

HANDBOOK FOR

# A+ ONE-ACT PLAY

## Junior High Contests

for Directors, Adjudicators and Contest Managers



2015-16 Edition

THE UNIVERSITY INTERSCHOLASTIC LEAGUE

**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



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

# Handbook for A+ One-Act Play Junior High Contests



## **ACKNOWLEDGEMENTS**

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## 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+ ONE-ACT PLAY CONTEST CALENDAR

DATES SUBJECT TO CHANGE – ALWAYS CHECK THE CURRENT CONSTITUTION & CONTEST RULES (C&CR) AND THE A+ HANDBOOK

<b>Early Sept</b>	<b>Hold district organizational meeting for Fall/Winter (Dec. 1 - Jan.31) district OAP meets.</b>
<b>Before Nov 16</b>	<b>Hold district Planning Meeting for Spring (Feb. 1 - May 28) district OAP meets</b>
<b>10 Calendar Days Prior to Your FIRST Contest</b>	<b>Deadline for Contestant Entry, play and set information and additional directors to be entered via the A+ OAP Fall/ Winter Online Contestant Entry Form without DEC approval. (System opens 10/1.)</b>
<b>Dec 1</b>	<b>First day Fall/Winter A+ OAP Contests may be scheduled</b>
<b>Jan 31</b>	<b>Last day Fall/Winter A+ OAP Contests may be scheduled.</b>
<b>10 Calendar Days Prior to Your FIRST Contest</b>	<b>Deadline for Contestant Entry, play and set information and additional directors to be entered via the A+ OAP Spring Online Contestant Entry Form without DEC approval. (System opens 12/1.)</b>
<b>Feb 1</b>	<b>First day Spring A+ OAP Contests may be scheduled.</b>
<b>May 31</b>	<b>Last day Spring A+ OAP Contests may be scheduled.</b>
<b>45 Calendar Days Prior to Your FIRST Contest</b>	<b>Deadline to Submit Plays Not On the Approved Lists and Set Additions.</b>

### **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.



# A+ GUIDE FOR DIRECTORS



Pflugerville Cele Middle School's Production of Marat/Sade

## 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 maximum allotment:

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 specific requests must be submitted to the League office in writing or on school letterhead by the director or administrator **at least two weeks prior to the contest.**

The conditions of the adaptations or modifications must adhere to the following criteria:

- a) the student must be able to compete at the same time as the other contestants;
- b) the student who is given special consideration does not gain an advantage over other contestants; and
- c) the student who is given the special consideration does not cause the other contestants to work at a disadvantage.

Only one response letter is needed from UIL for the adaptation to be granted at any level of competition. It is the responsibility of the school to notify the Contest Managers ahead of time. The school district is responsible for providing equipment and interpreters where needed.

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## 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. 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 Acknowledgement 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.

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, participant 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 Spring 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.

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- (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.
- (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-d) 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 district executive committee at the zone and district levels and the State Executive Committee at the bi-district, area, regional and state levels.
- (c) Directors are encouraged to take advantage of the opportunity for professional growth through affiliations with professional associations and publications.

## Handbook for One-Act Play

### THE CONTEST

#### PLANNING MEETINGS

We urge you to attend your contest's OAP planning meeting. You need to do this in order to have input into specifics of your contest. Contact the District's A+ 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 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.
- Individual acting awards are given to the:
  - Best Actor
  - Best Actress
  - 8 All-Star Cast members\*.
  - 8 Honorable-Mention All-Star Cast members\*. Note: The adjudicator is not required to award any Honorable-Mention All-Star Cast awards.
  - 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.

*\* The total number of awards that may be given at a contest is based on the average size of the casts at the contest. (i.e. Four casts compete with a total of 24 actors. The maximum number awarded shall be 6.)*

#### 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)*
10 Minutes	Amount of music that may be used**

\* 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.

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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 35 minutes have elapsed. You will be asked to confirm. No other warnings are given.)
4. The production shall not contain more than ten minutes of music and shall be in compliance with copyright law. No more than 30 seconds shall be used from any copyrighted work you have secured the rights to.

#### **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 being in the backstage areas and 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*, the *A+ Handbook* 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](#).
3. All UIL One-Act Play Contests shall use certified adjudicators.

### **ADJUDICATORS**

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

The adjudicators 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.

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## 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.**

### 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 ways to do this:

1. Use the OAP Substitute Eligibility form that 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 form. You may do this up to the second your play is about to begin.

## THE CONTEST PLAY

**Your contest play shall be selected from the approved lists of plays, or be approved by the League's Play Appraisal Committee through the procedures found on [page 9](#).**

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

### 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. Obscene language **shall** also be eliminated. Foreign language that is profane or obscene **shall** also be eliminated.

3. Since most competitors are minors, particular attention shall be paid to any action of a sexual nature and **shall be reviewed by school administrators** before the "Community Standards and Copyright Compliance Form" is signed.

4. Each school's administrator must affirm this review of language and action **and their elimination** when they sign the "Community Standards and Copyright Compliance Form."



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**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 to comply with this rule. All profanity and obscene language 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.
- 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."
- 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 45-day 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.



Tuloso-Midway Junior High's Production of *I Never Saw Another Butterfly*

Web: [www.uiltexas.org](http://www.uiltexas.org) Email: [theatre@uiltexas.org](mailto:theatre@uiltexas.org)



## 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.)**

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

- The League's Play Appraisal Committee evaluates from August 1-April 15 for junior high schools. No plays will be accepted before or after those dates.
- An approval request packet shall include all the following:
  1. A UIL Junior High One-Act Play/Set Approval Request Form found under "Resources and Forms" and "Junior High One-Act Play" in the Theatre website.
  2. The complete published play which specifically and clearly indicates
    - 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) 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)
  3. A list of all characters to be played and how necessary doubling is to be accomplished.
  4. Any scenic items that are not allowed under the rules but are "without which the approved play cannot be produced." Procedures to request scenic elements not permissible under contest rules can be found on [Page 27](#) of this HANDBOOK.
  5. A \$30 reading 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 21 deadline. Submit as early as you can to allow for necessary corrections or re-submittals.

**Requests for scenic additions for a play that is not on one of the approved lists must be submitted with the play request no later than 45 days prior to your contest.**

### 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.**

### **Adaptations**

#### **NOTICE**

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

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*.

#### **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.

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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.

**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.

**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 21 <sup>st</sup> 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

## Aid in Directing

### 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.**

Directors shall not accept nor solicit aid in designing or in directing the contest play except as follows:

- 1.) 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.
- 2.) Workshops and Conventions: Directors and students may attend workshops and conventions. The League encourages these programs and urges your participation.
- 3.) 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.

### 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 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 "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.

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## CAST AND CREW ASSIGNMENTS

**The League strongly supports "blind-casting" as an educational tool.**

1. There are no League rules specifying how or when you cast a play or make crew assignments.
2. 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.
  - 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.

