of the stage crew.

Standard properties (props): General term referring to articles and materials used on stage by actors or to furnish the setting, usually interior or exterior furniture or substitutes for furniture. Commonly available furniture such as chairs, tables, settees, stools, benches, desks, etc.

State Theatre Director: Person at the UIL office who oversees the operation of the One-Act Play Contest.

Step units: Stairway containing two or more risers covered by treads.

Strike: Removing scenery, props and lights from the acting area during or after a performance. Strike must be accomplished in 7 minutes or less.

SuperConference (Student Activities Conference): League-sponsored meetings for play directors and students held during September–December at host colleges, universities and schools to discuss and demonstrate methods of improving contests and the quality of educational theatre.

Sweepstakes: Overall award given to the school accumulating the most points from the Spring Meet contests.

-T-

Trim properties (props): All decorative elements related in use to standard or unusual stage properties and used to dress the stage, such as pictures, lamps, clocks, books, ornaments, dishes, etc. Trim properties may also be stage or hand properties if directly used by the actor.

*Handbook for One-Act Play***-U-**

UIL: University Interscholastic League

Unit Set (League approved): Flexible and portable modular units described in the “Supplements” of this *Handbook*.

-W-

Wings: Offstage space right or left. May also refer to drapes or flats located as masking agents of these spaces.

Workshop: A brief, intensive educational program for a relatively small group of people in a given field.

-Z-

Zone: Recommended pre-district contests when there are **nine** or more entries in the district contest.

BIBLIOGRAPHY FOR ONE-ACT PLAY DIRECTORS

1. Acting:

- Adler, *The Technique of Acting*, Bantam
 Boleslavsky, *The First Six Lessons*, Echo Point Books and Media
 Blunt, *More Stage Dialects*, Dramatic Pub.
 Blunt, *Stage Dialects*, Dramatic Pub.
 Bruder, et al., *A Practical Handbook for the Actor*, Vintage
 Cohen, *Acting Power: An Introduction to Acting*, Mayfield
 Felnagle, *Beginning Acting: The Illusion of Natural Behavior*, Prentice-Hall
 Hagen, *Challenge for the Actor*, Charles Scribner & Sons
 Harrop & Epstein, *Acting With Style*, Prentice-Hall
 Jesse, *The Playing is the Thing*, Wolf Creek Press
 Kahn, *Introduction to Acting*, Bantam
 Kipnis, *The Mime Book*, Meriwether Pub.
 Meisner, *On Acting*, Vintage
 Rodenburg, *The Need for Words*, Performance Books
 Stanislavsky, *An Actor Prepares*, Routledge Chapman & Hall
 Stern, David Alan, *Acting With An Accent: Dialects and Accents for Actors, Storytellers, etc.*,
 CD's and books

2. Costume:

- Barton, *Historic Costume for the Stage*, Walter H. Baker (OOP)
 Ingram and Covey, *The Costumer's Handbook*, Prentice-Hall (OOP)
 Jackson, *Costumes for the Stage*, New Amsterdam Books
 Lister, *Costume: An Illustrated Survey from Ancient Time to the 20th Century*, Plays, Inc. (OOP)

3. Directing:

- Benedetti, *The Director at Work*, Prentice-Hall
 Dean and Carra, *The Fundamentals of Play Directing*, Holt, Rinehart and Winston
 Hodge, *Play Directing: Analysis, Communication, and Style*, Prentice-Hall
 Bogart, *A Director Prepares: Seven Essays on Art and Theatre*, London: Routledge
 Bogart, *And Then, You Act: Making Art in an Unpredictable World*, London: Routledge
 Bogart and Landau, *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*,
 New York: Theatre Communications Group
 Ball, William, *A Sense of Direction: Some Observations on the Art of Directing*, New York: Drama
 Book Publishers
 Ball, David, *Backwards & Forwards: A Technical Manual for Reading Plays*, Southern Illinois
 University Press
 Cohen, *Creative Play Direction*, Prentice Hall
 Clurman, *On Directing*, Touchstone

4. History:

- Barranger, *Theatre: A Way of Seeing*, Wadsworth
 Berthold, *History of World Theatre*, Continuum Pub. Co.
 Brockett, *History of the Theatre*, Allyn and Bacon
 Brockett, *The Theatre—An Introduction*, Harcourt Brace College Pub. (OOP)
 Nicholl, *World Drama from Aeschylus to Anouilh*, Allardyce

5. Make-Up:

- Corey, *The Face is a Canvas: The Design and Technique of Theatrical Make-up*, Anchorage Press
 Corey, *The Mask of Reality: An Approach to Design for Theatre*, Anchorage Press
 Corson, *Stage Make-Up*, Prentice-Hall
 Westmore, *The Art of Theatrical Make-Up for Stage and Screen*, McGraw-Hill (OOP)

Handbook for One-Act Play

6. Production:

Gillette, *Designing with Light: An Introduction to Stage Lighting*, Mayfield Pub. Co., Inc.
 Motter, *Theatre in High School: Planning, Teaching, Directing*, U. Press of America
 Ommanney & Shanker, *The Stage & the School*, McGraw-Hill
 Parker & Smith, *Scene Design and Stage Lighting*, Harcourt Brace College Pub.
 Pilbrow, *Stage Lighting Design: The Art, The Craft, The Life*, Drama Book Pub.
 Stern, *Stage Management*, Allyn and Bacon

7. Playwriting:

Downs, *Playwriting From Formula to Form*, Harcourt Brace and Co.
 Kerr, *How Not to Write a Play*, Dramatic Publishing
 McLaghlin, *The Playwright's Process*, Backstage Books
 Packard, *The Art of the Playwright*, Thunder's Mouth Press

11. Theatre for Youth:

Davis & Evans, *Theatre, Children and Youth*, Anchorage
 Harris & Jennings, *Plays Children Love*, St. Martins Press
 Harris, *Short Plays of Theatre Classics*, Anchorage Press
 Jennings, *Theatre for Young Audiences: 20 Great Plays for Children*, St. Martin's Press
 Jennings & Berghammer, *Theatre for Youth: Twelve Plays with Mature Themes*, UT Press (OOP)
 McCaslin, *Creative Drama in the Classroom and Beyond*, Longman
 Rosenberg & Prendergast, *Theatre for Young People: A Sense of Occasion*, Harcourt Brace College Pub.
 Salisbury, *Theatre Arts in the Elementary Classroom*, Anchorage
 Schwartz and Aldrich, *Give Them Roots ... and Wings*, Anchorage
 Swortzell, *The Theatre of Aurand Harris*, Anchorage Press
 Spolin, *Theatre Games for the Classroom: A Teacher's Handbook, Grades 1-6*, Northwestern University Press

11. Theatre Education and Curriculum:

Lazarus, *Signs of Change: New Directions in Theatre Education*
 Gonzalez, *Temporary Stages: Departing from Tradition in High School Theatre Education*, Heinemann
 Campbell, *Technical Theatre for Non-technical People*, Skyhorse Publishing
 Bailey, *Barrier-Free Theatre: Including Everyone in Theatre Arts - in Schools, Recreation and Arts Programs - Regardless of (Dis)Ability*, Idyll
 Wolf and Mandell, *Acting, Learning, and Change: Creating Original Plays with Adolescents*, Heinemann
 Oddey, *Devising Theatre.*, Routledge
 Tarlington and Michaels, *Buidling Plays*, Heinemann
 Rohd, *Theatre for Community, Conflict, and Dialogue: The Hope is Vital Training Manual*, Heinemann
 Smith and Herring, *Dramatic Literacy: Using Drama and Literature to Teach Middle-Level Content*, Heinemann
 Bennett, *Secondary Stages: Revitalizing High School Theatre*, Heinemann
 A Model Drama/Theatre Curriculum: Philosophy, Goals & Objectives, www.applays.com
 Theatre Safety, www.applays.com
 J. Davis, ed., *Theatre Education: Mandate for Tomorrow*, www.applays.com
 Adjudication, www.applays.com

OOP = Out of Print

A GUIDE FOR ADJUDICATORS



Texas theatre pioneer Nina Eloise Whittington Vance (1914–1980) was the founder and first artistic director of the Alley Theatre in Houston, Texas, United States. She received awards and recognition, both nationally and internationally, for her work and contribution to the theater community. Nina Vance, the only child of Calvin Perry and Minerva (DeWitt) Whittington, was born on October 22, 1914, in Yoakum, Texas.

She attended Texas Christian University, receiving her B.A. in 1935, and pursuing post-graduate studies at Columbia University, the American Academy of Dramatic Arts and postgraduate work in theater at the American Academy of Dramatic Art, Columbia University, and the University of Southern California before moving to Houston in 1939 to work as a high school teacher at Jefferson Davis High School and San Jacinto High School. She also taught private acting classes on the side and, by 1941, was acting herself with the Houston Little Theatre and the Houston Community Players, a group headed by Margo Jones.

Vance directed over a dozen productions for the Players Guild between 1945 and 1947, and following the innovative lead of Margo Jones, her troupe performed in the round in places like the Rice and Lamar hotels. When the Players Guild disbanded, she and her group of theater enthusiasts were without a home.

In the 1947, Vance and some friends decided to start a theatre group. She mailed out over 200 postcards inviting artists and potential sponsors to join a theatre company to be located off a Houston alleyway, and at the group's first meeting, over 100 people interested in a new amateur theatre for Houston attended. The group voted on a name for the company and the Alley Theatre was born. In 1968, the Alley Theatre moved to its present home, on the corner of Texas and Smith in downtown Houston. The Alley is now one of the nation's leading regional repertory theatres and one of the oldest resident theatres in the United States. In addition, Vance was one of only seven American directors to attend contemporary Soviet theatre in Moscow, while touring the Soviet Union at the invitation of the Soviet Ministry of Culture and the U.S. Department of State. She received numerous other awards, including the Matrix Award of Theta Phi, the Outstanding Alumni Award of Texas Southern University and the Houston Y.W.C.A. Woman of the Year Award.[3] After Vance died in 1980, the Alley was officially renamed "The Nina Vance Alley Theatre" in her honor. - Wikipedia

Web: www.uiltexas.org Email: theatre@uiltexas.org

NEW: All adjudicators take the exam on new rules and changes each year.

THE TEST LINK AND PROCEDURES WILL BE POSTED
ON THE UIL WEBSITE
AFTER NOVEMBER 1.

The exam must be completed annually by February 1.

[TO CERTIFY GO TO
THE LINK ON THE ADJUDICATOR PAGE OF THE UIL WEBSITE](#)

THE FUNCTION OF THE ADJUDICATOR

An effective critique requires, among other things, extensive knowledge of all styles and types of drama/theatre, and an understanding of the physical theatre with special concern for limitations often imposed in school theatre facilities and scenic limitations of the One-Act Play Contest. The successful adjudicator must be able to discuss the plays seen in a firm but courteous manner. The adjudicator must be objective, direct, and detailed in criticism without imposing opinions dictatorially.

The adjudicator has the special responsibility of evaluating seriously the efforts of the director and play company and of treating them and their performance with respect. They have deliberately engaged in creative competition which offers a variety of cultural and practical opportunities. Through many hours of rehearsal they have sought to perfect creative performances not only to win the contest but for the satisfaction which comes through the search for perfection in the arts. The adjudicator must be familiar with this *Handbook*, the rules of the One-Act Play Contest in the current *Constitution and Contest Rules* and understand limitations imposed on directors. To treat their effort casually would defeat a most important function of adjudication.

The adjudicator should use professional skills and experience to make each contest a pleasant and richly educational experience in the lives of young people as they seek to understand more fully the art of theatre.

The adjudicator's job is three-fold. First, as a single critic or as part of a panel, the adjudicator is responsible for selecting three advancing plays and an alternate at zone, district, bi-district and area contests. At the region contest, the adjudicators shall select two advancing plays and an alternate. At the state and junior high levels, the adjudicator shall rank the plays in order to select a first place (champion), second place (first runner-up) and a third place (second runner-up) play.

Second, the single critic or the acting adjudicator on a panel shall identify high quality individual performances through the selection of a best actor, best actress, all-star cast and honorable mention all-star cast. At the state level the "Acting Adjudicator" shall select the outstanding performer from the best actor and actress of each conference.

The third and most important function of the adjudicator is to serve as an educator. True, advancing schools and individual awards must be selected, but adjudication without a carefully prepared critique and well thought-out evaluation, which teaches as it evaluates, deprives play competition of a most valuable feature, opportunity for qualitative improvement.

Companies are expected to attend their critiques. Exceptions may be made for health issues or due to conflicts with other approved events. Failure to attend may be considered a violation of the ethics code. (C&CR Section 1034) The adjudicator should report any ethics violations to the state office.

