

To All Contest Managers:

CONTEST MANAGER CHECK LIST:

- Proof of royalty payment/permission to produce (required at rehearsal)**
- Play/set addition approval (required at rehearsal)**
- Official script, Music log and Standards Compliance Form (required at rehearsal)**
- Compliance with official rehearsal time restrictions (TEA)**
- Eligibility Information (download 9 days prior)**
- Set-up in compliance with 1033 (c) (2) (E) & (F)**
- No Guns [Section 1033 (c) (2) (H)]**
- No tobacco products [State law]**
- Compliance with local fire codes**
- Final reports to State Office within 24 hours**



The University Interscholastic League
PO Box 8028, Austin, Tx 78713-8028
(512) 471-5883
www.uil texas.org/theatre

To: One-Act Play Contest Managers
From: Luis Muñoz, State Theatre Director
Subject: Junior High One-Act Play Contest

This generic contest package of materials is intended for your ***Junior High One-Act Play Contest***. Included is the Adjudicator's Questionnaire. You should make ample copies of these and they should be distributed at the director's meeting. Give the critic judge an opportunity to encourage their completion.

The contest should be run like any other UIL One-Act Play Contest in accordance to the rules in the current *C&CR* Sections 1033, 1034 and 1454 and the administrative procedures in the current *Handbook For One-Act Play*. The decision of the judge(s) is final. The winner of the junior high school one-act play contest shall not advance beyond the district level. Winners shall be ranked first, second and third.

A best actor, best actress, and all-star cast must be named as per Section 1033 (d) (3) (E). The honorable mention all-star cast is optional at the discretion of the judge, but is encouraged. The best actor and actress must be individuals. All-star cast and honorable mention all-star cast ensemble awards may be given as one single award only when a group of people play the same character (birds, frogs, old men, servants). The group is given only one symbolic award. An individual all-star cast award, assigned by the judge to a chorus or other group of players that cannot be individually identified, counts as only one individual award and is given only one symbolic award.

Please forward a copy of the Contest Manager's Report to the League ***As Soon As Possible*** after the contest.

Best wishes and GOOD SHOW with your contest.

NOTE: The contest manager is no longer responsible for language, action or interpretation of Section 1033(c)(1)(H) Standards, "the morals rule." The responsibility is the exclusive right of the director, local administration, local school board, and community. If there is any question concerning the ultimate suitability, the District Executive Committee may act with the same authority that covers all UIL activities under Section 28-29 in the current *C&CR*. You will note that the State Executive Committee has jurisdiction over activity beyond the district under Section 26-27. The company of a disqualified play is eligible to receive a critique, but it is not required. The decision rests with the director, but the director must make sure that the company members are open to and capable of handling the critique and realize that the critique is for educational purposes. The critique is not to justify a decision, explain the circumstances or provide the "what might have been" results. The critique should be handled in a manner determined prior to the beginning of the contest.



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Dear One-Act Play Contest Manager:

In this packet you will find materials for of your One-Act Play Contest. Refer to the most current "Guide for One-Act Play Contest Managers" in the *Handbook For One-Act Play Directors, Judges and Contest Managers* and *A Guide for UIL One-Act Play Contest Managers* (current editions). You must be familiar with both publications. The "Guide" contains suggestions which have been effective in past years. The Handbook, along with Chapter 1., Subchapter M Eligibility and Subchapter E Organization and Administration clarifications; and Chapter 2., Subchapter A Section 900 High School Spring Meet Plan in the League's *Constitution and Contest Rules*, should furnish all necessary information about play contest procedures.

Read with great care the "Guide" and Rules for the OAP Contest. The contest manager is required to disqualify any cast that does not adhere to all OAP rules. You should also note carefully the statement on the Community Standards Compliance Form "This play has been carefully examined and the script and production are approved for presentation by the students of our school and are acceptable in our community." **This statement should be read aloud during the director's meeting with the critic judge before the contest begins.** The contest manager is responsible for the enforcement of this rule as it relates to language, but cannot be the judge of the way in which the material is handled. This is a local administrative responsibility and must be handled at that level. The Adjudicators' Questionnaire is of great assistance in evaluating the quality of judging and becomes a permanent part of the adjudicator's file. All comments will be kept in confidence, and will be carefully reviewed by the Adjudicator's Administrative Committee. **Contest managers should print copies of this questionnaire and distribute it at each level of competition in the director's meeting.**

A time restriction has been placed on music Section 1033 (c)(1)(G). A log of music must be provided to you along with the script described in Section 1033 (c) (1) (I). A record of all time (set-up, performance, cumulative music log verification, strike) shall be recorded on the Time Keeper's Record (enclosed). The total time allowed from start to finish is still 7+1+40+7. If you are in doubt concerning the interpretation of OAP rules or any aspect of the contest call the League.