## REHEARSALS

**!**  
**STATE LAW REGARDING REHEARSAL TIME AND THE NUMBER OF PERFORMANCES  
 APPLY TO ALL "EXTRACURRICULAR" THEATRICAL PRODUCTIONS.  
 THIS INCLUDES "NON-UIL SHOWS."**

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 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 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.
- **Sundays** - The League does not prohibit regular school OAP rehearsals or festivals on Sundays. Rehearsals, since considered to be a part of the competition, at the contest site shall not be held on Sunday.



**Rockwall Cain Middle School's Production of *Wiley and the Hairy Man***

### How many hours may I rehearse

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

\* See Definition of "Extracurricular" on page 16.

## SCHOOL PERFORMANCES

There are state laws and UIL rules that restrict the number of performances (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.

### FOUR SCENARIOS FOR LEGAL 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

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### THREE SCENARIOS ILLUSTRATING ILLEGAL PERFORMANCE SCHEDULES

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

### 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 EXTRACURRICULAR 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 *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](#)



## 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 use the area downstage of the house curtain/proscenium for unit set or any scenic elements allowed under 1033(c)(2)(F)(i-v)

### 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 if set in airplane mode.
- An intercommunications system used exclusively by any performing company is not permitted. Please check with your Contest Manager.

### LIGHTING AT THE CONTEST SITE

A standard light plot of six or more areas and at least one follow spot should be provided and be accessible to all companies.

- 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.

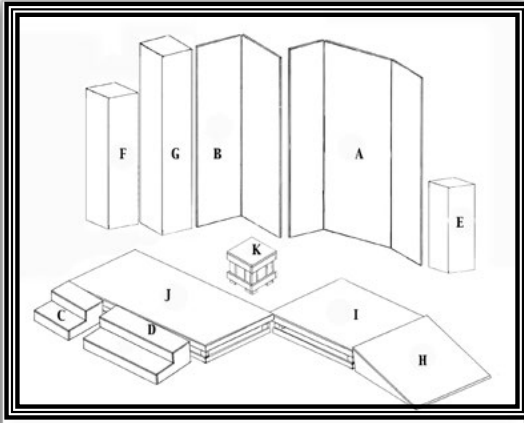
### STORAGE AND DRESSING SPACE AT THE CONTEST SITE

The amount of storage space that you are given is not regulated by League rules. Each site is limited by what they have available. The Contest Manager is urged to make certain that an equitable and safe procedure is used for storage, set and strike. No one should have to lose valuable time as a result of site limitations.

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.



## 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' Pylon	I - (2) 4'X4' Platform
B - (4) 2-Fold Flats	F - (2) 6' Pylon	J - (2) 4'X8' Platform
C - (2) 2' Step	G - (2) 8' Pylon	K - (4) 1'X1' Platform
D - (2) 4' Step	H - (2) 4'X4' Ramp	

### MEDIUM GRAY

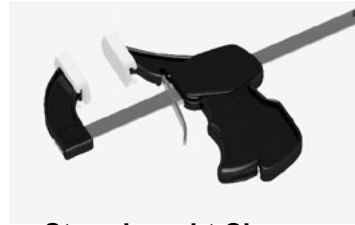
For League purposes medium gray is defined as a 50-50 mix of black and white. Unit set vendors often do their own mixes and those are acceptable. Colors such as Benjamin Moore's "Shadow Gray," Sherwin-Williams "Uncertain Gray" and similar colors are suitable.

### RULES FOR UNIT SET USE

1. Nothing shall be done with the unit set that may damage it or endanger the site crew, audience or participants.
2. The quantity and color of elements is restricted to what is listed above. No additional pieces or similar items shall be allowed or approved.
3. 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.
4. 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.
  - 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
  - Platforms with 1" X 2" railing
  - 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 the flat medium-gray header on door and window frames using standard store-bought devices or using the

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- standard flat header in the Unit Set drawings. The combined door and header shall not exceed a total elevation of 8' 3", 8" in thickness and shall not exceed more than 6" from the side edges of the door or window unit.
2. The door may be removed and the frame used on its own.
  3. Window dressings and flexible door masking 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.

### **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) suspended between unit set elements using standard "store-bought" devices may be used. They may be hinged.

## **SCENIC ELEMENTS AND PROPERTIES**

**These elements 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.**

### **1) Lighting and Projectors**

In addition to the lighting provided at the contest site, six (6) additional lighting instruments and/ 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 1' 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.)
- 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.
- 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. Images may be projected on the unit set or screens created using the fabric allotment allowed under 1033(c)(2)(F)(ii)
- 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 1' 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.)
- They may be used with these instruments to project static images. The use of these images shall be in compliance with copyright law.
- The use of transitions from image to image must be manual and only contain the following effects: fade, cuts, dissolves and the "Ken Burns Effect."
- EXCEPTION: 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. See the Community Standards and Copyright Compliance Form.

2) **Soft Goods**

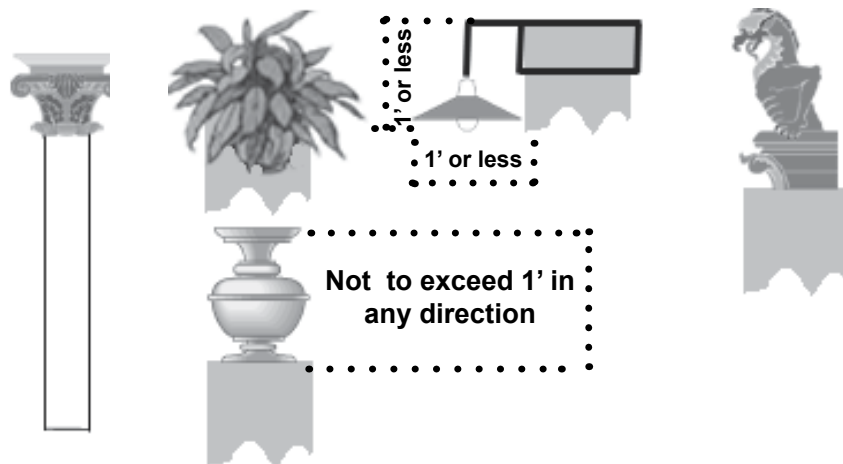
It is permissible to use up to 160 square feet of **unframed** soft goods, projection material or trim in any way you choose but under the following size limitations:

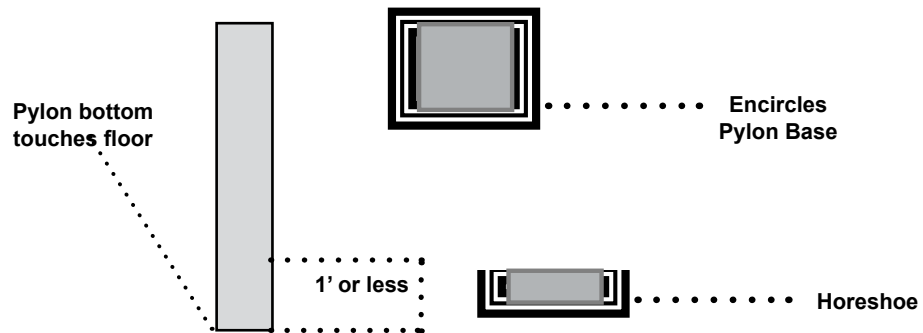
- No one piece shall exceed 8' X 10'.
- Poles for flags/ banners (hand-held or on stands) shall not exceed 8' in height. Battens for drops and curtains shall not exceed 12' in length.