There are official standards for judging all University Interscholastic League One-Act Play Contests. They are divided into two categories: "acting" at an approximate value of 60% and "directing and stage mechanics," approximately valued at 40%. Adjudicators are asked not to make any effort to use exact percentages as a method of ranking the plays, even though approximate percentage values are suggested for the two major areas. **The judging criteria shall not be used as an absolute rubric that will provide a final score for determining advancement.**

ADJUDICATOR QUALIFICATIONS

Adjudicators for the One-Act Play Contest are selected from the current TTAO (Texas Theatre Adjudicators and Officials) list of accredited adjudicators. Qualifications to become an adjudicator can be found at the TTAO website. Training workshops are conducted at various locations and times throughout the year, including the OAP State Meet. Information about these workshops can also be found on the TTAO website.

GO TO www.ttao.org for more information. [LINK](#)

TTAO'S ETHICAL CONSIDERATIONS

1. Adjudicators shall know and uphold all rules for one-act play competition as stated in the current edition of the UIL *Constitution and Contest Rules* and the current edition of the *The Handbook for One-Act Play* published by the University Interscholastic League. Read the *Handbook* before judging any UIL One-Act Play Contest.
2. Adjudicators shall be physically, emotionally and mentally fit to discharge their duties at OAP contests. It is important that you contact the TTAO Chair and the State Theatre Director if any health issues might impair your ability to judge.
3. Read C&CR Section 1034: One-Act Play Contest Ethics Code. This ethics code applies to schools, directors and their patrons.
4. Adjudicators shall honor all contracts, assignments and duties as prescribed in writing by the Contest Manager. Prompt notification of the Contest Manager regarding emergency situations is required.
5. Adjudicators shall avoid fraternizing with competing directors, administrators, or school officials immediately prior to or during the contest.
6. Adjudicators shall not discuss negatively other adjudicators or fellow panelists with Contest Managers, directors or school officials. Such criticism of other adjudicators shall be made in writing to the UIL State Theatre Director or the TTAO Chair.
7. Adjudicators should use discretion by avoiding repeated judging in their immediate vicinity. Do not adjudicate more than two years consecutively in the same zone, district, area, or region.
8. Adjudicators should pay careful attention to their use of social media. Postings can often be interpreted to show bias, favoritism or as advocacy towards a play moving on to a higher level.
10. Critiques shall be open to all.
11. Critiques and the evaluation forms shall be presented after awards are announced.
12. Do not announce the awards, distribute the trophies, serve as the timekeeper, perform any of the tasks of the Contest Manager, or become openly involved in interpreting the rules of the contest.
13. Correct mistakes immediately. Waiting will make this worse. When Contest Managers misread or give awards incorrectly, stop the process before the situation becomes more complicated. Speak up. Don't wait. Mistakes discovered during critiques should be corrected.
14. Adjudicators shall not serve as an audience member in any capacity for any show they may see as an Adjudicator. This includes serving as a timekeeper, contest manager, contest host, etc
15. Adjudicators shall not make verbal contracts or agreements prior to August 15. The second and third panelist shall not make verbal contracts or agreements prior to November 1.

PRE-CONTEST PROCEDURES

1. Zone and District adjudicators are recommended by the directors in each district and approved by the District Executive Committee. Adjudicators for Bi-District are selected through a process outlined in the "Bi-District Procedures" on the UIL website. Panels for Area, Region and State are selected by the State Theatre Director.
2. Adjudicators should take great care in contracting assignments. The League's "Spring Meet Alignment" of participating high schools organizes all conferences into districts and regions and is published on the UIL website for planning the coming year. This list is final after the October 1 enrollment deadline.

Web: www.uiltexas.org Email: theatre@uiltexas.org

Handbook for One-Act Play

- You should not adjudicate productions in the One-Act Play Contest at any level that you have previously critiqued or adjudicated in a festival, workshop or local contest. This is not always possible to avoid, but you should try. Festival/workshop hosts are **required** to provide you with a list of schools that includes their district, area, region and conference. You will be asked to sign a form acknowledging that you have reviewed the list and that you are not judging any of the schools. That form will be sent to the state office.
 - Secure from the Contest Manager the contest level (zone, district, bi-district, area, or region) and the conference (1A - 6A) you are being asked to adjudicate in order to prevent judging any entry twice. Removal will be required from the higher level contest of any critic contracted to adjudicate an entry twice.
 - Remember that some districts require criminal background checks.
 - Adjudicators should avoid serving as a critic at any contest in which they have family members participating or other individuals that would cause a majority of the participating theatre directors to question the adjudicator's objectivity. This guide should not be interpreted to mean that teachers should not adjudicate ex-students.
3. Make definite arrangements with the contest manager by completing the contractual agreement found on the "Adjudicator Information" link on the UIL's Theatre page. Additionally, some institutions may require the execution of their institutional contracts.
 - Assignments for junior high contests do not count towards the 6 contests allowed.
 - Contact with judges for junior high contests may begin after the September planning meeting.
 - A check should be issued following the critique or no later than ten working days following the contest unless the contract is modified to reflect an adjustment. Concerns regarding failure to receive timely payment for a contest should be directed to the State Theatre Director and shall result in notification of the UIL State Executive Committee.
 4. Request of your Contest Manager titles of plays being produced in the contest and copies of scripts unfamiliar and unavailable to you from easily accessible sources.
 - The Contest Manager is responsible for providing (by phone) the adjudicator with play titles immediately following the Title Entry Deadline. Scripts requested by the adjudicator shall be provided through the Contest Manager.
 - Adjudicators may obtain reading copies of plays on the approved lists and most plays approved by individual request from the League's Drama Loan Library. Information on the library can be found on the Theatre page of the UIL website. (Resources and Forms) Scenes or cuttings being produced are not available from the library and should be obtained through the Contest Manager. Be thoroughly familiar with plays being adjudicated.

CONTEST PROCEDURES

1. Arrive at the contest site in plenty of time to meet the Contest Manager, inspect the theatre and the location of your judging position and meet the agreed schedule.
2. Request that your Contest Manager meet with you and all participating directors for about thirty minutes prior to the contest to discuss the method of presenting your critique, recording of your critique, individual awards, and other details about judging the contest. Having a pre-contest meeting with students and directors in addition to the meeting with directors is permissible but should be agreed to by the participating schools.
3. Do not agree to select an equal number of acting awards from each cast.
4. Arrange with the Contest Manager all details concerning the procedures to be followed at the conclusion of the last play and the order of the critiques and time limitations.
5. **Do not agree to do anything that violates League rules or procedures because the directors or Contest Manager have chosen not to follow them. Refuse to do it and call the State Office immediately. Failure to do so can disqualify the entire contest and sanction the adjudicator from League activities. Adjudicators who willingly violate guidelines risk removal from adjudicating.**

Working Conditions for the Adjudicator

1. You must have an uninterrupted view of the stage as nearly in the center of the theatre as possible. You need a small table or a lap board if you are sitting in a row. There should be no member of the audience seated within two seats of you in any direction.
2. There should be a low-wattage, shaded lamp available at your table or seat which you can dim, turn off and on.
3. The Contest Manager has judging materials from the League which you will need. Request these if the manager forgets to give them to you before the contest. You can also download these materials from the UIL website yourself.
4. Before the pre-contest meeting with the directors, you may request the Contest Manager furnish you with a copy of the official contest program.
5. Arrange for some means of communication with the Contest Manager in case of emergency or if it is necessary for you to leave the theatre between performances. It is not a requirement that you leave the theatre between each performance, even when set and strike are accomplished with an open curtain.
6. You may arrange for a secretary or note-taker to be used during performances. Make sure this individual is someone with whom you easily communicate. An upper level student or ex-student has worked well for some adjudicators. These individuals shall not be involved in the decision-making process or in critiques.

JUDGING THE PLAY

1. Deal with the moment rather than yesterday or tomorrow. Adjudicate what you see rather than comparisons to the same play/movie you saw or directed at some other time.
2. Know that the use of scenery is restricted and the Approved Unit Set elements cannot be altered. Be familiar with the rules concerning scenery and its use in order to prevent penalizing directors and their students for staging situations over which they have no control.
3. Deal carefully and cautiously with the director's interpretation and approach to the play. Give the director an opportunity to differ with your opinion if the production is successful and does not distort the author's intent nor destroy the theme. You are there to evaluate the execution of choices and not their choice of play.
4. There is nothing in the judging standards which calls upon you to evaluate the playwright or full-length play. If the League's Play Appraisal Committee has approved the cutting, it has already been evaluated by a panel of your peers. Ask privately if you feel that the director has done something that violates the playwright's intent.
5. Support the League's advocacy of "blind casting." This is an educational event and students should be evaluated based on their abilities and not the circumstances of their birth.
6. Know that local community standards restrict what a student can say or do on stage. The adjudicator should assume that a company is composed of minors and is working within the limits of what is allowed and should not be asked to do more.
7. Request the Contest Manager to stop the contest if audience behavior makes it difficult for you to hear or concentrate on the performance.
8. Adjudicators should type or print names legibly when completing acting ballots. Do not write in cursive.

EMERGENCY JUDGE REPLACEMENT PROCEDURES

In the case of a single adjudicator: If the adjudicator becomes incapacitated after the start of the contest, the contest manager must contact the State Theatre Director immediately. The state office will secure a replacement adjudicator. The contest may be rescheduled. The contest will begin again, performed in its entirety, for the new adjudicator.

In the case of a panel: If one member becomes incapacitated after the start of the contest, the contest manager must contact the State Theatre Director immediately. The acting adjudicator shall serve as the single adjudicator for the contest. The remaining adjudicator and the acting adjudicator shall split critiques evenly. In the event that the acting adjudicator becomes incapacitated, the second adjudicator will serve as the single adjudicator for the decision making part of the contest, and the remaining adjudicator and the second adjudicator shall split the critiques.

SELECTION OF THE ACTING AWARDS

The purpose of this process is to identify high-quality performances.

In addition to the best actress and actor (not groups), the number on the all-star and honorable mention all-star casts shall not exceed eight performers.

- The adjudicator is encouraged to give honorable mention to quality performances but is allowed to select fewer than eight.
- Best actor and actress shall be individuals, not groups. Best actor or actress shall not be given to a group even though they may be playing similar or ensemble roles or a chorus.
- A student playing a role identified as being of the opposite sex may do so without violation of any rule, but a female shall be named best actress and a male best actor.
- The adjudicator shall not be required to select an all-star or honorable mention all-star cast with a fixed number of men and women but is encouraged to choose only those who have given superior performances at that contest.
- Under no circumstances shall any adjudicator be asked to select awards described by such terms as “Best Supporting,” “Best character,” or any others equally impossible to define or select fairly.
- Adjudicators shall not give ensemble (group) all-star or honorable mention all-star cast awards to an entire cast or cast members listed and identified as individuals in the acting edition cast listing of an approved play. An “ensemble” award is reserved for groups of players that cannot be identified as individuals or play other roles.

ORAL CRITIQUE INSTRUCTIONS FOR THE ADJUDICATOR

YOU SHOULD:

1. Make sure the order of conducting the critique is discussed during the pre-contest meeting with the directors. This includes a decision on whether or not to conduct simultaneous critiques when using panels.
2. Organize your notes in order that you may arrive at your decision and give your critique quickly, as clearly and briefly as possible. Long critiques often dig holes rather than build bridges and defeat much of the effectiveness of the critique. Less is often best.
3. Begin the critique after awards are presented.
4. Give an oral critique to all plays, not only those advancing, and try to devote equal time to each. (Advancing plays may require a longer critique. They may be given after others are presented). Give the critique to directors and students as a group as directed by the Contest Manager. Critiques are open to all companies and the public.

Handbook for One-Act Play

5. Deal with the critique as though all schools advance and it is not their last performance. The League encourages all schools to perform after their last contest is over.
6. Realize that, in addition to selecting awards recipients, you were employed to be critically instructive. Help the director and actors with sound suggestions which they may use to improve their work.
7. Understand that most young actors try hard to be effective. Be tactful and kind as you comment about their work and, whenever possible, find something about the performance which you can honestly commend.
8. Be specific in criticizing the performance and use examples from it to help the director and actor improve their work. Discuss in terms used in the judging standards. Be constructive; a vague, indecisive critique is clear evidence of poor preparation.
9. Evaluate the quality or structure of scenes from long plays presented in contest if the play appears on "An Approved List of Long Plays for Contest." The structure of the 'scenes from' has not been reviewed by the League's Play Appraisal Committee and is open to review.
10. Keep personal opinion of the playwright to yourself. Comments concerning the quality of cuttings, scenes from or adaptations of long plays that have been submitted for special approval are often inappropriate.
11. Critique audience behavior on the adjudicator questionnaire.
12. Make known to the League your recommendations and opinions about rules, play selection and administration of the One-Act Play Contest.