If the unit set is not available at the contest site, contest managers shall allow directors to provide individual elements and declare them a part of the basic set, available to all entries for rehearsal and performance. No more than one complete unit set or the specified number of individual elements may be used by any entry. Section 1033 (c) (2) (F) outlines all scenic devices that do not require approval.

You should download the Judge's Packet located on the UIL website to provide the judge with a ballot and other appropriate materials to judge the contest.

Complete the Contest Manager's Report (can be typed on), Time Keeper's Record, and Critic Judge Questionnaire return them along with the ballot within 24 hours of your competition to the UIL office. You must also send a copy of the results to the Spring Meet Director within 24 hours of your competition for entry into the on-line system. **Be sure and list the name of ALL schools entered in your contest.** Schools that withdraw or those disqualified should be clearly indicated. Schools officially enrolled in the One-Act Play Contest, but not listed on the Contest Manager's Report, are considered non-participants, and could be ruled ineligible for next year.

Your help in the administration and promotion of this educational theatre activity is greatly appreciated by the League. Thank you for your support.

Sincerely,

Luis Muñoz
State Theatre Director

LM/jn

"In a well-planned one-act play contest, there are no losers."

TO MANAGER OF JUNIOR HIGH ONE-ACT PLAY CONTEST:

PLEASE TYPE OR PRINT

Please complete the following report *in each detail* at the conclusion of your contest. Mail to: State Theatre Director, Box 8028, Austin, Texas, 78713 if you are unable to email.

Date of contest _____ Zone Number _____ District Number _____

Conference: _____

Site of contest _____

Type of judging used (complete the appropriate item):

1. Name and address of critic judge _____

2. Name and address of each panel member:

Name _____ Address _____

Name _____ Address _____

Name _____ Address _____

Name _____ Address _____

Name _____ Address _____

◆ Evaluate the critic's behavior and critique: _____ good _____ fair _____ poor (check one)

Your name _____ School position _____

School _____ Address _____ City _____ Zip _____

Comments:

LIST ALL CONTESTING SCHOOLS AND PLAYS. RANK PLAYS.

(Note any school that submitted an entry and failed to participate.)

	<i>SCHOOL</i>	<i>PLAY TITLE</i>	<i>POINTS</i>
A. 1 st Place	_____	A _____	22
B. 2 nd Place	_____	B _____	18
C. 3 rd Place	_____	C _____	15
D.	_____	D _____	
E.	_____	E _____	
F.	_____	F _____	
G.	_____	G _____	
H.	_____	H _____	
I.	_____	I _____	
J.	_____	J _____	

Contest Manager Note: LIST ALL participating schools in your contest before returning this report to the State Office.

ALL-STAR CAST: Give *student's* name, NOT cast name. Please print or type.

		(POINTS)
BEST ACTOR	_____ SCHOOL _____	8
BEST ACTRESS	_____ SCHOOL _____	8
All-Star Cast		
A	_____ SCHOOL _____	4
B	_____ SCHOOL _____	4
C	_____ SCHOOL _____	4
D	_____ SCHOOL _____	4
E	_____ SCHOOL _____	4
F	_____ SCHOOL _____	4
G	_____ SCHOOL _____	4
H	_____ SCHOOL _____	4
Honorable Mention All-Star Cast		
A	_____ SCHOOL _____	2
B	_____ SCHOOL _____	2
C	_____ SCHOOL _____	2
D	_____ SCHOOL _____	2
E	_____ SCHOOL _____	2
F	_____ SCHOOL _____	2
G	_____ SCHOOL _____	2
H	_____ SCHOOL _____	2

ONE-ACT PLAY TOTAL POINTS

Show point totals for each school. Championships: The maximum number of points a school may receive for the One-Act Play Contest is 48 (C&CR, Section 902-904). There are no points for Zone. When Junior Highs have combined from different conferences or 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.