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****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 combined to create single units not to 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.**

**Standing on furniture pieces/props, whether motivated by character action or style, and momentary in length, is permissible as long as the actor(s) safety is not in jeopardy.**

**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)

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- 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.

**What is the “visible surface?”** The visible surface is that which is seen from the adjudicator’s point of view.

**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.



**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.



*Handbook for One-Act Play*

- 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.
- 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. They shall not stand on the top rung or sit on top of the ladders. 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 they shall count towards the allotment of plants/ 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 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.
  - They shall not extend more than 6" in any direction from the edge of the unit set element.



2013 State Meet Entry - Austin Anderson High School - *Moon Over Buffalo* - See architectural trim on flat.

## SPECIAL ISSUES REGARDING PROPERTIES

### PROPERTIES WITH CASTERS

1. Furniture, indoor and outdoor, that is commercially constructed with casters may be used.
2. Wheelchairs, carts/wagons, pianos and other devices with wheels or casters may be used if they are "without which the approved play cannot be produced." They must be integral to the plot and not just mentioned in the stage directions. 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.
3. Devices with wheels or casters that are not integral to the plot or just mentioned in the stage directions may be used **if carried in or used as set decoration and not rolled.**

### TOBACCO/ ALCOHOL

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.

### 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. An animal listed as a character in a play, trained to do tricks or interact with human characters, is considered a character, not a property, and shall not be used. However, an actor could play that character.

### UNIT SET USED AS PROPERTIES

Unit set pieces may be used as substitutes for properties to create a bed, couch, chair or similar items.

- When used exclusively as properties, they may be used downstage of the house curtain/proscenium line.

Example: A step unit may be used as a chair, a pylon as a bookshelf, a flat as a tabletop, a platform a bed, etc. When they are used in such manner, they become properties.

### SCENIC DEVICES AS COSTUMES

Scenic devices attached to actors as costumes require approval, unless the actors in question are actually playing characters who would normally be considered scenery or stage properties in the action of the play.

EXAMPLES: "The Wall" in *A Midsummer Night's Dream*, "The Tree" in *The Wishin' Tree* or "The Cards" in *Alice in Wonderland*.



*Handbook for One-Act Play*

## PROPERTIES ALLOWED WITH RESTRICTIONS

Item	Description	Maximum Size	Restrictions
Bookcases/ shelves	Furniture	6' high x 4' wide	No more than 3 used consecutively.
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 Including the mantel	
Fountains	Exterior Decorative Property	5' high x 3' wide	
Glitter/Sand/ Powder, etc.			Must be cleaned in the 7-minute strike. May be restricted at some facilities.
Hazers/Fog Effects	Effect	Chemical or dry ice. Water Based.	Must be cleaned in the 7-minute strike. May be restricted at some facilities.
Hand-held Doors/ Jail Bars	Hand-held Property	6' tall x 4' wide	
Headstones	Scenic Item	Lightweight 3' high x 2' wide	
Knives & Swords	Weapon	All laws apply.	Must be approved by Contest Manager for use.
Logs	Property	6' long x 18" high	Lightweight
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 Stands	Decorative Trim	3' wide x 5' high includes stand	
Street Signs Lamp Posts	Property	8' high x 3' wide	

*Handbook for One-Act Play*

Item	Description	Restriction
Stilts/Platform Shoes	Costume	Must be "without which the approved play cannot be produced" and have League approval.
Stumps	Property	18" high x 18" wide X 3' long
Special Mechanical Devices with wheels or casters	i.e. Bicycles, roller skates.	
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' square/round.

### ITEMS NOT ALLOWED

Ground Rows	Sharp Blades
Explosives	More than 3 consecutive shelves
Wooden Lattice	Flame (Local laws apply. Not allowed at State Meet.)
Over-the-Counter Cabinetry	Volatile/ Flammable Substances
Real Firearms	Ladders that have been altered
Hard Plastic or Woody Vines/ Floral Trim	Attaching Casters to Unit Set
Animated Slides/ Projections/ Video and Film (See Exception)	Rigging from the Basic Set
Metallic Trees or Bushes	Tobacco Products
Alcoholic Beverages	

## 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. The deadline is no later than 45 days prior to contest.

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 postmark or deliver to the League on or before 45 days prior to your contest the following items:

1. UIL Junior High One-Act Play/Set Approval Form (Found under "Resources and Forms" and "Junior High One-Act Play" on the Theatre website.)
2. The play script which clearly indicates the play title, author and exact scenes from or adaptation of the play. No script is required if the play is on the approved lists.
3. A written justification for the additions to the basic set. Make sure you include references to pages in the script that are relevant to the request.
4. For scenic items: On 8-1/2" x 11" paper:
  - A scale drawing of the complete ground plan of the proposed set.
  - A scale drawing of each proposed addition to the basic set.
  - A full description of all materials to be used in construction of each proposed addition to the basic set.
  - A full description and justification of the intended use of each proposed addition to the basic set.
5. For restricted properties: On 8-1/2" x 11" paper:
  - A full description of each proposed item.
  - A full description and justification of the intended use of each proposed item.
6. A \$30 evaluation fee payable to "UT-Austin-UIL."

Remember that if a play is not on the approved lists, essential additions to the basic set shall be submitted **with the play request**. Combined requests require **only one \$30 fee**. 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 a letter indicating whether or not the use of each item shall be permissible for the approved play. That letter 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.**

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

**Local fire laws shall be followed by all companies and enforced by the Contest Manager.  
Please see Senate Bill 693, effective September 1, 2003.**

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 may leave residue or other remnants require special approval. 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 restricted and shall only be used under compliance with [SB 693](#). They are STRONGLY discouraged. Check with the Fire Marshall at the local site.
3. Electrified candles, lamps, lanterns, flicker lights, fire effects and torches are permissible.

## FIREARMS AND OTHER WEAPONS

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](http://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.**



Jaime Escalante Middle School's Production of *Real Women Have Curves*

## Music and Sound Issues

### USE OF MUSIC

Your school will be responsible for acquiring any and all clearances for any copyrighted music you use. 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 form can be found on the main theatre page of the UIL website. [LINK](#)

“I certify that all necessary permission and/or licensing has been obtained from the owner of any and all rights, including copyright, of all music performed at a UIL One-Act Play contest by this school. I also understand that the University Interscholastic League is not responsible for obtaining any necessary permission or licensing of the music performed by this school during the course of any UIL competition.”

1. The total amount of music allowed shall not exceed **(10) ten minutes** and shall be in compliance with copyright law. You will be responsible for acquiring any and all clearances for any copyrighted music you use.
2. No more than **(30) thirty seconds** of music may be used from any single recording under copyright and shall be in compliance with copyright law. You will be responsible for acquiring any and all clearances for any copyrighted music you use.
3. Recorded music, with or without lyrics, is allowed.
4. The use of live musicians or singers onstage is permissible if they are dialogue-driven or prescribed by the playwright. They may be used under those conditions and shall count towards the allotment of cast members. Under these conditions:
  - a. Live musicians or singers used off-stage do not require approval
  - b. The music shall count towards the ten minutes allowed.
  - c. This shall be accomplished using the allotted cast and crew members.
5. Original compositions are not limited by the (30) thirty-second rule but do count towards the (10) ten minutes allowed. You may perform and record (a band or electronically) a public domain work and use it in this manner.