YOU SHOULD NOT:

1. Give private critiques at a One-Act Play Contest.
3. Make a "performance" of your critique. You were employed to adjudicate the contest, not to "act a role" before a captive audience.
4. Re-direct the plays. Suggestions are always in order, but let the directors interpret them for their companies and use them as they see fit. Do not compare to plays you have seen or directed.
5. Embarrass the director and company through the use of sarcasm, ridicule, misplaced humor or remarks which in any way belittle.
6. Criticize only in a negative way or over praise. "This is a 'State' play," "I'll see you at the State Meet," "This is a surefire winner," and "You can't possibly miss" are deadly and will come back to haunt you.
7. Compare the performance of one cast with another. Show the cast how they did or did not measure up to the official standards.
8. Evaluate in comparison with other productions or the movie version of a play. Assuming that a company has "copied" a professional production or movie is a major error in judgment. Evaluate the effectiveness of their work, not where they obtained the idea.
9. Tell students or directors that you directed the same play, "When I did this show" or it is your favorite play. You will create a no-win situation.
10. Say "This was a brilliant production and I don't have any suggestions. You were perfect. Keep up the good work!" "You were really bad, start over!"
11. Make any of the following remarks or similar remarks which may have the same effect: Say "I didn't like your play," "I would have done it this way," "I don't believe high school students should play such roles," "I am so tired of seeing that play," "You would have won the contest (or placed second, or placed third, etc.) had your play not gone overtime," "You should have tried a new play. This play has been done so often" or "What can you expect with a play by that author?"
12. Deal with play selection. The play was approved by people as qualified as you with degrees and experience comparable to yours. Evaluate company choices and how well they are achieved.
13. Comment adversely about the play choice. It has been officially approved by the League's Play Appraisal Committee. It may not be the best play for a particular cast to produce at a particular contest, but the adjudicator has no responsibility in this contest to be publicly critical of the director's choice of play. This recommendation does not prevent making constructive comments concerning scenes from a long play as it affects the acting or directing.

Handbook for One-Act Play

14. Suggest the use of elaborate or special lighting effects not available at the contest site.
15. Talk above the heads of high school students or assume they are ignorant of the type, style, or history of the play or author. A history lesson is not always required. Approach carefully!
16. Ask students to “sex it up” or other comments that may ask them to do things that are not within the limitations of their community’s standards. You are talking to minors.
17. Say “I’m sorry” to a student or director unless you made a correctable mistake. This implies that you should have made a different decision or perhaps you made a poor choice. Judging based on objective criteria is, in the final analysis, a subjective choice. In OAP the decision is final. Rationalization or justification is a waste of time. Spend the critique time to teach in relationship to the play performed. How can the quality of performance be improved?
18. Spend critique time trying only to justify your decision.
19. Become involved in a dispute about your decision. Read all the rules, instructions, and the judging standards carefully. Be sure your decision is a right one before you render it, and refuse to discuss it with directors, students, parents, or Contest Managers. You made it. Your decision is final and cannot be changed once it is officially announced unless there has been an error tabulation, the program listing or students’ name assigned to a role.
20. Give play directors your worksheets or notes.
21. Recruit, offer scholarships or promote your own program, summer camps, publications or season as a part of the critique or contest site experience. You should do all these things but by mail or phone after the contest is over.
22. Answer “Why didn’t we advance?” That is not your responsibility and directors should clearly instruct companies that ranking and the totality of an oral critique and the evaluation form answers “Why.”
23. Interpret or give the appearance of interpreting rules. Deal with interpretations privately with Contest Managers, **not** directors, students, or patrons.
24. Post comments surrounding a contest on social media. Adjudicators should be aware that even positive supportive comments can be perceived as endorsements and should be avoided. In addition, UIL does not want adjudicators to report results.

EVALUATION FORM INSTRUCTIONS FOR ADJUDICATORS

TO BE PROVIDED TO THE SCHOOL AFTER CRITIQUE

The participating schools shall leave the contest with all the Evaluation Forms in hand. Adjudicators are providing a contracted service. That service requires all official contest documents be delivered by the end of the contest day. Ranks on ballots should be verified by the Contest Manager prior to delivery to the director. Ballots shall be given in hard copy, not electronically.

The Production Evaluation Form will allow schools to receive written feedback from all adjudicators adjudicating the contest. Please note that emphasis is placed on the Oral Critique as the primary means of providing direct and educational criticism and engagement with all of the participants. This form shall be used at all contests whether adjudicated by a single critic or a panel.

All adjudicators will be provided one Evaluation Form per school.

At the conclusion of the contest using a single critic, the critic shall rank the top three plays.

At the conclusion of the contest using a panel of adjudicators, each panelist will rank the plays from first to last "Ranking Form."

Panel adjudicators should provide brief, written comments using the "overall impressions" section of the Evaluation Form. There is no need to provide these "impressions" to those schools that you have given oral critiques.

All adjudicators should complete all of the areas of evaluation in Acting (60%) and Directing and Stage Mechanics (40%). Clarification notes can be made at the discretion of the adjudicator. Finally, evaluate the Overall Effectiveness of the Production in the last section of the Evaluation Form.

You will also fill out and sign the Judging Ballot. As a single adjudicator you will name the advancing plays, alternate and enter your acting award selections. Panel judging members shall rank all the plays. The adjudicator selecting the acting awards shall also enter the acting awards selections.

Links to Judging Materials

[2016-17 Abode Acrobat Writable Acting Awards Ballot](#)

[2016-17 Abode Acrobat Writable Ranking Ballot](#)

[2016 TTAO Abode Acrobat Writable Adjudicator Contract](#)

[Form for Adjudicators to Evaluate the Contest](#)

Handbook for One-Act Play



UIL One-Act Play Contest Adjudicator's Evaluation

This ballot is not meant to justify the decision of the adjudicator but should be used as a teaching tool to rate the production on its own merits.

Title _____ Performance Order _____ Date _____	
Level: Z D B A R S	Conference _____ Contest Site _____
Adjudicator _____	
<p>FOR SINGLE CRITIC ONLY. Circle One:</p> <p>Advancing Alternate Non-Advancing</p>	<p>FOR PANELS ONLY</p> <p style="text-align: right;">RANK <input style="width: 60px; height: 30px;" type="text"/></p>

Overall Impressions: (Comments should be brief and are not intended to replace an oral critique. This section is optional for single critic adjudicators.)

Adjudicator'S SIGNATURE

Handbook for One-Act Play

Evaluation Key

E - Excellent
 G - Good
 F - Fair
 NA - Not Applicable

Excellent: Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness.

Good: Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness.

Fair: Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective. **Not Applicable:** Described element or skill does not apply to this production.

ACTING (60%)

E	G	F	NA	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Characterization
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Evidence that actors understand character objectives
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Evidence that actors understand tactics/ conflict
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Evidence of character growth (dramatic arc)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Evidence of engaged listening
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Commitment to emotional context
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Physicality
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Control
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Physicalization of character actions
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Embodiment of character
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Vocal Dynamics
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Projection
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Articulation
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Vocal Variety
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Suitability for all characters
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Ensemble
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Exhibits cohesiveness
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Demonstrates unity of purpose
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Clarity of relationships
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Performance Effectiveness
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Motivation
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Spontaneity
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Stylistic consistency
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Pacing and Tempo for individual scenes
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Overall believability

Handbook for One-Act Play

<p>Evaluation Key</p> <p>E - Excellent G - Good F - Fair NA - Not Applicable</p>	<p>Excellent: Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness. Good: Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness. Fair: Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective. Not Applicable: Described element or skill does not apply to this production.</p>
--	---

DIRECTING & STAGE MECHANICS (40%)

E	G	F	NA	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Staging and Business
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Blocking
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Composition/ Use of space
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Suitability of focus
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Story Elements
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Effective communication of dramatic arc/ journey
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Addressed appropriate plot elements
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Variety of Mood
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Clarity in development of moments
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Theme/ Style
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Communication and clarity of theme(s)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Suitability and clarity of style
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Overall consistency and execution of directorial choices
				Within the limitation of contest rules and what is available at the contest site ...
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Groundplan, Set and Properties
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Costume and Make-up
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Lighting
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Music
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Consistency with conceptual choices
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Overall Design Effectiveness
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Overall Effectiveness of the Production

USEFUL GLOSSARY OF THEATRE TERMS FOR THE UIL ONE-ACT PLAY Adjudicator

- Actions:** What a character does to another character.
- Articulation:** The clarity of the words a performer speaks.
- Blocking:** The movement and business of the actors/characters in a play.
- Character Objectives:** What a character hopes to achieve in a play or scene; the goals of a character; what a character wants.
- Characterization:** The observable traits of a character.
- Climax:** The highest point of tension in a play.
- Cohesiveness:** The ability of the ensemble to participate in and exhibit the collective energy and believability of a production.
- Composition:** The arrangement of the actors/characters on the stage.
- Conflict:** The clash of forces in a play.
- Cue Pickups:** The overall timing of the dramatic action. This usually refers to the timing of the spoken dialogue but can also be applied to timing of the physical and non-verbal action.
- Dramatic Arc:** The changes a character chooses to make or is forced to make during the course of a play.
- Emotional Context:** How the information and events in a play affect the emotions of a character.
- Engaged Listening:** Visible evidence that a character is receiving, absorbing, processing and reacting to information and events in a play.
- Ensemble:** The entire company of performers in a production.
- Exposition:** The events that precede, cause and/or influence the immediate action of a play.
- Focus:** The area of the stage that contains significant action and should be the principal point of attention for the audience.
- Ground Plan:** The arrangement of the scenic/environmental elements of a production.
- Moment:** An event that causes a change in the course of action of a play.
- Motivation:** What causes a character to act; the driving force behind a character's actions and pursuit of his/her objective(s).
- Obstacles:** What is in the way of a character obtaining his/her objective; the struggle the character must endure in order to obtain his/her objective.
- Physicality:** The physical and external traits and qualities that define a character. These include the posture of a character, how a character walks and gestures, the tempo and rhythm of a character's energy.
- Projection:** The ability of a performer to use the appropriate vocal volume level to compliment the required believability of the play as well as to be heard by all audience members.
- Relationship:** The degree of kinship between two or more characters in a play and how that kinship develops and changes during the course of a play.
- Rising Action:** The increased tension in a play caused by events that produce conflict.
- Spontaneity:** The ability of the ensemble to create the illusion that the characters are experiencing the events of the play for the first time.
- Style:** The social influences that govern and influence the general behavior of the characters. This usually refers to behavior in historical periods or geographical locations; however, it can also refer to the dramatic genre of the play.
- Tactics:** Specific maneuvers a character executes to achieve an objective.
- Theme:** The underlying idea and/or purpose of a play.
- Tempo:** The rate at which information is given and/or action is executed in a play.
- Unity of Purpose:** The ability of the ensemble to illustrate a collective understanding of the story, style, objectives and themes of a play; the ability of the ensemble to perform as a team.
- Use of Space:** The effective use of the entire stage area with regard to the environmental requirements of the play.
- Vocal Dynamics:** Variety and color in the vocal characteristics of tone, volume, pitch and rate.

PANEL JUDGING PROCEDURES

When you are asked to serve on a panel, the following procedures will apply to the adjudicators.

- The first panelist contracted for bi-district, district and zone contests shall select the acting awards without consulting with the other panelists. This adjudicator shall also rank the plays, give oral critiques to select schools and written evaluations to all schools. For area, region and state, this adjudicator shall be assigned by the state office.
- The other panelists contracted for zone/district, bi-district, area, region and state shall rank the plays, give oral critiques to designated schools and written evaluations to all schools.

AT THE DIRECTORS MEETING

The members of the panel shall make brief remarks.

DURING THE PERFORMANCES

- Adjudicators shall sit in separate locations during the performances.
- **Adjudicators shall not be allowed to confer or discuss the performances until after the decisions are rendered.** Adjudicators must develop an awareness that small talk between plays is perceived by onlookers as potential collaboration. Even if no conferment has taken place, the contest is undermined. Adjudicators shall make every effort to remain separate from other adjudicators until after all results have been submitted.
- Adjudicators shall be given copies of the "OAP Evaluation Form." The form may be downloaded from the UIL website. (Adjudication Information)

AFTER THE PERFORMANCES

- The adjudicators shall rank the plays from first to last.
- The adjudicator designated to select the acting awards shall select a Best Actor, Best Actress, up to 8 All-Star Cast and up to 8 Honorable-Mention All-Star Cast. There are some adjudicators that believe they are allowed to consult one another for acting awards. This is a violation of rules.
- After the Contest Manager completes the ballot tabulation, the adjudicators shall be asked to verify that the ranks entered are correct.
- Adjudicators shall draw for critique assignments. Each judge gets an advancing play at Zone, District, Bi-District and Area. The judges will draw from the advancing plays and alternate at Region.
- After decisions are rendered and following the draw for critiques, adjudicators have permission to confer regarding verbal critiques.