	<i>SCHOOL</i>	<i>TOTAL POINTS</i>
A	_____	_____
B	_____	_____
C	_____	_____
D	_____	_____
E	_____	_____
F	_____	_____
G	_____	_____
H	_____	_____

The Interscholastic League is grateful to you for serving as One-Act Play Contest Manager. Your observations and opinions concerning any aspect of the contest are always welcome. Please note any disqualifications or rule violations. Note especially Section 1034 – One-Act Play Contest Ethics Code. If you have additional comments, please attach them to this form.

State Theatre Director

ACTING AWARDS BALLOT

Conference 1A 2A 3A 4A 5A 6A Zone/District/Bi-District/Area/Region/State

Honorable Mention All-Star Cast

1. _____

School - _____ Role - _____

2. _____

School - _____ Role - _____

3. _____

School - _____ Role - _____

4. _____

School - _____ Role - _____

5. _____

School - _____ Role - _____

6. _____

School - _____ Role - _____

7. _____

School - _____ Role - _____

8. _____

School - _____ Role - _____

Advancing School 1 _____ **1 (JH)**

Advancing School 2 _____ **2 (JH)**

Advancing School 3 _____ **3 (JH)**

Alternate School _____

JUDGE'S SIGNATURE

DATE

ACTING AWARDS BALLOT

ALL-STAR CAST

1. _____

School - _____ Role - _____

2. _____

School - _____ Role - _____

3. _____

School - _____ Role - _____

4. _____

School - _____ Role - _____

5. _____

School - _____ Role - _____

6. _____

School - _____ Role - _____

7. _____

School - _____ Role - _____

8. _____

School - _____ Role - _____

Best Actor _____ **SFA**

School - _____ Role - _____

Best Actress _____ **SFA**

School - _____ Role - _____

SELECT THE SAMUEL FRENCH AWARD (STATE ONLY) BY CHECKING THE BOX BY THE NAME



UIL One-Act Play Contest Judge's Evaluation

Title _____	Performance Order _____	Date _____
Level: Z D B A R S Conference _____	Contest Site _____	Judge _____

FOR SINGLE CRITIC ONLY. Circle One:

Advancing Alternate Non-Advancing

FOR PANELS ONLY.

RANK

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

JUDGE'S SIGNATURE

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**

Characterization

- Evidence that actors understand character objectives
- Evidence that actors understand tactics/ conflict
- Evidence of character growth (dramatic arc)
- Evidence of engaged listening
- Commitment to emotional context

Physicality

- Control
- Physicalization of character actions
- Embodiment of character

Vocal Dynamics

- Projection
- Articulation
- Vocal Variety
- Suitability for all characters

Ensemble

- Exhibits cohesiveness
- Demonstrates unity of purpose
- Clarity of relationships

Performance Effectiveness

- Motivation
- Spontaneity
- Stylistic consistency
- Pacing and Tempo for individual scenes
- Overall believability

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.

DIRECTING & STAGE MECHANICS (40%)

E G F NA

Staging and Business

- Blocking
- Composition/ Use of space
- Suitability of focus

Story Elements

- Effective communication of dramatic arc/ journey
- Addressed appropriate plot elements
- Variety of Mood
- Clarity in development of moments

Theme/ Style

- Communication and clarity of theme(s)
- Suitability and clarity of style
- Overall consistency and execution of directorial choices

Within the limitation of contest rules and what is available at the contest site ...

- Groundplan, Set and Properties
- Costume and Make-up
- Lighting
- Music
- Consistency with conceptual choices
- Overall Design Effectiveness

Overall Effectiveness of the Production

Conference _____

Zone, District, Bi-Dist, Area, or Region _____

ONE-ACT PLAY
TIMEKEEPER'S RECORD

SHOW 1 _____ School _____

Running Time: Minutes _____ Seconds _____ Music: Minutes _____ Seconds _____

Set-Up Time: Minutes _____ Seconds _____ Strike Time: Minutes _____ Seconds _____