### 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**, 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.

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

## 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 C&CR Section 901 (b) 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, including a reprimand, disqualification, or suspension.

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. **Script for Adjudicator(s):** Prior to the contest you will be asked to supply your adjudicators with scripts that are clearly marked to reflect your performance (highlight and strikethrough). Make sure that you contact your Contest Manager about procedures for delivery. Failure to do this will be considered unsporstmanlike conduct and reported to the appropriate executive committee.
2. **Submit the Contestant Entry Form:** Enter your contestants, play information, set information and additional directors into a "Junior High Contestant Entry Form." The form is found at the "Junior High Contests" page 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.)\*\*

\* 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.

### ARRIVAL AT THE CONTEST SITE AND LOAD-IN

Arrive early. Provide your Contest Manager with:

1. All paperwork required by rules. (See above.)
2. In order to be allowed to rehearse, you must have the integrity script and music log at this time.

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

*Handbook for One-Act Play*

## **YOUR REHEARSAL AND PREPARATION**

Rules require that the schedule permit your company a rehearsal period of not fewer than 40 minutes on the stage of the contest site.

### **SCENIC DISCLOSURE**

**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.**

- 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.
- This is the time to discuss any entrances through the audience with your Contest Manager. 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.
- Critique length and order is also discussed.
- Publisher and League correspondence regarding permission, royalty payments and licensing is collected.
- In the case of panel judging, schools shall draw for critique assignments.
- It is also the last opportunity for you to ask questions about the management of the contest before it begins.



## THE PERFORMANCE

### THE SET AND STRIKE PERIOD

As directors you are allowed, but not required, to participate in the set and strike periods. The League strongly encourages you to be there in case of emergencies.

**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.**

1. Set and strike should 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.**
  - 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 (Unsportsmanlike Conduct) and be reported to the appropriate executive committee. (See 2. below for an exception.) Upon appearance, the Contest Manager should declare the official running time of the play to start and immediately inform the director.
  - Props 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 or low lighting. A full 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. It is not necessary to remove the adjudicator from the house.
  - 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 the performance time.
  - The adjudicator(s) do not have to be removed from the house.
3. You may do a sound check during the set time by any method that will not allow sound to be heard by the audience. 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.
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.
  - 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.



*Handbook for One-Act Play*

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 clearly and decisively declare to an official timekeeper when the official set up or strike is completed. The company shall stop all activity at that moment. Time to go back to a designated spot or behind "magic lines" shall not be timed.
7. Directors may 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. Light and sound spaces are considered backstage and offstage.
8. Strike shall commence when directed by the Contest Manager or local stage manager.
9. Actors **should** remove all make-up and costumes, including contemporary clothing used as costumes, before going into the theatre, lobby or other public areas.

**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. 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 shall insure that all items have been struck before allowing the performing company to leave. The Site crew may help.**

### **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 a single time warning during the performance of the play 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). At the State Meet, this language is used: **"You are at 35 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 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.
- 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.

## *Handbook for One-Act Play*

### **Prompting**

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

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 onstage actors.
3. Scripts shall not be used onstage. When the script becomes a property in the action of the play, the League strongly recommends that a script 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 82 IN THE CONTEST MANAGEMENT SECTION \(LINK\)](#)

## **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.

Adjudicators serve the League's theatre program because they believe in good theatre and competition as a proper motivation. Adjudicators' fees do not cover more than basic expenses and few districts can afford fees for trained theatre people as professional consultants. Money is not the motivation for judging and students must understand why adjudicators serve the One-Act Play Contest. Directors and students should realize that the motivation for judging is public relations, 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.

Plays that are deemed ineligible for advancement or ranking are required to attend critique.

**Exceptions may be made for health issues, due to conflicts with other contests or events where the absence is approved by the school's administrator and the State Office. In all cases, arrangements will be made to formally discuss the critique with those students.** Only those students that are directly involved and previously approved by the State Office will be allowed to leave. The Critique Waiver Form can be found under "Resources and Forms." [LINK](#) Failure to attend or follow through on the approved protocol shall 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.

*Handbook for One-Act Play*

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 return the "Form for Directors to Evaluate the Contest." 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](https://www.uiltexas.org/machform/view.php?id=143927)

<https://www.uiltexas.org/machform/view.php?id=143927>



**Lufkin Middle School's Production of *Chemical Imbalance***

**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 a 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.

**-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.

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.

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.

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-**

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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: Person(s) who produce 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.

-R-

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.

*Handbook for One-Act Play*

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.

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.

**-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.

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OOP = Out of Print

# A+ GUIDE FOR ADJUDICATORS



Above: Sealy Junior High's Production of  
*A Midsummer Night's Dream*

Right: Christoval Junior High's Production of *Wiley  
and the Hairy Man*



## 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 UIL Accredited List of Adjudicators. It includes only those individuals from whom an agreement to serve has been received. Each adjudicator must agree to become familiar with the rules of the One-Act Play Contest and all sections of this *Handbook*.

Critic judging workshops are conducted at various locations and times throughout the year. Publicity concerning these workshops is sent to college and university drama/theatre faculties, community theatre professional staff and potential adjudicators requesting information.

[GO TO www.ttao.org](http://www.ttao.org) for more information. LINK

Web: [www.uiltexas.org](http://www.uiltexas.org) Email: [theatre@uiltexas.org](mailto:theatre@uiltexas.org)

## ETHICAL CONSIDERATIONS

1. Adjudicators shall know and uphold all rules for one-act play competition as stated in the current editions of the *UIL Constitution and Contest Rules* and current edition of the *The Handbook for One-Act Play* published by the University Interscholastic League. Read this *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.
3. Adjudicators shall maintain an ethical code of conduct which will not impair or prejudice effectiveness as an adjudicator, before, during and immediately following competition dates.
4. Read C&CR Section 1034: One-Act Play Contest Ethics Code. This ethics code applies to schools, directors and their patrons.
5. 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.
6. Adjudicators shall avoid fraternizing with competing directors, administrators, or school officials immediately prior to or during the contest.
7. 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.
8. 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.
9. Adjudicators shall not accept any judging assignment within a broad geographical area where they have been formerly employed as a Texas Public School administrator or teacher, unless at least three years have elapsed since the time of such employment.
10. Adjudicators currently employed as administrators or teachers in Texas Public Schools shall not accept judging assignments with neighboring schools in the immediate vicinity.
11. Adjudicators are expected to use discretion in accepting assignments at sites that would likely be considered a violation of good common sense or a potential conflict of interest.
12. Adjudicators should be 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.
13. Critiques shall be open to all.
14. Critiques and the evaluation forms shall be presented after awards.
15. 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.
16. 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.