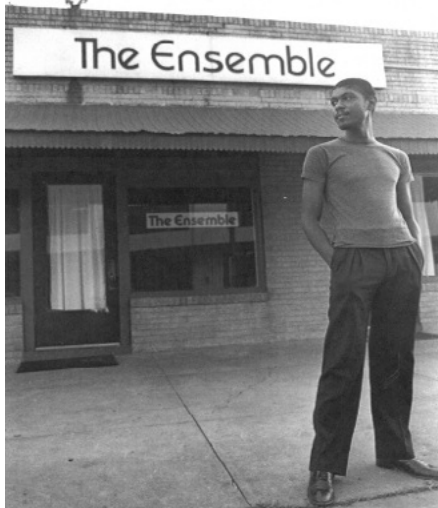
AT CRITIQUES

- Schools shall be critiqued in the order determined at the directors meeting. Critiques shall be public and in one location.
- The Contest Manager shall give the directors the signed evaluation forms.
- Contests may select to conduct simultaneous critiques.

AFTER THE CONTEST

- Fill out the online contest evaluation form at the link found on the UIL website.
- Report any incidents of "unsportsmanlike conduct."

A Guide for Contest Managers



ETHNIC THEATRE IN TEXAS

Texas Theatre Pioneer **George Hawkins** was influenced by the African American Theatre Movement of the 1960s and 70s, founded a black theatre company in 1976 in Houston, Texas. He observed that professional roles were few and far between for black actors, and his frustration led him to create his own company, then known as The Black Ensemble Company. Determined to move his theatre in a direction different from other mainstream theatres, Hawkins focused on themes about black life. He located a building to use as a storefront theatre on Tuam Street, and renamed the company The Ensemble Theatre. George Hawkins passed away in 1990 but his dream, drive, and passion continue under superb leadership and community support. The Ensemble Theatre is one of a few professional theaters in the region dedicated to the production of works portraying the African American experience. It is the oldest and largest professional African American theatre in the Southwest and it holds the distinction of being one of the nation's largest African American theatres owning and

operating its facility and producing in-house.

From the Ensemble Theatre website.

Spanish-language theatre, amateur and professional, flourished in many forms in Texas starting in the 1700's. The Franciscans in Mexico sought to educate the Indians through religious dramas. Spanish-language acting companies entered Texas from Mexico in the nineteenth century. By 1875, a building called the Mexican Theatre opened in Austin. The earliest documented professional Spanish-language acting company in Texas performed just prior to December 3, 1884, at the Salón-Teatro del Mercado in Laredo and by 1900, touring companies established a regular route in Texas. When the Mexican Revolution broke out, several touring companies emigrated to Texas. As early as 1915 a new type of dramatic company appeared on the scene, the resident company. The first of this type was the Francisco E. Solórzano company in Laredo. By 1917 these larger, more sophisticated companies were performing in San Antonio, Laredo, and El Paso. The touring companies performed in the smaller communities from Rio Grande City to Brownsville. When the Great Depression struck, Mexican-American resident stock companies were among the first casualties. Spanish-language vaudeville, motion pictures imported from Mexico, and local Spanish-language radio replaced theatrical entertainment. Mexican-American theater revived in 1965 with the founding of El Teatro Campesino. Several significant groups emerged in Texas. Teatro Chicano de Austin presented actos. Teatro de los Barrios in San Antonio was formed by college and high school students and community members. Teatro Bilingue of Texas A&I University in Kingsville produced Spanish-language theater in the 1970s and 1980s. Graduates of Rosenberg's program became actors, directors, and designers.

Elizabeth C. Ramírez, *Footlights across the Border: A History of Spanish-Language Professional Theatre on the Texas Stage* (New York: Lang, 1990).



Photos of La Carpa Garcia Touring Company

Web: www.uiltexas.org Email: theatre@uiltexas.org

NOT REQUIRED FOR A+: A UTEID and access to the Spring Meet Entry System is not required for A+ contests.

REQUIRED: ANNUAL ONLINE CERTIFICATION FOR CONTEST MANAGERS

1033 (d)(2) Contest Procedures. The one-act play Contest Manager, appointed by the district director and registered with the UIL, shall not be the director of a play entered in the same contest. It is the responsibility of the one-act play Contest Manager to organize and conduct the contest in accordance with League rules and the "Guide for Contest Managers," in the current *Handbook for One-Act Play*. The Contest Manager shall complete the online rules compliance program prescribed by UIL prior to officiating any level of OAP competition.

THE TEST LINK AND PROCEDURES WILL BE POSTED
ON THE UIL WEBSITE
AFTER NOVEMBER 1.

The exam must be completed annually by February 1.

GO TO LINK

[THE UIL CONTEST MANAGER PAGE](#)

TO RECERTIFY GO TO
LINK

[THE UIL CONTEST MANAGER PAGE](#)

THE FUNCTION OF THE CONTEST MANAGER

Like an umpire or referee in a sporting event, the Contest Manager serves as the official during a one-act play competition. The function of the Contest Manager is to fully organize the contest, but you are also responsible for administration and enforcement of all League rules at the contest site.

As the manager at any level in the One-Act Play Contest, you represent that level director and executive committee and the League. It is your responsibility to operate the contest in **STRICT** accordance with League rules and this *Handbook*.

The Contest Manager is also responsible for enforcing the following by immediately reporting violations to the appropriate executive committee.

“When do I start?”

For district/zone contests, find out if a planning meeting was held. If the meeting has not been held, it is important that you attend.

“What is the purpose of a planning meeting?”

The OAP planning meeting is used by directors to provide input into the organization of the contest and to recommend critic adjudicators. The recommendations for zone and district are then sent for approval to the District Executive Committee.

“What if I’m asked to chair the meeting?”

If you are selected to be the planning meeting chair, it is important that you cover all the items in the sample agenda on the following pages.

PROCEDURES: PLANNING MEETING (ZONE AND DISTRICT)

The Organizing Chair: The OAP planning meeting chair, assigned by the Spring Meet Director or Organizing Chair, schedules the meeting and serves as its presiding officer. The chair is not necessarily the Contest Manager; however, the recommended Contest Manager should attend.

- A recommended meeting agenda is found on [pages 67-68](#). Planning meetings may be scheduled prior to August 15th in order to select dates and facilities.

Determine the Planning Meeting Status: As soon as possible after accepting your appointment as an A+ Contest Manager, you need to determine if a planning meeting for **all** district play directors was held.

- If a district planning meeting was held, organize the contest in accordance with the directors’ suggestions and recommendations, approved by the Spring Meet director and executive committee.
- Determine schools officially enrolled.

Drawing for Zones and Performance Order:

- Planning meetings to draw for zones, performance order and to select adjudicators shall take place between August 15 and November 1.
- When nine or more schools are participating in a district contest, the district executive committee (DEC) should divide the district into zones. Zone alignments shall be determined by a blind draw or be geographical to reduce travel. No other methods shall be used.
- The League discourages zoning with eight or less schools.
- Performance order shall be determined by a blind draw. No other methods shall be used.

*Handbook for One-Act Play***Selecting Adjudicators:**

Adjudicators for zone and district contests are recommended by directors during planning meetings and then approved by the District Executive Committee. A single critic or a judging panel of three shall be used.

Adjudicators for the contest shall be selected from the current "List of Accredited Critic Adjudicators" found on the TTAO website.

THE PLANNING MEETING

PLANNING MEETING SAMPLE AGENDA

1. Contest site:

- Use the best available site.

2. Dates for One-Act Play Contest:

- See the [Official League Calendar](#) on the UIL website for range of dates.
- It shouldn't conflict with other spring contests.
- It can't be held on Sunday.
- Exceptions to the Official Calendar must be requested in writing from the League.

2. Time of contest:

- Morning performances are discouraged.
- Be aware of state laws that may affect rehearsals.
- Site rehearsals and contests can't be on Sunday.

3. Agree upon critic adjudicators in order of preference:

The planning meeting chair shall recommend to the District Executive Committee that these choices be approved and that the choices be contracted at the earliest possible date.

- All UIL one-act play contests shall be adjudicated only by adjudicators selected from the [current Accredited List of Critic Adjudicators](#), unless an exception is approved by the League for valid reasons. The link to the list of adjudicators is on the UIL Theatre website (Adjudicator Information) and on the TTAO website.
- If preferred adjudicators are not available, the Contest Manager, approved by the District Executive Committee, shall have the flexibility to contract with any accredited critic adjudicator. **If using a panel, please follow the procedures found on [page 95](#).**
- The [TTAO Judging Contract](#) can be found online.

4. Draw for zones (if applicable) and order of performance:

If the drawing has not been conducted, draw for order of rehearsal and performance and include all schools listed in the Spring Meet district. You may not assign zones or draw for performance order prior to August 15.

- When there are nine or more schools participating in one-act play, the district executive committee should divide the district into zones of four or more schools. Zone alignments shall be geographical to reduce travel or be determined by a blind draw only.
- Any attempt to zone according to school size, being in the same school district or previous success shall be considered a violation of contest rules.
- Remind directors that withdrawal or a failure to enroll should not result in an order change unless such action eliminates zones. (i.e. A school drops out of a four-member zone. The contest must be reorganized in order to have the required four or more schools competing.)
- Zone alignments shall be determined geographically to reduce travel or by a blind draw. These are the only options.
- Performance order shall be **drawn annually at all levels.**

5. Determine local rules which may apply to your contest site: Remember that plays **shall not** be made ineligible for advancement or ranking for violation of local rules unless such rules are based on the One-Act Play Contest rules. A Contest Manager and the staff should never threaten a company by the creation of unnecessary “magic lines,” local rules or other restrictions that are punitive rather than supportive. Provide a site crew and stage manager that will support all companies equally.

- League rules do not restrict audience seating after a play begins, but some sites control admission because of facility limitations. It is often better to seat late arrivals in reserved areas than to control lobby noise.
- There may be local restrictions on the times the building may be used. (i.e. curfews, alert levels, etc.)

6. Discuss and agree on the “Time Warning” procedures and how they will be handled at your contest. Particular attention should be paid to the 35-minute warning during the performance.

Time Warnings

Time Allowed	Warning Start	
7 Minutes	Setup and Strike	5 minutes to 1 minute audible warning
1 Minute	Time allowed to start the performance after declaration of end of setup	60 seconds to 10 seconds audible warning
40 Minutes	Performance Time (minimum of 18 and maximum of 40)	Two warnings to a designated crew member at 15 and 35 minutes

7. Determine awards to be presented and how and where they are to be obtained. No unofficial award, other than outstanding technician or crew may be given at a contest. Ensemble or acting awards are restricted to those given by the adjudicator.

8. Finances: Recommend to the District Executive Committee a plan to finance the contest such as requiring each school to pay a contest entry fee, charging admission to performances or a combination of both plans.

- Entry fees sufficient to cover basic costs are usually required at bi-district, area and regional contests.

9. Promoting the contest: Discuss methods of securing district-wide participation in the contest, if necessary, and ways to improve the quality of production and management of the contest.

10. Arrange for a site crew to serve all entries:

- Site crew members may be provided by the host school or representatives may be selected from each school in the district.
- Alternates provide an excellent source for a site crew to serve all schools.

11. Remind directors about special needs modifications: See the website for procedures.

POST PLANNING MEETING TO-DO CHECKLIST

- Certified Online (Opens November 1. Must be completed by February 1 or first contest)**
- Reserved the performance site(s)** selected for setup, rehearsals and contests. Make sure you have reserved space for dressing rooms, prop/scenery storage, pre-contest meeting of directors with the adjudicators and a private space where the adjudicators may prepare the decision. Try to find private (away from the public) bathroom facilities for adjudicators.

If the unit set is not available at the contest site, Contest Managers shall allow directors to provide individual elements of the unit set and declare them part of the basic set, available to all entries for rehearsal and performance.