SHOW 2 _____ School _____

Running Time: Minutes _____ Seconds _____ Music: Minutes _____ Seconds _____

Set-Up Time: Minutes _____ Seconds _____ Strike Time: Minutes _____ Seconds _____

SHOW 3 _____ School _____

Running Time: Minutes _____ Seconds _____ Music: Minutes _____ Seconds _____

Set-Up Time: Minutes _____ Seconds _____ Strike Time: Minutes _____ Seconds _____

SHOW 4 _____ School _____

Running Time: Minutes _____ Seconds _____ Music: Minutes _____ Seconds _____

Set-Up Time: Minutes _____ Seconds _____ Strike Time: Minutes _____ Seconds _____

SHOW 5 _____ School _____

Running Time: Minutes _____ Seconds _____ Music: Minutes _____ Seconds _____

Set-Up Time: Minutes _____ Seconds _____ Strike Time: Minutes _____ Seconds _____

SHOW 6 _____ School _____

Running Time: Minutes _____ Seconds _____ Music: Minutes _____ Seconds _____

Set-Up Time: Minutes _____ Seconds _____ Strike Time: Minutes _____ Seconds _____

SHOW 7 _____ School _____

Running Time: Minutes _____ Seconds _____ Music: Minutes _____ Seconds _____

Set-Up Time: Minutes _____ Seconds _____ Strike Time: Minutes _____ Seconds _____

SHOW 8 _____ School _____

Running Time: Minutes _____ Seconds _____ Music: Minutes _____ Seconds _____

Set-Up Time: Minutes _____ Seconds _____ Strike Time: Minutes _____ Seconds _____

To: Contest Managers

From: Luis Muñoz
State Theatre Director

Subject: OAP Commendation

The accompanying certificate is a recognition of all companies who exemplify the highest goals of the UIL One-Act Play and its code of ethics during the entire One-Act Play Contest process.

The contest manager should particularly observe the conduct of the director, the cast and company during the meetings, setup, rehearsal, performance, strike and the critique process.

For schools in Conference 1A, 2A and 3A, please send the certificate to the **District Superintendent**. For all Junior High/Middle Schools, Conference 4A 5A and 6A, please send the certificate to the **School Principal**.

Please provide clear copies of the certificate for each company that in your opinion achieve the goals for which the Commendation is being awarded. You are NOT REQUIRED to recognize ALL companies participating in the contest, nor even companies that advance, unless you consider them deserving.

University Interscholastic League

One-Act Play

Commendation

to

_____ PARTICIPATING SCHOOL DISTRICT CONFERENCE

who on this date participated in the UIL One-Act Play competition, performing

_____ TITLE OF PLAY

at _____ in the _____ Contest.
CONTEST SITE LEVEL

As representatives of their school and community, the entire company has been a model of discipline, good will, responsibility and exemplary manners. They are recognized as representing the highest goals of promoting quality theatre education and production.

_____ CONTEST MANAGER

_____ DATE

FOR JUNIOR HIGH CONTESTS

ADJUDICATOR QUESTIONNAIRE

THE ORIGIN OF THIS INFORMATION WILL BE KEPT STRICTLY CONFIDENTIAL

(FOR ONE-ACT PLAY DIRECTORS ONLY)

Please return this questionnaire to: State Theatre Director, Box 8028, Austin, TX 78713-8028

Contest Date: _____ Zone District Conference _____

Contest Site: _____

Name of Adjudicator/s (Single or Panel): _____

Name of Contest Manager: _____

Your Name: _____ School: _____

Play Title: _____

Name of Judge Presenting Your Oral Critique: _____ Advancing Play? Yes No

Please indicate your opinion of the adjudicator providing your oral critique for the following areas using the scale below:

3=excellent

2=Good

1=Fair

Familiarity with your script and style of play

Communication skills.

Ethical standards of behavior.

Attitude towards the students and director(s).

Evaluation of the acting in the production.

Evaluation of the directing.

Understanding of technical limitations of the OAP contest.

Educational value of the critique.

Specific use of examples to explain opinions and comments.

What were the strengths of the adjudicator's critique?

What improvements would you suggest for this adjudicator?

Would you recommend this adjudicator to judge the following levels: Area Region State

Are there any other comments you would like to share regarding the contest (contest manager performance, facilities, written evaluations, contest procedures, etc.)?