## PRE-CONTEST PROCEDURES

1. Zone and District adjudicators are recommended by the directors in each district and approved by the District Executive Committee.
2. 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 list will be sent to the state office.
  - 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.

### Handbook for One-Act Play

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; for area or regional, on entry deadline dates. Scripts requested by the adjudicator for zone and district (and when possible above the district level) shall be provided through the contest manager.
  - Titles of all One-Act Play Contest entries are available from the League after the title entry deadline in February. 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.



### *Handbook for One-Act Play*

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.
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.

## **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 equal the size of the average cast participating in that contest, not to exceed eight performers.

- The adjudicator is encouraged to give honorable mention to quality performances but is allowed to select fewer than are on the "average size cast" described above. In all cases, eight is the maximum.
- 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.

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- 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 method of conducting the critique is discussed during the pre-contest meeting with the directors. Seek their views concerning this most important activity.
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 of 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.
5. Deal with the critique as though all schools advance and it is not their last performance. In case you don't realize it, 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.



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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. This is difficult enough.
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.
14. Suggest the Approved Unit Set be painted a different color, recommend use of additional platforms or urge 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 in 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 select three plays to advance to the next level by circling the “advancing” option on the advancing school’s Evaluation Form. One play shall be selected as the alternate by circling the “alternate” option on the selected play’s Evaluation Form. The critic shall select the “Non-Advancing” option for all of the remaining schools.

At the conclusion of the contest using a panel of adjudicators, each panelist will rank the plays from first to last using the “rank” box provided on the front of the Evaluation 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 will rank all the plays. The adjudicator selecting the acting awards shall also enter the acting awards selections.

### **Links to Judging Materials**

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

[2016 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><b>FOR SINGLE CRITIC ONLY.</b> Circle One:</p> <p>Advancing    Alternate    Non-Advancing</p>	<p><b>FOR PANELS ONLY</b></p> <p style="text-align: right;">RANK <input style="width: 80px; 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.)

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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"/>	<b>Characterization</b>
<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"/>	<b>Physicality</b>
<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"/>	<b>Vocal Dynamics</b>
<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"/>	<b>Ensemble</b>
<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"/>	<b>Performance Effectiveness</b>
<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><b>Evaluation Key</b></p> <p>E - Excellent          G - Good          F - Fair          NA - Not Applicable</p>	<p><b>Excellent:</b> Production utilizes the described element or skill consistently during the majority of the performance with great effectiveness.  <b>Good:</b> Production utilizes the described element or skill well during the majority of the performance but sometimes lacks effectiveness.  <b>Fair:</b> Production shows some implementation of the described element or skill but applications are inconsistent and often ineffective.  <b>Not Applicable:</b> 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"/>	<b>Staging and Business</b>
<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"/>	<b>Story Elements</b>
<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"/>	<b>Theme/ Style</b>
<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
				<b>Within the limitation of contest rules and what is available at the contest site ...</b>
<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"/>	<b>Overall Effectiveness of the Production</b>

**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

### PROCEDURES FOR ZONE AND DISTRICT

- The first panelist will be in charge of selecting the acting awards
- Since junior high contests do not count towards the TTAO limit of 6, the second and third panelists may be selected at the same time.
- Contracts must clearly state that this will be a panel.

### AT THE DIRECTORS MEETING

The members of the panel shall make brief remarks. After you are asked to leave the directors meeting, a representative from each school shall select a critic through a blind draw. The critique assignments shall not be revealed until after the decisions have been rendered.

### 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 be told what plays they are critiquing.

### 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.”





Coppell Junior High's Production of *The Arkansaw Bear*



Grady Middle School's Production of *The Trojan Women*



Mount Enterprise Junior High's Production of *Triangle*



Sunnyvale Middle School's Production of *The Love of Three Oranges*



Sands Junior High's Production of *Alice in Wonderland*



Crandall Middle School's Production of *The Caucasian Chalk Circle*

# A+ GUIDE FOR CONTEST MANAGERS



Corpus Christi Baker Middle School 's Production of *The Illusion*

*Handbook for One-Act Play***ASAP****IF YOU DO NOT HAVE ONE, ACQUIRE A UTEID AND AUTHORIZATION:**

A UTEID is an electronic identifier that allows you to access secure information and complete secure tasks online.

1.) Go to:

[https://idmanager.its.utexas.edu/eid\\_self\\_help/](https://idmanager.its.utexas.edu/eid_self_help/)

2.) After you get your UTEID, send the State Theatre Director an e-mail requesting “authorization” as a contest manager.

[lmunoz@uiltexas.org](mailto:lmunoz@uiltexas.org)

Provide the following information:

- Name
- Your UTEID (DO NOT PROVIDE THE PASSWORD)
- District(s), Area(s) or Region(s) you seek authorization for

**THIS IS THE ONLY WAY YOU WILL BE ABLE TO DOWNLOAD CONTEST INFORMATION  
LATER IN THE YEAR**

## **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 March 1.**

GO TO LINK

[THE UIL CONTEST MANAGER PAGE](#)

## THE FUNCTION OF THE JUNIOR HIGH 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 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.

### “Do I really have to enforce all the rules?”

Yes. The manager is responsible for operating the contest in strict accordance with current League rules.

### “How do I start?”

You must be completely familiar with the contest. Read the current Constitution and Contest Rules. Pay particular attention to Section 1033, 1034 and 1400. You must also read all sections of the current edition of the *Handbook for One-Act Play* and any possible addendums.

Make sure you read the State Theatre Director’s columns in *The Leaguer*. *The Leaguer* can be found on-line at [www.uiltexas.org](http://www.uiltexas.org). There’s a link on the “Theatre” homepage.

### “When do I start?”

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 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.



La Joya Middle School's Production of *Bocon!*

## 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 shall also serve as the bi-district meet contact and coordinator.

- The chair is not necessarily the contest manager; however, the recommended contest manager should attend.
- The organizing chair should check their current district Spring Meet Alignment on the UIL website for an accurate listing of member schools. Failure to invite a school listed in the alignment may result in reorganization.
- A recommended meeting agenda is found on the next page. Planning meetings should be scheduled in September (Fall/Winter Contests) and November (Spring Contests) in order to select dates and facilities.

**Determine the Planning Meeting Status:** As soon as possible after accepting your appointment as a junior high 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:**

- The League does not recommend zoning with eight schools.
- Planning meetings to draw for zones, performance order and to select adjudicators shall take place in September (Fall/Winter Contests) and November (Spring Contests).
- 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.
- Junior high schools may zone but students may not miss more than one full day or two half-days of school. Three schools advance from zone. The additional contest may be scheduled after school on Friday or on Saturday.
- Performance order shall be determined by a blind draw. No other methods shall be used.

### **Selecting Adjudicators:**

Adjudicators 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 "Accredited List of Critic Adjudicators" found on the UIL website and 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 A+ 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 88](#).**
- 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.

- 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.
- Junior high schools may zone but students may not miss more than one full day or two half-days of school. Three schools advance from zone. The additional contest may be scheduled after school on Friday or on Saturday.
- 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.