- Drew for order of performance** and included all schools
- Contacted and secured the Critic Adjudicator(s).**
- Executed the [TTAO Judging Contract](#)** found on the UIL web-site. No more than 10 days after the verbal agreement, confirm in writing (contract) the time for director's meeting, date, schedule, place, fee and expenses with the critic adjudicator. Once it has been signed, send a copy to the adjudicator and the UIL State Theatre Director.
- Arranged to have payments ready as agreed to in the executed contract. Made arrangements to pay for hotel, travel and meals.**
- Ordered awards** with a delivery date at least 10 days prior to contest. Checked with the Spring Meet Director for payment procedures.
- Secured timekeepers.** (See page 76 for more info.)
- Secured a site crew** to serve all entries. (See page 75 for descriptions)
- Sent or posted on the web an information packet** to all the participating schools. (Sample on next page.) Provide as much information as possible about staging facilities at the contest site, including the availability of the Unit Set and standard stage door and window units.

SAMPLE INFO LETTER

UIL ONE-ACT PLAY CONTEST

Send to each zone/district school ASAP. Any changes or problems that alter the information provided must be reported to all participating schools immediately. Failure to disclose this information by the host site may be a violation of the ethics code.

DISTRICT 35-6A

March 25, 2015

Contest Manager: Weebee Friendly, Department Chairman, State College
Assistant Contest Manager: I. M. Helpful, Theatre Manager, State College
Contest Technical Director: Han D. Man, Technical Director, State College

Site: State College of Texas
 University Theatre
 Caliche Corners, Texas
 Phone: (512) 555-1221, FAX: (512) 555-1234, Friendly's Home: (512) 555-4321

Rehearsal Dates: Wednesday, March 24, and Thursday, March 25

Contest Date: March 25, 2014

Critic Adjudicator: I. Will Bekinde, Rio Grande University, Lone Star, Texas

ORDER OF REHEARSAL AND PERFORMANCE

SCHOOL #1—Summer Heights High School
 Unloads: Wednesday, March 24—3:45 PM
 Rehearses: Wednesday, March 24—4:00 to 5:00 PM

SCHOOL #2—Dawson Creek High School
 Unloads: Wednesday, March 24—4:45 PM
 Rehearses: Wednesday, March 24—5:00 to 6:00 PM

SCHOOL #3—Hogwarts High School
 Unloads: Wednesday, March 24—5:45 PM
 Rehearses: Wednesday, March 24—6:00 to 7:00 PM

SCHOOL #4—Rydell High School
 Unloads: Thursday, March 25—8:45 AM
 Rehearses: Thursday, March 25—9:00 to 10:00 AM

SCHOOL #5—Sunnydale High School
 Unloads: Thursday, March 25—8:45 AM
 Rehearses: Thursday, March 25—9:00 to 10:00 AM

DIRECTOR'S MEETING AND PERFORMANCES

12:15 PM—Director's Meeting in Lounge

1:20 PM—Set-up for Play #1

1:30 PM—Curtain for Performance #1 (All others will run back to back)

LOAD IN

Your host will meet you and your company at the loading door. Please be on time. Following the rehearsal, the stage manager or technical director will show you where to store properties and your host will show you the room assigned to your company for your use during the contest.

REHEARSALS

You will have one-hour to rehearse. A complete run-through of your play may not be possible. Rehearsal time begins promptly.

PERFORMANCES

The casts are reminded not to re-enter the auditorium in make-up or costume after the performance. Remind your students, too, that they will not be allowed to enter the auditorium while a play is in progress. Plays will perform back-to-back.

TIME WARNING PROCEDURES

The stage manager will be giving audible calls from the edge of the SR wings for set, strike and the 60-second start.

The stage manager will give the 35-minute warning over the intercom system. Your designated crew member should be on headphones and respond with "35-minute warning received."

ADMISSION TO THE PERFORMANCE

There will be no admission charge. LATECOMERS WILL BE SEATED ONLY DURING THE PAUSE BETWEEN THE SHOWS. Please let families and friends know this since absolutely no exceptions will be made.

Also, in order to maintain the proper atmosphere for enjoying a live performance, we ask you to let your families and friends know that no photographs, flash or otherwise, or videotape may be taken during the performances.

AWARDS AND CRITIQUES

The announcement of advancing plays, the presentation of awards and the oral critiques will follow the last performance as soon as the adjudicator has completed his decisions.

Handbook for One-Act Play

STAGE AND LIGHTING

See the enclosed diagram.

SOUND

Since sound is always tricky, we advise all of you to bring and operate your own sound system from backstage. If you wish to use our sound system, please bring with you your music or effects recorded on tape or CD. There will be a sound technician present to run sound.

UNIT SET

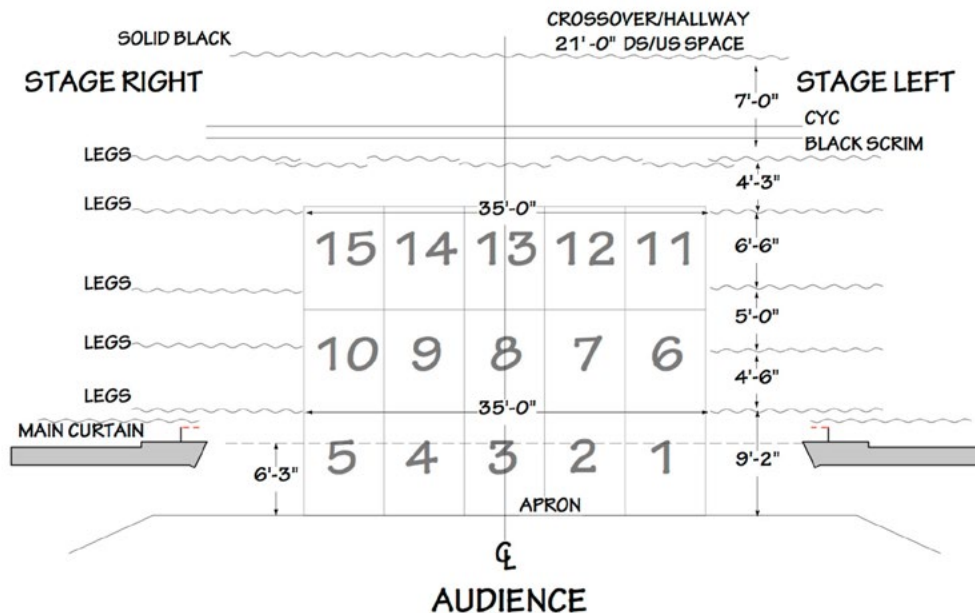
The approved UIL Unit Set will be available at the contest site. Also available will be two door units and one French door unit.

MAKE-UP/DRESSING AREAS

Dressing areas will be provided. Following your performance you must quickly strike all of your materials from the dressing rooms.

LOADING FOR DEPARTURE

We suggest that you use the adjudicator's decision-making time to load for departure.



Things To Learn While You Wait

The Contest Manager should become very familiar with the administrative tasks and rules that are required of all schools participating in the contest. Take time to study these carefully.

1. Contestant Entry
2. Rules involving the Contest Site
3. Rules involving the Unit Set
4. Scenic Elements and Properties
5. The Size Charts

Important Principles to Remember:

1. Any access to facilities and equipment at the contest site that a single school is allowed to use shall be made accessible to all companies competing in the One-Act Play Contest at that site. This includes rentals and site visits. The Contest Manager shall make any decision concerning the use of the facility and that decision shall be final.
2. Nothing shall be done with the unit set or contest site that may damage it or endanger the site crew, audience or participants.
3. If the unit set elements can stand, at any angle, without the use of a support device, the configuration is permissible. Standard store-bought devices may then be used, with minimal strain on the unit set elements, to make the configuration stable. Pylons cannot be stacked taller than twelve feet.
4. The Unit Set and Items allowed under scenic rules shall be used upstage of the house curtain/proscenium unless the apron exceeds twelve feet or the apron depth is greater than the stage area or otherwise noted. Stage properties may be used downstage of the house curtain/proscenium line. There are some exceptions. See the specific rules.
5. Standing on furniture pieces/props is permissible as long as the actor(s) safety is not in jeopardy.

To Do List

Shortly Before Ten Days Prior to Your Contest

The Contest Manager must provide access to reading scripts for the critic adjudicator. This is especially important when original plays or portions of long plays are being produced.

- Contact each school and get titles from them. Request that they provide you with a copy of their play. The portions being used should be clearly indicated. If paneling, three copies should be provided.
- Provide scripts with cuts from long plays and short plays no later than 10 days prior to contest. Scripts may also be obtained from the Drama Loan Library. Adjudicators are eligible to use this service.
- Confirm reservation of the performance site(s) selected for setup, rehearsals and contests.
- Touch base with adjudicators and confirm dates and travel arrangements.
- Provide adjudicators with a list of the participants and ask them to make sure they did not serve as clinicians for these schools at any lower level contests, workshops, clinics or festivals.
- Make sure you have obtained a brief adjudicator's vita from each adjudicator for program publication.
- Check with the Spring Meet Director and make sure payment for the adjudicator(s) and other staff will be ready by the contracted date.
- Confirm arrangements for hotel, travel and meals.
- Check on awards order and confirm delivery 10 days prior to contest.
- Confirm that a complete unit set will be at the site. (If the unit set is not available at the contest site, Contest Managers shall allow directors to provide individual elements of the unit set and declare them part of the basic set, available to all entries for rehearsal and performance. No more than one complete Approved Unit Set or the specified number of individual elements shall be used by each entry.)
- Make sure that you secured an 8' ladder for all companies to use.

To-Do List

9 Days Prior to Contest

One-Act Play Contest Contestant Entry shall be submitted via the UIL Spring Meet Entry System ten days prior to the school's first contest. Make sure that all the directors have your correct e-mail address.

- Schools who have not completed the process should be reported to the appropriate executive committee. They may petition for late entry.
- Contact site crew members and confirm times and dates. Provide them with copies of their job description. (see page 75.)
- Contact Adult Timekeepers and confirm times and dates. Provide them with copies of their job description and instructions. (see page 76.)
- Obtain sufficient accurate stopwatches for the timekeepers for recording set, strike, performance and music. Make sure you have spare batteries and watches available.
- Prepare program copy and have it printed. Only information found on the School Information Report may be included in program copy. Director's notes are not permissible.

Program copy shall include the following information

and credit the publishing companies:

“The use of cameras or recording devices of any type is strictly forbidden and is a violation of international copyright law.”

“Some Plays May Contain Mature Subject Matter. Each play and performance has been found compliant with their community standards by their administrator.”

Include the adjudicator's vita.

“Section 1034 of the UIL *Constitution and Contest Rules* will be enforced.”

“The videotaping and/or audio taping of performances and critiques is prohibited.”

- Pick up awards and check that engraving and quantities are correct.

UIL OAP CONTEST SITE CREW JOB DESCRIPTIONS

Assistant Contest Manager – Another adult to assist you with rehearsals and performances. He or she should also be well versed in the rules.

House Manager – Could be the Assistant Contest Manager or another adult who can handle the lobby noise and getting patrons into the performances quietly while you are watching the performances or dealing with backstage problems.

Ushers/Ticket takers – Students or parents are good choices. They serve to hand out programs, greet patrons, help folks with seating and take tickets.

Hosts – Students familiar with the facilities are best for this position. They serve as the host to each visiting school to escort them from dressing room to stage and back. They can be used to deliver messages or give directions to eating facilities nearby and, in general, to help them get through the day. There should also be a host for the critic adjudicator.

Box Office – Students or parents to sell tickets if admission is charged.

Stage Manager – Adult or very experienced student who is in charge of companies backstage. If an adult is used, this can be one of the two backstage timers. This is the person responsible for getting the contest started and kept on time. They are in charge of the stage crew.

Light Board Operator – Usually a student or facility person who is well-versed in the lighting system for the facility. They should be available at rehearsals and performance to answer questions or run the controls depending on the facility.

Sound Operator – Usually a student or facility person who is well-versed in the sound system for the facility. (If the facility does not have a sound system, then this position is not needed.)

Stage Crew – These are students familiar with basic stage procedures such as sweeping, mopping, taping, moving props and scenery and using the curtain controls. They are used to assist with the unit set, load-in, load-out and often running the main curtain for the performances on the cues of the company.

TIMEKEEPERS INSTRUCTIONS

THE CONTEST MANAGER SHALL NOT SERVE AS AN OFFICIAL TIMEKEEPER

PRE-CONTEST DUTIES



Consult with Contest Manager.

1. Check out stop watches from Contest Manager to become completely familiar with their operation. (i.e. - start and stop, change batteries or wind them)
2. Find out where you will be stationed.
4. Get Time Sheet Reports.
5. Get a copy of the opening and closing cue descriptions.