- State fire laws restrict the use of open flame. [Please see SB693](#), effective September 1, 2003.
- 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)	A single warning to a designated crew member at 35 minutes
10 Minutes	Amount of music that may be used	No warnings.

**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:** UIL staff members will make some adaptations for students with special needs and 504 competitors on an individual request basis. The request for special needs adaptation should be made at least two weeks prior to the contest. The request must be in writing on school letterhead and the conditions of the adaptations must adhere to the following criteria:

- a) the student must be able to compete at the same time as the other contestants in his or her district or region;
- b) the student who is given special consideration does not gain an advantage over other contestants; and
- c) the student who is given the special consideration does not cause the other contestants to work at a disadvantage.

A letter is needed from UIL for the adaptation to be permitted at any level of spring meet academic competition. However, if the student advances to the next higher meet, it is the responsibility of the student's school to notify the regional or state office immediately. The school district is responsible for providing equipment and translators where needed to enable the adaptation. Contest directors or district directors may enlarge copy for special needs contestants upon receipt of an adaptation letter.



Sharyland North Junior High's Production of *The Emperor's New Clothes*

## POST PLANNING MEETING TO-DO CHECKLIST

- **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.** (Check with Spring Meet Director.)
- **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 70 for more info.)
- **Secured a site crew** to serve all entries. (See page 69 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.



L-R - Kerens Junior High's *The Ugly Duckling*, Scott Johnson Middle School's *Wild Strawberries*

# 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 Junior High OAP November 25, 2016

**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:** Caliche Corners High School  
2021 Asphalt Drive  
Caliche Corners, Texas  
Phone: (512) 555-1221, FAX: (512) 555-1234, Friendly's Home: (512) 555-4321

**Rehearsal Dates:** Wednesday, November 24, and Thursday, November 25

**Contest Date:** November 25, 2014

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

#### **ORDER OF REHEARSAL AND PERFORMANCE**

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

SCHOOL #2—Incredibles Junior High  
Unloads: Wednesday, November 24—4:45 PM  
Rehearses: Wednesday, November 24—5:00 to 6:00 PM

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

SCHOOL #4—Rydell Middle School  
Unloads: Thursday, November 25—8:45 AM  
Rehearses: Thursday, November 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**

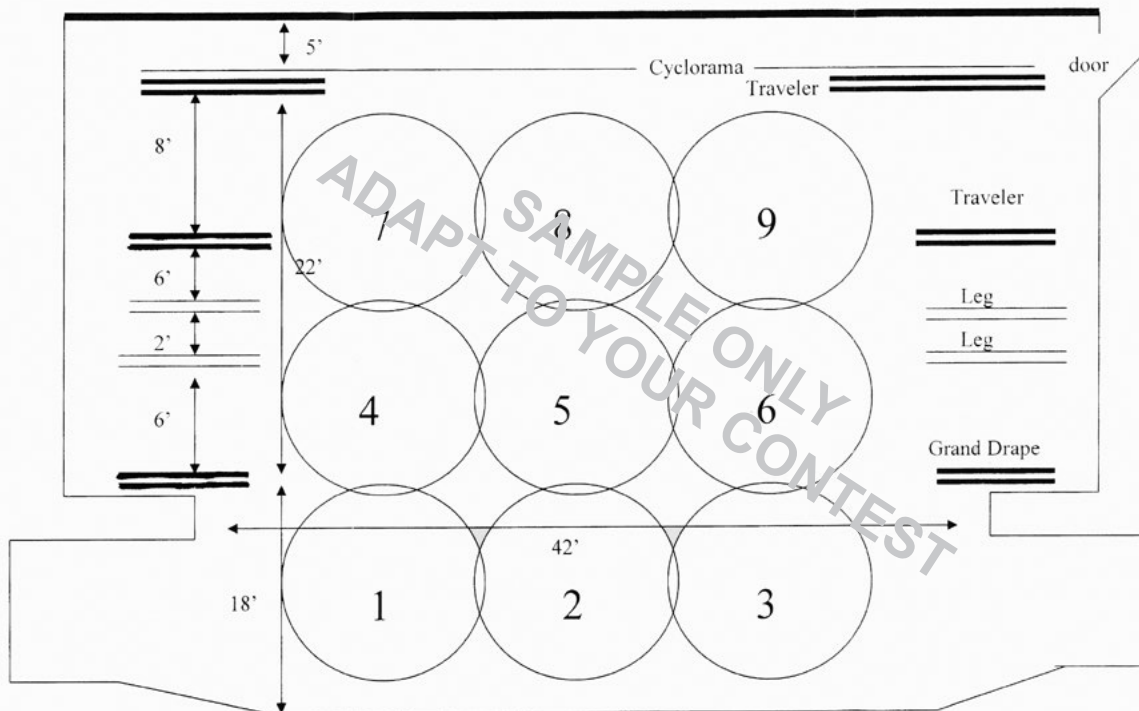
The approved UIL Unit Set will be available at the contest site. Also available will be two door units and one French door unit.

**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.



**UIL light plot and stage dimensions**



## 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 ([see page 7.](#))
2. Rules involving the Contest Site ([see page 16.](#))
3. Rules involving the Unit Set ([see pages 17-18.](#))
4. Scenic Elements and Properties ([see pages 19-24.](#))
5. The Size Charts ([see pages 25-26.](#))

### Important Principles to Remember:

1. 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. 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, whether motivated by character action or style, and momentary in length, is permissible as long as the actor(s) safety is not in jeopardy.

## Procedures: 30 Days Prior to Contest

### To Do List

**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.**

- 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 for program publication.
- Check with the Spring Meet Director and make sure payment for the adjudicator 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.



Hico Junior High's Production of *Wiley and the Hairy Man*

## To-Do List

### 10 Days Prior to Contest

**One-Act Play Junior High Contest Contestant Entry Form shall be submitted via e-mail no later than ten days prior to the school's first contest. Make sure that all the directors have your correct e-mail address.**

- 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 as soon as possible after the 10 deadline but no later than 7 days prior to contest. Scripts may also be obtained from the Drama Loan Library. Critic adjudicators are eligible to use this service.
- Schools who have not completed the Junior High Contest Contestant Entry Form should be reported to the appropriate executive committee.
- Contact site crew members and confirm times and dates. Provide them with copies of their job description. (see page 69.)
- Contact Adult Timekeepers and confirm times and dates. Provide them with copies of their job description and instructions. (see page 70.)
- 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 critiques is prohibited.”**

- Pick up awards and check that engraving and quantities are correct.
- Determine the number of acting awards to be given out. In addition to the best actress and actor (not groups), the number on the all-star and honorable mention all-star casts shall equal the size of the average cast participating in that contest, not to exceed eight performers
  - Example: In a contest with seven casts which include fifty-six performers, the average size cast for this contest would be eight ( $56 \div 7$ ). In a contest with seven casts which include 42 performers, the average size cast for this contest would be six ( $42 \div 7$ ). In this case, individual awards shall include the best actress and best actor (not groups) and shall not exceed six additional performers.



## 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 back stage. 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**

1. Consult with Contest Manager.
2. Check out stop watches from Contest Manager to become completely familiar with their operation. (i.e. - start and stop, change batteries or wind them)
3. Make sure seats have been reserved in house near the adjudicator.
4. Get Time Sheet from Contest Manager.

#### **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)	A single warning to a designated crew member at 35 minutes
10 Minutes	Amount of music that may be used	No warnings.

**Please use this language for the 35 minute warning:**

**“You are at 35 minutes ... (When stopwatch hits 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), (maximum three).**
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 Junior High Contestant Entry Form has been submitted.**

SEE PAGE IN THIS GUIDE FOR INSTRUCTIONS ON ACCESSING THE SCHOOL INFORMATION REPORT.

## What should I look for when I get the Contestant Entry Form?

- √ 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 adjudicatorable 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 7](#).

## To-Do List 3 Days Prior to Rehearsals

Please review all of the set rules on pages 19-31.

- PREPARE THE ADJUDICATOR'S PROGRAM:** If requested by the critic adjudicator, prepare a program copy upon which the names of schools and directors have been rendered illegible. This is not intended to keep the adjudicator from knowing which director, school or students produced or acted in which show.
- CONFIRM PERSONNEL:** Confirm that the critic adjudicator, 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.



Stafford Middle School's Production of *Chemical Imbalance*

## THE CONTEST SITE

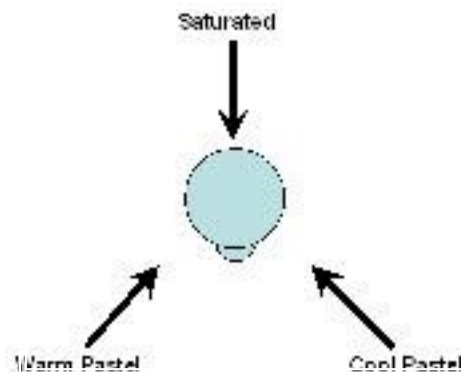
### Lighting at the Contest Site

- 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.

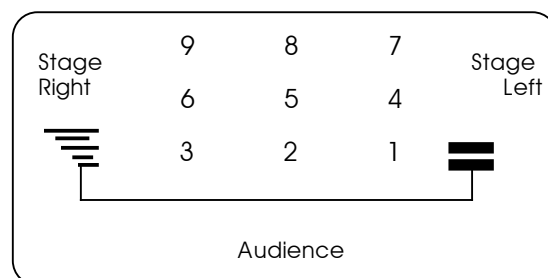
The McCandless Method is a particular approach to providing stage lighting, first proposed in his book, *A Method of Lighting the Stage*, which has been through several editions.

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.



#### RECOMMENDED 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).
- Allow them as much time as possible to rehearse on the stage. It is usually unnecessary to have a complete rehearsal, but casts and crew need enough time to become accustomed to the theatre, lights, size of stage, etc.
- Rehearsals during the school day are limited by TEA to one class period (defined as one hour) during the school day. [\(see pages 13-14.\)](#)
- Please observe time limits. Every cast deserves its full and equal turn on the stage prior to the contest.

**Contact the State Office 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. A clearly marked script showing all cuts, music cues and approved adaptations. This is in addition to the one sent to the adjudicator.
- 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:**

- The Directors Meeting.
- That only those directors and students entered online may be in the dressing room and that only directors, cast members and crew members 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 in this HANDBOOK. 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) should 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 C&CR Section 1033 (c) (2) (E). Light and sound spaces are considered backstage and offstage.

## 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 C&CR Section 1033 (c) (2) (F) (i-vi)  
shall be fully disclosed to the contest manager at rehearsal.”

### 5. During the Rehearsal

- If a director brings stage lighting instruments or set additions other than those described in Section 1033 (c) (2) (F) and which are not approved in writing by the League, the director shall be informed during rehearsal or as soon as possible after a determination has been obtained from the State Office, that such additions 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 audible to the audience shall not be allowed in the set period prior to performance. Sound check 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.

No tape shall be used on the Unit Set.

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

- Take the contest judging forms. The materials may be downloaded from the UIL website.
- Review the rules in Section 1033 and 1400 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.
- Ask adjudicators about food/snack/drink preferences.
- Provide Adult Timekeepers with stop watches, instructions (page 70) 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 three directors from the performing school to sit.

### THE CONTEST MANAGER'S TOOLBOX

#### Handbook and C&CR

**Stop watches**

**Spike Tape**

**Measuring Tape**

**Flashlights**

**Pens and Pencils**

**Spare Batteries (for watches and flashlights)**

**Scissors**

#### Sewing/Mending Kit

**Clipboards**

**Snacks**

**Hard Candy**

**UIL Phone numbers**

**Basic Tools**

**First Aid Kit**

## Procedures: Before the Contest

1. **THE ADJUDICATOR(S) WORKSPACE:** Arrange adequate working space in the theatre and private (non-public) bathroom facilities for the critic 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.
2. Reserve seats as needed for house timekeepers and up to seven seats for the performing groups' directors and alternates.
3. 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.
  - Provide a copy of the program. If requested, render illegible the names of directors

## TO-DO: CONTEST DAY

### WHEN THEY ARRIVE

1. 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.
  - A music log.
  - Ask for their signed "Standards Compliance Form."
2. If rehearsal is on contest day, [see pages 74-76](#).
3. **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.

*Handbook for One-Act Play*

#### 4. CONDUCT A DIRECTORS MEETING

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

- Study and, if needed, adapt the suggested agenda on the following pages.
- 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.
- 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) per the suggested agenda on the following pages.
- If panel judging is used, the directors will use a blind draw to determine which critic adjudicator will provide them with the oral critique. They will draw "adjudicator's name."

Distribution of Critiques Table

No. of-Schools	Acting Adjudicator Critiques	Adjudicator B Critiques	Adjudicator C Critiques
6	2 plays	2 plays	2 plays
7	2 plays	2 plays	3 plays
8	2 plays	3 plays	3 plays
9	3 plays	3 plays	3 plays

- 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.

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

- a. Proof of royalty payment for performance of the play at this contest. This may be in the form of a letter from the principal acknowledging that royalties have been paid, a copy of the check or purchase order, or, when provided, a receipt from the publisher.\*
- b. Publisher or author permission is required.\*
- c. UIL permission to produce plays not on the approved lists, if applicable.
- d. UIL approval for additions to the basic set, if any.
- g. A signed Standards Compliance Form.

\*Items a. and b. are not required for plays in public domain.

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

## Model Directors Meeting Agenda

Announce that all paperwork has been checked and that everything is in order. If this is not the case or if there are questions, request that the directors remain after the adjudicator leaves.

- Introduce the adjudicator(s)
- Introduce the directors
- Allow the adjudicator(s) to address the group
- Directors ask questions
- Determine critique order  
(usually advancing schools last and the others by distance or performance order)
- Dismiss adjudicator(s)
- Introduce timers. Give Time Keepers the Timing Record Sheet found in the packet you downloaded from the UIL website and the Instructions to the Time keeper found in this book.
- Draw for critique assignments. (Panel judging only.) This shall be a random draw.
- Have directors give opening and closing cues to timers.
- Carefully review the procedures to be used for giving official time warnings for set, strike, the 60-second start time and the 35-minute warning during the run of the play.
- Remind directors that only those directors and students listed on the official eligibility notice as actors, crew members or alternates may be in the dressing room.
- Remind directors that special approval items shall not be shared with other companies.
- Remind directors that they cannot use extra lighting instruments, their own unit set elements or any other basic set elements unless they are declared a part of the basic set by the contest manager.