CONTEST DUTIES

- At least one timekeeper shall be located in the house to record running time and music. No play may run over 40 minutes. Time begins at the first visual or aural indication a show is beginning. Example: sound cue, dialogue, lights on action or scenery. Check with stage manager for tricky beginnings. You should be provided with a copy of opening and closing information for each play.
- At least two timekeepers shall be stationed backstage to record setup, the 60-second beginning, performance and strike. Both are responsible for recording cumulative times for music.
- If there is a possible time infraction, the Contest Manager must be advised immediately.
- An official site timekeeper shall give time warnings as follows:

Time Allowed		Warning Start
7 Minutes	Setup and Strike	5 minutes to 1 minute audible warning
1 Minute	Time allowed to start the performance after declaration of end of setup	60 seconds to 10 seconds audible warning
40 Minutes	Performance Time (minimum of 18 and maximum of 40)	Two warnings to a designated crew member at 15 and 35 minutes

Please use this language for the 15 and 35 minute warnings:

“You are at 15 or 35 minutes ... (When stopwatch hits 15 or 35 minutes) ... now. Please confirm.”

DO NOT CLEAR WATCHES UNTIL THE CONTEST MANAGER AND THE COMPANY’S DIRECTOR HAVE HAD THE OPPORTUNITY TO SEE THEM

Do not discuss it with anyone.

MAKE SURE SPARE STOPWATCHES ARE AVAILABLE

At the end of the day, return your stop watches, forms, and flashlights.

The report serves to

1. **Certify the eligibility of the play selected.**
2. **Identify the administratively approved designated director(s).**
3. **List stage properties and approved scenery or lights, including unit set.**
4. **Provide program copy for the Contest Manager.**
5. **Indicate playing time for preparation of the contest schedule.**

The entry serves to identify all individuals allowed in dressing room(s) or in backstage areas during rehearsal or performance.

No play may be presented in contest unless the contestant entry has been completed online.

What should I look for when I get the School Information Report?

√ When you receive all the titles, check to see if they are on the most current approved list. That list can be found on the UIL website. If a play is on the list, the director must provide:

- Written permission from the publisher or author (unless the play is in the Public Domain) and
- Written evidence from the publisher or school administration that royalty for each performance has been paid. Publisher receipts are not required! A canceled check, check copy, purchase order or a note from the administration will suffice.

√ If the title is not on the approved list, the director must provide written permission from the publisher or author,

- Permission from the League
- And written evidence from the publisher or school administration that royalty for each performance has been paid.

ASK IF THE PLAY IS AN ADAPTATION?

- Have they added material, relocated dialogue or scenes?
- Have they changed a character's gender, added characters, split characters? (Cross-gender casting is permitted. For example, a female may play Hamlet but she must play the character as a male unless they have League permission.)
- Has there been any other revision of the text other than deletions to comply with League rules?
- Has an off-stage voice been listed as a judgeable character?

If the answer is "yes" to any of these questions, they must provide permission from the League, and sometimes the publisher, to make the specific adaptations to the script.

Can changes be made to the cast, crew, directors and alternates?

Changes may be made up to performance time. Substitutions may be made by following the [instructions on pages 10](#).

To-Do List
3 Days Prior to Rehearsals
Please review all of the set rules.

- PREPARE THE ADJUDICATOR'S PROGRAM(S):** If requested by the critic adjudicator, prepare a program copy upon which the names of schools and directors have been rendered illegible.
- CONFIRM PERSONNEL:** Confirm that the adjudicator(s), backstage crews, doorkeepers, ushers, box office personnel and adult timekeepers are ready to work at the time their duties require.
- VISIT THE CONTEST SITE:** Confirm that all the lighting and sound equipment works and is exactly what was described in the information packet provided to all the participating schools.
- OBTAIN SUPPLIES:** Obtain spike tape, batteries, stop watches and other materials you will need.
- Ask adjudicators about food/snack/drink preferences.

THE CONTEST SITE

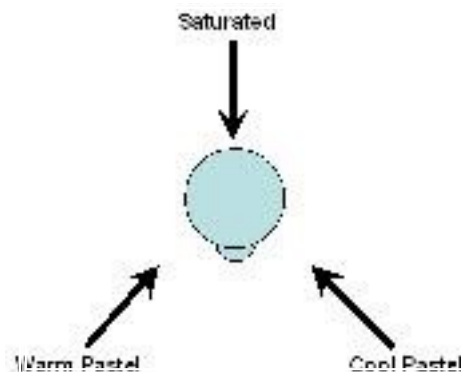
Lighting at the Contest Site

- Stage lighting instruments and dimmer controls available at the contest site are available to all for both rehearsal and performance. The Contest Manager may borrow such lighting equipment as is deemed necessary. This may include one or more “specials” available to each entry. Any changes to the information provided must be reported immediately to the participating directors.
- Since every school at a contest may not have the ability to program light cues outside the official rehearsal, the following policies shall be strictly adhered to:
 - a. Light plots and all pertinent schedules shall be provided to all participating schools on the same date and through the same medium. Any changes or problems that alter the information provided must be reported to all participating schools immediately. Failure to disclose this information by the host site may be a violation of the ethics code.
 - b. Programming of light cues by participants shall take place at the contest site during the official rehearsal period. This does not prohibit the host from programming cues for all participants prior to the rehearsal. Programming prior to the official rehearsals is strongly encouraged when schools have 60 minutes or less to rehearse.
 - c. Storage media (blank or pre-programmed) used to run the show for contest shall be provided by and safely stored by the Contest Manager. Such storage media shall be given to the directors at the official rehearsal and at the beginning of the setup period. The storage media shall be returned to the Contest Manager at the conclusion of the official rehearsal and performance.
 - d. When architectural necessity forces the light control locations to be other than backstage or in a rear booth, the location becomes, by rule, backstage.

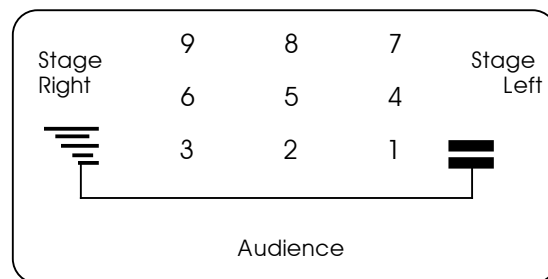
The McCandless Method is a particular approach to providing stage lighting, first proposed in his book, *A Method of Lighting the Stage*, which has been through several editions.

In the McCandless Method, the actors are meant to be fully front lit but also provided with some “sculpting” of the features. Full lighting is provided by at least two lights from opposite sides, above the plane of the actors by about 45 degrees and approximately 90 degrees apart. These two lights come in from opposite directions. Top lighting may also be used for fill, as may limited footlights. McCandless described these angles as being the diagonals of a cube in the center of the acting area.

However, the key to the McCandless Method is that one light of the primary pair is “cool” relative to the other. One may be blue (a cool color) and the other amber (a warm color). Thus, one fills the shadows left by the other in a way that produces a degree of depth uncommon in real life but striking and recognizable on the stage, similar to stage makeup in the way it exaggerates and clarifies the actors’ faces.



REQUIRED LIGHTING AREA NUMBERING



Sound at the Contest Site

- Sound systems may be provided by the Contest Manager as a part of the basic set and shall be available for use at rehearsal. It should be made clear that the system is on loan to each company and become company responsibility. Company operator error does not result in stopping/restarting of a performance
- When architectural necessity forces the sound control location to be other than backstage or in a rear booth, the location becomes, by rule, backstage.
- Companies may provide their own sound systems without approval. The sound system control should not be located in front of the stage unless factors involving architectural necessity necessitate its placement there.

Storage at the Contest Site

The amount of storage space that schools are provided is not regulated by League rules. Each site is limited by what you have available. The Contest Manager is urged to make certain that an equitable and safe procedure is used for storage, set and strike.

Dressing Rooms at the Contest Site

The type of dressing areas that schools are given is not regulated by League rules. Like storage, each site is limited by what is available. The Contest Manager is urged to make certain that it is equitable.

Rules Regarding Official Rehearsals

Do not allow schools to rehearse unless they have provided you with the integrity script and music log.

- **You must be available during both the rehearsals and performances.** Remember, you are the official at this contest. You can't have the referee at the concession stand during the basketball game.
- Rehearsal time available to one entry shall be available to all entries. **This includes rentals and site visits beyond the official rehearsal. Their availability shall be approved by the DEC.**
- The official rehearsal must be at least 40 minutes long. Outside of the minimum time, there is no limit on the length OUTSIDE THE SCHOOL DAY. Official contest OAP rehearsals for zone, district, bi-district, area, region and state shall not be held on Sunday in violation of Section 900 (b). State allows a 50-minute rehearsal.
- Rehearsals during the school day are limited by TEA to one class period (defined as one hour) during the school day. [\(see pages 21\)](#)
- Please observe time limits. Every cast deserves its full and equal turn on the stage prior to the contest.

Contact us immediately if “no-shows” leave you with less than three plays at a contest.

Procedures: Official Rehearsals

1. Do YOUR HOMEWORK: It is important that you re-read the other sections in this *Handbook* prior to rehearsals and contest.

2. MEET EACH COMPANY ON ARRIVAL: Meet, or have an assistant meet, each director and company as they arrive for rehearsal. Show them dressing rooms and places for make-up, scenery, costume, and prop storage.

3. PRIOR TO STARTING REHEARSAL, REQUEST FROM EACH DIRECTOR:

- a. Integrity Script **
- b. The music log. **

**Items a. and b. are required before the school is allowed to rehearse.

4. PRIOR TO REHEARSAL, REMIND DIRECTORS OF THE FOLLOWING:

- Time scheduled for the Directors Meeting.
- That only those directors and students entered online may be in the dressing room and that only directors, cast members, crew members and alternates (as allowed) may be in the stage area during set, performance and strike.
- That substitutions may be made in writing by the director, principal or superintendent. Substitute Eligibility forms are found online under "Resources and Forms." A letter signed by the designated administrator certifying eligibility may be used in place of the certificate.
- That, if the site crew is responsible for operating lights, sound or curtain, the site crew will take their cues only from the designated person and no others. The site crew or timekeepers shall not make curtain or light beginning or ending cue decisions for any company.
- That the use of the basic set, unit set, properties, scenery, approved additions, and items allowed under C&CR 1033 (c) (2) (F) (i-v) shall be fully disclosed at rehearsal.
- That entrances or action through the auditorium is permitted so long as it is safe and there is nothing that requires the audience to perform with the actor. The Contest Manager shall make any decision concerning the use of the basic set and that decision shall be final.
- That special approval items shall not be shared with other companies.
- That cell phones or other electronic communications devices shall not be allowed in the backstage areas, except as allowed under rules. Light and sound spaces are considered backstage and offstage.

5. During the Rehearsal**Disclosure**

TAKE TIME TO LOOK AT THE SETS AND ASK QUESTIONS IF ANYTHING LOOKS UNUSUAL OR LIKE A RULE VIOLATION.

CONSULT WITH THE LEAGUE IF YOU ARE UNSURE.

“The use of the basic set, unit set, properties, scenery, approved additions, and items allowed under 1033(c)5) shall be fully disclosed to the Contest Manager at rehearsal.”

- If a director brings stage lighting instruments or set additions, other than those allowed under 1033(c)5) or approved in writing by the League, the director shall be informed as soon as possible after a determination has been obtained from the State Office, that such additions shall or shall not be used.
- The Contest Manager may allow speakers to be set in position during the rehearsal period and left for performance.
- Sound levels must be set during the rehearsal period. Sound checks may be accomplished during set time with a headset, by amplifier instruments without speakers connected, by a monitor or speaker at such a low level that sound cannot be heard by the audience or by using the pre-recorded “pre-show announcement” available on the UIL website. (Resources and Forms)

6. SpikeTape and Glow Tape

Provide each school with their own distinct color of spike tape. Spike tape may be used to mark properties, set pieces and acting positions. Tape of any type shall not be used on elements of the Unit Set.

A minimal amount of glow tape may be used on the floor and properties belonging to the performing company. It shall be set and struck during the seven-minute set and strike periods.

7. WEAPONS AND STAGE COMBAT

Make sure no director plans to use a real gun of any type, volatile substances or any explosive device. Check any blades or swords for safety issues.

Request to see any falls, stunt work or scenes that are elevated.

To-Do List Contest Day

- Make sure you have the judge's ballots and evaluation forms. The materials may be downloaded from the UIL website.
- Review the rules in Section 1033 of the *Constitution and Contest Rules*.
- Have checks, if due by contract, to pay all personnel and adjudicators.
- Confirm arrangements for hotel.
- Contact each adjudicator to confirm he or she has arrived or is on the road.
- Provide Adult Timekeepers with stop watches, instructions (page 76) and the Timesheets found in the materials you downloaded.
- Make sure local site officials have taken care of the following:
 - Custodial needs
 - Unlocking all parts of the building being used
 - Air Conditioning
 - Parking
 - Security
- Take with you a "Contest Manager's toolbox." (see below.)
- Prepare a work space for the adjudicator(s). (Lap Desk or table with light. Provide pens, hi-liters, pencils and legal pads)
- Reserve seats for the house timers. Reserve seven seats close to the back stage access for the four alternates and the directors from the performing school to sit.