Ask for questions from directors.

## PERFORMANCES

### RULES RELATED TO SET AND STRIKE

**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.**

#### 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 may not be a part of set and strike unless they are being used as site crew for all participants.
- 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.
- **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 used as properties 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.

#### 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.
- Lighting fixtures approved under C&CR Section 1033 (c) (2) (F) (i) may be focused and checked during the set period with the curtain closed. When the basic set does not include a house curtain or physical and architectural limitations make it mandatory, lighting fixtures approved under C&CR Section 1033 (c) (2) (F) (i) 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.

**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.
  - b. However, 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.")
- An official timekeeper shall give the company a single warning during the performance when 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 RELATED TO PERFORMANCE**

[ALSO SEE SET RULES PAGES 19-31.](#)

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

## 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. ([See page 2.](#))
  2. Exceeding the number allowed in the performing company. ([See page 2.](#))
  3. Exceeding the time limits on performance and set-up and strike. ([See page 5.](#))
  4. The use of firearms. ([See page 28.](#))
  5. The use of explosives and combustible materials. ([See page 28.](#))
  6. The use of additional unit set. ([See page 17.](#))
  7. The director being in the backstage areas or communicating with the company during the performance. ([See page 33.](#))
- If declared ineligible for advancement or ranking, the company shall be considered for individual acting awards and be awarded those 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) (2) 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.

**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.**



Sharyland North Junior High's Production of *Sending Down the Sparrows*

## 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	Advancing	Alternates	Best Actor	Best Actress	Samuel French	All-Star See Page 102	HM All-Star See Page 102
Junior High	Rank 1-3	0	1	1	0	Up to 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.
  - The adjudicator is allowed to select fewer than are on the “average size cast” described on [page 5](#) for the honorable mention all-star cast. The adjudicator is encouraged to give honorable mention to quality performances. In all cases, eight is the maximum.
  - 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 adjudicator has not violated the awards rule and the ballot is accurate. Now is the time to notify the adjudicator of any unusual circumstances such as illness or injury of a company member, females playing males or vice versa, foreign exchange students and disabilities that might unknowingly create awkward situations during critiques.
6. Review the critique order determined at the Directors Meeting.

## Selection of All-Star Cast

Within the limits indicated on the All-Star Cast Ballot, the exact number of students to be chosen for the all-star cast will be determined by the contest manager in accordance with C&CR Section 1033 (b) (6) (B) in the current *Constitution and Contest Rules*. The total number of ASC and HMASC that may be given at a contest is based on the average size of the casts at the contest. (i.e. Four casts compete with a total of 24 actors. The maximum number of ASC and HMASC awarded shall be 6.)

## Procedures: Awards Ceremony and Critique

1. Announce the results and present awards. Do not ask the adjudicator(s) to announce or present awards.
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 Form" that has been filled out and signed by the adjudicator. 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. Send the online contest manager's report to the League immediately. Save the adjudicator's ballot, questionnaire and timekeeper's record until September 1, 2016. If a panel of adjudicators is used, return of adjudicators' ballots and TTAO Tabulation Tool report sheet is required save until September 1, 2016.
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.



Roach Middle School's Production of *The Giver*

## JUNIOR HIGH PANEL JUDGING PROCEDURES

### PROCEDURES FOR ZONE AND DISTRICT

- The first panelist will be in charge of selecting the acting awards
- Since junior high contests do not count towards the TTAO limit of 6, the second and third panelists may be selected at the same time.
- Contracts must clearly state that this will be a panel.

### AT THE DIRECTORS MEETING

After the adjudicators make brief remarks and are asked to leave the directors meeting, a representative from each school shall select a critic through a blind draw. The critique assignments shall not be revealed to the critics until after the decisions have been rendered.

### 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, up to 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 TETAO Tabulation Tool found on the UIL website. The assistant will call out the rank from the ballot and the contest manager shall repeat the rank as it is entered.
- The rankings shall be tabulated using the tool and a hard copy produced.
- The adjudicators will be asked to verify that the ranks entered are correct.
- Adjudicators will be told what plays they are critiquing.
- IF THERE IS AN UNBREAKABLE TIE FOR THE SECOND OR THIRD ADVANCING POSITION – The contest manager shall use the ranks on the "Acting Adjudicator's" ballot to break the tie.

### AT THE AWARDS CEREMONY

The top three places will be announced.

After awards, 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 and in one location.
- 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. Send the online contest manager's report to the League immediately. Save the adjudicator's ballot, questionnaire and timekeeper's record until September 1, 2016. If a panel of adjudicators is used, return of adjudicators' ballots and TTAO Tabulation Tool report sheet is required save until September 1, 2016.
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 Manager's Report.

## 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.

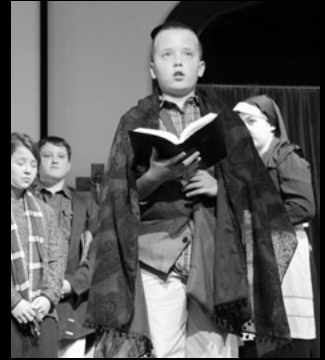
**IT WILL BE AVAILABLE NOVEMBER 1, 2015. YOU WILL FIND IT UNDER CONTEST MATERIALS AT EVERY CONTEST LEVEL.**



**Collinsville Junior High Preparing For Their Production of *The Cave Cat***



Clockwise: Dr. Saenz Middle School's *Alice*, Gladewater Junior High's *No Fading Star*, Keefer Crossing Middle School's *Sending Down the Sparrows*, Dr. Bernard Harris Middle School's *Medea in Black and White*, Leon Junior High's *Everyman in the Circus of Life*, RGV PSJA's *The Taming of the Shrew*, Aspermont Junior High's *The Marvelous Playbill*







## SCHOLARSHIP OPPORTUNITIES

From 1959 to 2015, TILF has awarded nearly 19,000 scholarships valued at over \$28 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 27, 2016, and can be found online at [www.tilfoundation.org](http://www.tilfoundation.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, and/or Theatrical Design.

OR

Qualify as an Outstanding Soloist at TSSEC (**NOTE: Applicants for the TSSEC scholarship do not have to compete in an academic contest. Because of the late date of the TSSEC contest, the deadline for contestants in that contest is June 3, 2016.**)

*\*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.tilfoundation.org](http://www.tilfoundation.org) or contact:

**Trudy Richards, TILF Scholarship Coordinator**  
**[trichards@tilfoundation.org](mailto:trichards@tilfoundation.org)**



"Making a World of Difference"

# Handbook for A+ One-Act Play Junior High Contests

FOR FURTHER INFORMATION VISIT OUR WEBSITE: [WWW.UILTEXAS.ORG](http://WWW.UILTEXAS.ORG)