THE CONTEST MANAGER'S TOOLBOX

<i>Handbook and C&CR</i>	Sewing/Mending Kit
Stop watches	Clipboards
Spike Tape	Snacks
Measuring Tape	Hard Candy
Flashlights	UIL Phone numbers
Pens and Pencils	Basic Tools
Spare Batteries (for watches and flashlights)	First Aid Kit
Scissors	Emergency Contact Numbers

Procedures: Before the Contest

1. **THE ADJUDICATOR(S) WORKSPACE:** Arrange adequate working space in the theatre and private (non-public) bathroom facilities for the adjudicator(s). Locate the space so the adjudicator(s) will have an uninterrupted view of the stage and be near enough to hear actors clearly.
 - Provide each adjudicator with a small table or lapboard equipped with a low-wattage light controlled by a switch or dimmer. This is essential.
 - Devise an area around each adjudicator that will not permit the audience to sit within two seats in any direction and sufficient working space for each adjudicator to be comfortable.
 - Provide a student assistant to care for each adjudicator's needs between plays and to communicate with you in case of difficulty. A single student can take care of a panel.

TO-DO: CONTEST DAY

WHEN THEY ARRIVE

1. Meet, or have an assistant meet, each director and company as they arrive. Show them dressing rooms and places for make-up, scenery, costume, and prop storage. Show them where seats have been reserved for directors and alternates.
2. After each school's arrival, collect the following from them:
 - Proof of royalty payment for performance of the play at this contest. A letter from the principal shall suffice.
 - If scenes from a long play are being produced, publisher or author permission is required as per Section 1033 (c) (2) (B) for cutting.
 - UIL permission to produce plays not on the approved lists.
 - UIL permission for scenic items requiring special approval.
 - A clearly marked script indicating the text being performed. (Before Rehearsal)
 - A music log. (Before Rehearsal)
 - Ask for their signed "Community Standards and Copyright Compliance Form."
3. If rehearsal is on contest day, [see pages 81-82](#).
4. **WHEN THE ADJUDICATOR(S) ARRIVE:**
 - Show the adjudicator(s) the working space.
 - Provide the judging materials from the League.
 - Assure yourself that the critic is completely familiar with the official judging standards, selection of all-star cast and other League One-Act Play Contest procedures.
 - Provide a copy of the program. If requested, render illegible the names of directors and schools.
 - Adjudicators may use a secretary or assistant to take notes. They may use a laptop or other electronic devices to take notes.

Handbook for One-Act Play

5. CONDUCT A DIRECTORS MEETING

The League supports BRIEF pre-contest meetings between the critic adjudicator and the participating companies. This should be done whenever possible.

SUGGESTED AGENDA

- Meet all directors and adjudicators at least thirty minutes prior to the contest.
- Introduce adjudicators and directors to each other. There should be no attempt made to hide names of directors, schools or plays. It is permissible to introduce the director by their school and play title.
- Allow adjudicators sufficient time to discuss selection of awards, method of conducting critique, etc.
- Determine if there are company members that cannot stay for their critique as required.
- Determine with directors and adjudicators whether or not advancing plays should be critiqued last.
- Ethical issues regarding company and audience behavior and its consequences should be discussed.
- Do not request rule interpretation of critic adjudicators at this meeting. Any help you seek from the adjudicators should be in private and is unofficial. Adjudicators are responsible for selecting advancing plays, acting awards and giving a critique. That is all. Call the League if you need help with the rules or as a last resort seek the counsel of participating directors. Obvious violations should not require discussion.
- Excuse the adjudicator(s) .
- Review the time-warning procedures to be followed with the directors and the official timekeepers.
- This is a good time to make last-minute announcements and answer any questions directors may have.

PERFORMANCES

RULES RELATED TO SET AND STRIKE

1. General Policy

- The Contest Manager is responsible for seeing that safe procedures are maintained.
- Provide an 8' ladder for all schools to use.
- The site crew should be supportive where set and strike are concerned.
- Director(s) shall be allowed to participate in the set and strike periods so long as their departure is made during the set period or during the 60 seconds allowed to start the play and return does not take place until after the end of the performance and as directed by the Contest Manager.
- Alternates shall not be a part of set and strike unless they are being used as site crew for all participants.
- **Two** dollies/handtrucks may be used during the set and strike periods but may not be used during performance unless they are properties prescribed by the playwright.
- Set and strike must be accomplished with the house curtain closed. Setting or striking of properties or unit set elements in front of the house curtain may be accomplished by company crew, the director or the site crew **ONLY**. This may be violated only when architectural limitations make it mandatory.
- A cast member may set or strike properties or unit set used as properties with the house curtain open during a blackout prior to the beginning or after the completion of the play. In such instances, the time is not counted against the maximum forty-minute performance but shall be accomplished during the maximum 60 seconds allowed following set time for the beginning of performance time.
- An official timekeeper backstage shall give the company audible warnings at one-minute intervals beginning at five minutes through "one minute." (i.e. "5 minutes remaining.")
- The director or director's designee shall declare when the official set-up and strike is completed. The company shall then have sixty seconds to begin the play.
- The use of a "magic line" or artificial boundary of any type is not required. Crossing the "line" means absolutely nothing **and the setup or strike time shall only be started or ended if the company begins or ends the actual process of setting or striking**. The use of this technique does nothing more than create unnecessary tension.

2. Set

- The company shall have seven minutes to set.
- Sound check may be accomplished during set time with a headset, by amplifier instruments without speakers connected, or by a monitor or speaker at such a low level that sound cannot be heard by the audience or using the pre-recorded sound check available from the UIL website. (Resources and Forms)
- Lighting fixtures approved under *C&CR* Section 1033 (c) (5) may be focused and checked during the set period with work lights and house lights on.
- The Contest Manager shall provide the director(s) with the quickest and safest route to enter the house and be seated.

Handbook for One-Act Play

3. Strike

- Strike shall commence immediately following performance or as directed by the contest or stage manager.
- The company shall have seven minutes to strike.
 - a. It is not the intent of this rule that a company be declared in violation of the time rules for items inadvertently left on-stage during strike and while time remains. Items hidden by any part of the basic set (drapery, house curtain, unit set, dim work lights, etc.) should not be the basis for disqualification. The Contest Manager or stage manager shall inspect the stage before allowing a company to leave.
 - b. Glitter, sand, grease, powder, flour or other substances impossible to clean may result in enforcement of the 7-minute strike rule if not cleared/cleaned in time. Use common sense here. Disclose it to the Contest manager. The intent is not to make a company ineligible for advancement or ranking for leaving a few specks of glitter. Call for clarification. There is not a requirement to pull spike tape in the 7-minute strike period; however, glow tape must be pulled up at this time.
- Actors should remove make-up and costumes, including contemporary clothing used as costumes, before going into the theatre, lobby or other public areas. Many times some makeup residue or hair coloring cannot be completely removed.

Procedures: Starting the Contest and Performances

1. **THE PERFORMANCES:** Play the shows “back to back” using only the time actually needed to set and strike, but not more time than is permitted by the rules on this subject. Review carefully the sections on “Time Limits” and follow the prescribed sequence. There should be no delay in the set-performances-strike sequence unless there is a true technical emergency “time hold.”
3. **THE ADJUDICATOR:** Make sure adjudicators are seated and the house is ready.

Stopping a Performance

A play may be stopped by the Contest Manager and started over under the following conditions:

- If adverse audience behavior makes it difficult for the adjudicator to hear or concentrate on a performance. If possible, the adjudicator should be consulted before such action is taken and the audience should be instructed as to proper behavior.
- If technical difficulties under Contest Manager control cause a major production problem that creates difficulty in judging a play. (power failure, fire alarms, complete failure of stage rigging to operate, lights falling, etc.).
- This should be done in case of medical emergency or situations where a participant or spectator may get injured. (broken glass, oil or powder on the floor)
- A performance shall not be stopped for technical difficulties (failure of sound or special effects, costume changes, etc.) under control of the company in performance. Try to make sure that it is a site crew problem out of company control before a performance is stopped. This often results in greater harm than good.
- The director may initiate a request but the judgment of the Contest Manager is final in all matters pertaining to stopping and restarting a contest performance.

BEFORE EACH PLAY PERFORMANCE

If announcements are made, the Contest Manager must clearly indicate to the performing company that announcements have concluded and when the 60 second period begins.

Start the contest on time.

Make announcements at the beginning of each session to the audience concerning this contest, its value and the manner of conducting it.

Instruct the audience as to proper behavior: removing crying or noisy children, turning off cellular phones, pagers, wrist alarms and unnecessary stop watches. All of these make noise and are disruptive to others.

Do not allow cameras or recording devices in the theatre during the performances.

Rules do not restrict admission after a performance begins, but such entrances should be controlled so as not to disturb the audience or adjudicator.

RULES RELATED TO ANNOUNCEMENTS AND THE 60 SECOND RULE

Role of the Site Crew

- If the site crew is responsible for operating lights, sound or curtain, make sure the company understands that the site crew will take their cues only from the designated person and no others.
- The site crew or timekeepers shall not make any cue decisions for any company.

Role of the Timekeepers

- An official timekeeper backstage shall give the company an audible warning when the 60-second clock has begun at ten-second intervals beginning at sixty seconds through ten seconds. (i.e. "10 seconds remaining.")

RULES RELATED TO PERFORMANCE

Prompting

- Offstage flash cards, hand signals and any other methods used for providing time cues from offstage to onstage is considered prompting.
- Actors may not be prompted by anyone in the offstage, backstage or out of the acting area during the performance.
- The director may not give signals or communicate in any fashion with the company during performance. This is considered participation.
- Cell phones or other electronic communications devices shall not be allowed in the backstage areas, except when being used as properties and in "airplane" mode.
- Light and sound spaces are considered backstage and offstage.
- Any use of an intercom or other internal communication system other than the system provided to all schools shall be considered a violation of the ethics code.

Scripts On and Off Stage

- Scripts shall not be used on stage.
- Scripts may be used for any technical purpose backstage or offstage so long as they are not used for prompting an actor onstage.
- A script shall not be used by a company member for a live offstage voice.
- A script may be used offstage by an actor to review lines as long as it is not used to prompt someone onstage or a live offstage voice.

Set and Lights

- If a director uses stage lighting instruments or scenery, other than those described in C&CR Section 1033 (c) (2) (F), without League approval, the Contest manager shall report the violation to the State Theatre Director. The

Handbook for One-Act Play

incident shall be reported to the appropriate Executive Committee as a violation of the Ethics Code. The full range of penalties may apply.

- An official timekeeper shall give the company two warnings during the performance when 15 and 35-minutes have elapsed. Procedures to be followed shall be determined at the Planning Meeting, reviewed with each cast at the official rehearsal and reviewed with directors at the Director Meeting.

Rules Regarding Violations

“The Contest Manager does not disqualify plays. Their job is to inform them that they have disqualified themselves.”

**Dr. Jerry Ivins
Contest Management Workshop
TETA 2013**

RULES VIOLATIONS

- Entries may only be declared ineligible for advancement or ranking for the following violations:
 1. Use of ineligible students.
 2. Exceeding the number allowed in the performing company.
 3. Exceeding the time limits on performance and set-up and strike.
 4. The use of firearms.
 5. The use of explosives and combustible materials.
 6. The use of additional unit set.
 7. The director being in the backstage areas or communicating with the company during the performance.
- If declared ineligible for advancement or ranking, the company shall be considered for individual acting awards and be awarded the points. The company shall receive an oral critique.

OTHER VIOLATIONS

- Violations of other rules are considered ethics violations and shall be reported to the appropriate executive committee. The full range of penalties may apply.

Procedures: Violations

1. The Contest Manager should honor any requests from the director that the State Office be consulted.
2. If a company violates provisions of *C&CR* Section 1033 (c)(1)(A-B) under Contest Manager supervision, you must declare the play ineligible for advancement or ranking and shall notify the director of the play as soon as reasonably possible, after the curtain falls on the performance of the play in question. If the play is declared ineligible, the adjudicator should be notified immediately thereafter. In all cases, you must notify the adjudicator of such ineligibility before the decision is made.
3. If there is a discrepancy between the times reported by the official adult timekeepers, the Contest Manager shall **use the lowest of the times** as the official time. The Contest Manager, after consultation with official contest timekeepers, has final judgment in determining if site crewmembers have caused, for any reason, a company to exceed the time limits. **The clocks shall not be cleared until the company's director has had the opportunity to see them.** Keep extra stop watches available.
4. The director of a school deemed ineligible for advancement or ranking shall receive a critique in the regular order determined prior to the beginning of the contest and shall receive the "OAP Evaluation Form" from the adjudicator or adjudicators.
- 5.

Any Contest Manager that believes in the educational value of this contest dreads being the bearer of bad news. You may have to inform a director that a serious violation has occurred. It is important that you be prepared to explain what rule was violated or to show them the stopwatches showing that the play went over. There may be a strong aggressive response or quiet acceptance. Whatever the case, it is important that you hear them out. If you have ANY doubts or if the director requests it, please call the League office at 512-471-9996, or after hours at 512-507-0462.

EMERGENCY JUDGE REPLACEMENT SITUATIONS

In the case of a single adjudicator: If the adjudicator becomes incapacitated after the start of the contest, the contest manager must contact the State Theatre Director immediately. The state office will secure a replacement adjudicator. The contest may be rescheduled. The contest will begin again, performed in its entirety, for the new adjudicator.

In the case of a panel: If one member becomes incapacitated after the start of the contest, the contest manager must contact the State Theatre Director immediately. The acting adjudicator shall serve as the single adjudicator for the contest. The remaining adjudicator and the acting adjudicator shall split critiques evenly. In the event that the acting adjudicator becomes incapacitated, the second adjudicator will serve as the single adjudicator for the decision making part of the contest, and the remaining adjudicator and the second adjudicator shall split the critiques.

Procedures: Conclusion of the Contest

1. Inform the audience that the awards will take place after the adjudicator(s) has rendered a decision.
2. Escort the adjudicator(s) to a private room or office where the decision may be made.
3. The Adjudicator(s) shall select:

LEVEL	Rank	Alternates	Best Actor	Best Actress	All-Star Cast	HM Cast
Junior High Single Judge	Top Three	1	1	1	8	Up to 8
Junior High Panel	Rank First to Last	4th Place	1	1	8	Up to 8

4. Selecting Acting Awards:

- Adjudicators shall not give ensemble (group) all-star or honorable mention all-star cast awards to an entire cast or cast members listed and identified as individuals in the acting edition cast listing of an approved play. An "ensemble" award is reserved for groups of players that cannot be identified as individuals. Remind them that an individual all-star cast or honorable mention all-star cast award assigned by a adjudicator to a chorus or other company group of players that cannot be individually identified counts as one individual award and is given only one symbolic award that shall be retained by the school in the name of the group.
- Best actor and actress shall be individuals, not groups. Best actor or actress shall not be given to a group even though they may be playing similar or ensemble roles or a chorus.
- The adjudicator shall not be required to select an all-star or honorable mention all-star cast with a fixed number of men and women, but is encouraged to choose only those who have given superior performances at that contest.
- Under no circumstances shall any adjudicator be asked to select awards described by such terms as "Best Supporting," "Best Character," or any others equally impossible to define or select fairly.
- A student playing a role identified as being of the opposite sex may do so without violation of any rule, but a female shall be named best actress and a male best actor.

5. As soon as the decision is reached, make sure the "Awards Judge" (Panel) or Single Judge has not violated the awards rule and the ballot(s) are accurate. Now is the time to notify the adjudicator(s) of any unusual circumstances that might unknowingly create awkward situations during critiques.
6. For Panels: Draw for critique assignments:
 - a.) Write the names of the schools ranked 1-3 on slips of paper and have each adjudicator draw one name.
 - b.) Write the names of the non-awarded schools on slips of paper and have each adjudicator take turns drawing the remaining names.
7. Review the critique order determined at the Directors Meeting.
8. After decisions are rendered and following the draw for critiques, adjudicators have permission to confer regarding verbal critiques.

Procedures: Awards Ceremony and Critique

1. Announce the results and present awards. Do not ask the adjudicator(s) to announce or present awards. Some districts do not announce the alternate play when there are only five entries. Check with directors for their preference at the Planning Meeting.
2. Correct mistakes immediately. Waiting will make this worse. If you misread or give awards incorrectly, stop the process before the situation becomes more complicated. Mistakes discovered during critiques should be corrected.
3. After you have presented awards, introduce the adjudicator(s) who will begin the critiques. Critiques shall be open to all. Panel Judging critiques may be given simultaneously **with the consent of the participating schools**. THIS IS NOT A CONTEST MANAGER OR ADJUDICATOR CHOICE. **Remember that an oral critique must be given to a company deemed ineligible for advancement or ranking.**
4. Listen to the critiques. Report any ethics violations or unsportsmanlike conduct to the State Office.
5. After each critique, give the director the written "Evaluation Forms" that has been filled out and signed by the adjudicators. **This is required.**
6. Adjudicators should be paid after the critique is concluded unless other written arrangements have been made. If the adjudicator is not to be paid until a later date, make sure this is clear in the original written contract. Call the League if you wish clarification. Failure to pay the adjudicator(s) as per the contractual agreement may result in a complaint being filed with the UIL State Executive Committee.

Procedures: After the Contest

1. Fill out and submit the online "**Contest Managers Report Form**" to the League immediately. Keep the adjudicator's ballot, questionnaire and timekeeper's record. If a panel of adjudicators is used, keep all of adjudicators' ballots and the TTAO Tabulation Tool report sheet until September 1st of the following school year.
2. Inform the State Theatre Director of withdrawal, failure to participate, failure to attend critique or any potential ethical violations by any school entered in your contest.
3. Provide the District Academic Meet Director with a copy of the "**Contest Managers Report Form**." **They will need the results for points.**

PANEL JUDGING PROCEDURES

PROCEDURES FOR ZONE AND DISTRICT

- The first panelist is selected between August 15 and November 1. This panelist will be in charge of selecting the acting awards
- The second and third panelists are selected between November 2 and February 1.
- Contracts must clearly state that this will be a panel.

PANEL JUDGING PROCEDURES AT ALL LEVELS

AFTER THE DIRECTORS MEETING

If space does not allow for separate rooms for each panelist, we recommend that a contest official be present in the decision room and upon entering the room they should read the following statement from the UIL OAP *Handbook*: "Adjudicators shall not be allowed to confer or discuss the performances until after the decisions are rendered."

DURING THE PERFORMANCES

- Adjudicators will sit in separate locations. Adjudicators will be provided adequate working conditions.
- Adjudicators will not be allowed to confer or discuss the performances until after the decisions are rendered.
- Adjudicators will be given copies of the OAP Evaluation Form. The form may be downloaded from the UIL website. (Adjudication Information)

AFTER THE PERFORMANCES

- The adjudicators will rank the plays from first to last.
- The adjudicator designated to select the acting awards will select a Best Actor, Best Actress, 8 All-Star Cast and up to 8 Honorable-Mention All-Star Cast.
- Once the ballots are ready, the Contest Manager and another adult assistant will enter the results in the TTAO Tabulation Tool. The link can be found on the UIL and TTAO websites. The assistant will call out the rank from the ballot and the Contest Manager shall repeat the rank as it is entered. The adjudicators shall confirm the ranks are correct.
- The rankings shall be tabulated using the system and a hard copy produced.
- Adjudicators will draw for the plays they are critiquing.
- IF THERE IS AN UNBREAKABLE TIE FOR THE SECOND OR THIRD ADVANCING POSITION – The Tabulation Tool shall use the ranks on the "Acting Judge's" ballot to break the tie. At state, however, we could have co-champions or co-runners-up.

AT THE AWARDS CEREMONY

Only the advancing schools will be announced. An alternate will be publicly announced if more than five schools are competing.

Immediately after awards are announced, the Contest Manager shall provide each director a copy of the TTAO Tabulation Report.

AT CRITIQUES

- Schools will be critiqued in the order determined at the directors meeting. Critiques shall be public.
- The Contest Manager shall give the directors the signed evaluation forms filled out by the three panelists **after** the school's oral critique.

*Handbook for One-Act Play***AFTER THE CONTEST**

1. Fill out and submit the online "**Contest Managers Report Form**" to the League immediately. Keep the adjudicator's ballot, questionnaire and timekeeper's record. If a panel of adjudicators is used, keep all of adjudicators' ballots and the TTAO Tabulation Tool report sheet until September 1st of the following school year.
2. Inform the State Theatre Director of withdrawal, failure to participate, failure to attend critique or any potential ethical violations by any school entered in your contest.
3. **Provide the District Academic Meet Director with a copy of the Contest Managers Contest Result and Attendance Report Form.**
4. Results must be certified in the Spring Meet Entry System no later than Sunday at noon following the contest. (District and Region)
5. Results for region shall be called in to the State Theatre Director PRIOR to the awards assembly.

TTAO OAP TABULATION TOOL

The TTAO OAP Web-Based Tabulation Tool executes the ranking procedures for multiple adjudicators based on the process found in the *C&CR* and this *Handbook*.

You may access this free tool by going to the link found on the UIL website. It can be found on the Theatre page under "Resources and Forms" and at every contest level page.

It is compatible for MAC and PC.

A printer is required for making hard copy sheets to send to the state office and to distribute to the directors.

Contest Managers should take time to explore and try out the software before attempting to run a contest using panel judging.



SCHOLARSHIP OPPORTUNITIES

From 1959 to 2016, TILF has awarded over 19,000 scholarships valued at over \$30 million. Amounts of scholarships range from \$500 for one year to \$20,000 over four years. Some scholarships have special requirements or restrictions such as requiring a student to select certain majors, attend specific colleges or universities, or compete in specific contests. Details of all scholarships and their requirements can be found on our website.

Applications may be submitted from March 1 through May 12, 2017*, and can be found online at www.tifoundation.org.

All TILF applicants must meet the following requirements:

- 1) Compete at the state level of competition in Academics in one or more of the following officially-sanctioned contests: Accounting, Barbara Jordan Historical Essay Competition**, Calculator Applications, Computer Applications, Computer Science, Current Issues and Events, Cross Examination Debate**, Latino History Essay Competition**, Lincoln-Douglas Debate, Editorial Writing, Feature Writing, Headline Writing, News Writing, Literary Criticism, Mathematics, Number Sense, One-Act Play, Ready Writing, Science, Social Studies, Prose Interpretation, Poetry Interpretation, Informative Speaking, Persuasive Speaking, Spelling & Vocabulary, Student Congress, Theatrical Design, and/or the UIL Young Filmmakers Festival.

**Due to the late date of the 2017 State Speech Contest, students may email updates regarding placement at that event until May 24, 2017, but they must submit their initial application by May 12, 2017.*

***Only Cross-Examination Debate State Meet competitors who advance to the second day elimination rounds as one of the top 16 teams may apply. For students who compete in the Barbara Jordan Historical or Latino History Essay Competitions, only state finalists are eligible to apply.*

- 2) Graduate from high school during the current year and begin college or university in Texas by the following fall semester.
- 3) Attend an accredited college or university in Texas, take a 12 hour per term minimum course load, and maintain a minimum 2.5 college grade point average. (Some donors require a higher GPA and more hours per term.)
- 4) Submit a complete application, including uploading all supplemental materials (transcript, SAT/ACT scores, letter of recommendation, parents' 1040 tax form), prior to the deadline.

Applicants who are graduating under the state of Texas three-year graduation schedule should inform TILF of that fact. Students who are entering the Texas Academy of Math and Science at the University of North Texas in Denton will apply the year they complete their high school requirements at the TAMS.

The awards committee typically meets in June and all applicants will be notified of their status by late July of the application year.

If you have any questions, please visit our website at www.tifoundation.org or contact:

Trudy Richards, TILF Executive Director
trichards@tifoundation.org
512-382-0916

HANDBOOK FOR ONE-ACT PLAY

DIRECTORS, ADJUDICATORS AND CONTEST MANAGERS

23RD EDITION

“I think I love and reverence all arts equally, only putting my own just above the others; because in it I recognize the union and culmination of my own. To me it seems as if when God conceived the world, that was Poetry; He formed it, and that was Sculpture; He colored it, and that was painting; He peopled it with living beings, and that was the grand, divine, eternal Drama.”

~ Charlotte Cushman

**FOR FURTHER INFORMATION CONTACT US AT THE ADDRESS ABOVE
OR VISIT OUR WEBSITE: WWW.UILTEXAS.ORG**

PHONE: 512/471-9996 OR 471-4517 FAX: 471-7388

E-MAIL: theatre@uiltexas.org

GROUND ADDRESS: 1701 MANOR ROAD, AUSTIN TX 78722