

# The Leaguer

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## The Academic Spring Meet

### Strong meet is built one link at a time

By Janet Wiman

Most people have heard the saying, "A chain is as strong as its weakest link." It really has meaning when it comes to administering the academic spring meet. If a district director general, faced with the seemingly-endless task of organizing and administering the meet, considers it as analagous to a chain comprised of many links, the job may seem more manageable.

There are several basic steps to follow in building the chain — one link at a time. The district director general must either serve as or appoint an academic director, requisition district meet materials, set the schedule, oversee the administration of the meet, and provide the regional director general with the district meet results.

An academic director becomes the first link in the chain and is responsible for all the details of the academic events and answers to the district director general. The academic director should be authorized to appoint a contest director for each contest. The appointment of the contest directors in the early planning stages is critical to the success of the meet. Each contest director becomes a link in the chain. Each contest is independent with its own set of rules and requirements. Each contest director is responsible for only one link, and with careful planning, that link can be strong. When looked at from the perspective of many independently-operating links, the chain becomes less ominous.

The contest directors may and should be given the entire responsibility of running their events. For example, with the help of the rules from the Constitution and Contest Rules and the instructions in the 1986 Spring Meet Handbook, the spelling contest director can select a room, secure and train a pronouncer, two verifiers, three

### The Timetable

- **February 1** — Academic District Meet requisition forms due.
- **February 1** — Last day for requisition additions to basic set and submitting plays not on approved lists for consideration as one-act play contest entries.
- **February 23** — Last day for filing one-act play title entry cards
- **March 10-15** — Zone one-act plays permitted.
- **March 17-22** — First week for holding district academic and zone and district one-act play spring meets.
- **March 31-April 5** — Last week for holding district academic and zone and district one-act play spring meets.

*"The secret is in the strength of each line and that responsibility falls on each contest director."*

graders, and a monitor. To know that the spelling link is going to be strong, the district director only needs to know that this contest director has been appointed and that he/she has secured and trained the appropriate personnel and understands the rules of the contest.

Though the contests are independent in operation, the connection of one link to another is represented by the conflict pattern and the schedule for holding each contest during the meet. At a meeting with the contest directors, the schedule should be set according to the State Conflict Pattern. The district schedule may be set with fewer conflicts than are shown on the State Conflict Pattern, but it should not establish additional conflicts. As an example, students entering spelling already know that they cannot enter shorthand because the State Conflict Pattern shows them in conflict with each other. They can plan to enter spelling and number sense, however, because they are not

shown to be in conflict. Because these two events do not show a conflict on the State Conflict Pattern, they should not be established as a conflict in the district schedule. The State Conflict Pattern will also be used for the regional meets.

To make one of the final responsibilities of the meet easier for the district director, each contest director will provide the director with a sheet of the results of his/her contest. These results must be typed and sent to the regional director the day of the district meet.

As each link is carefully added to the chain, it becomes a stronger and stronger force able to withstand even the heaviest pressures. The secret is in the strength of each link and that responsibility falls on each contest director. The responsibility of joining these strong links falls upon the academic director who must see that the overall operation joins in an orderly and manageable fashion.

## Coming to terms with UIL spring meet definitions

By JANET WIMAN  
Activities Director

Have you ever accused organizations of playing definition games? What seems perfectly clear to a person in the school system may sound like Greek to the League staff because we have a different term for the same material. A title that seems perfectly reasonable to the League staff may be a foreign term to those actually filling the posts. Terms are often used interchangeably such as "district director general" and "district chairman." With the coming of spring and its numerous activities, we'll go for some definitions that may be helpful to all of us.

- **District Director General.** The person who has been selected by the district executive committee to be in charge of all the Spring Meet events. These include all of the academic contests, track & field, golf, tennis, One-Act Play, etc.

- **Academic director.** A person who answers to the

district director general and is responsible for all of the academic events. In some districts, the district director serves as academic director.

- **District Executive Committee.** An administrative representative from each of the participating schools in the district.

- **Regional Executive Committee.** Designated representatives from the host site plus the district general from each of the districts in that region.

- **District Meet Requisition Form.** A form sent in January to each district director general by the League office. This form is to be completed by each district director general and returned to the League office requesting the necessary tests and materials for district meet.

- **District Meet Entry Forms.** A form sent in mid-January from the UIL office to each school. This form is to be mailed from each school to the district director general indicating the names of the contestants for each event.

- **Contest Director.** A person appointed for each contest who is responsible to the academic director for run-

ning the event. This person should secure and train judges, note any specific requirements for rooms and work with the academic director in setting up a schedule that will follow the state conflict pattern.

- **State Conflict Pattern.** A pattern of conflicts which is established for a given year. Students select their contests according to the conflicts set by the pattern. When districts and regions follow the conflict pattern, a contestant knows which two or more events he/she can enter and be able to advance to the state level should he/she earn eligibility.

There are several resource manuals that are essential for organizing a good district meet. The League will mail each district director general a copy of the 1986 Spring Meet Handbook with the district meet requisition forms in January. Each school should already have a copy of the Constitution and Contest Rules. The One-Act Play Director should have a copy of the One-Act Play Handbook. These items should be distributed to the contest directors before the end of January.



# 'It's a tough job, but someone's gotta do it'

Every two years, the administrative staff of the UIL is charged with the reclassification and redistricting of schools. The man-hours required to complete this task are monumental. Hours of deliberation are given to the question of placement of schools and enrollment cutoff figures.

The first step in the process is the acquisition of enrollment figures from each of the 1,150-member schools. This year, the collection of this data could not be completed until November because of procedural changes mandated by the Texas Education Agency.

Upon receipt, the data was fed into a computer. Using a formula approved by the Legislative Council last year, a print-out of schools was made. The primary rationale for use of the new formula was to weigh the three classes in high school (freshman, sophomore and junior classes) that would participate during the following two years.

The adjusted enrollment figures (by formula) were then rank-ordered from the largest to the smallest. Approximately 250 schools were placed in 5A, 145 in 4A, 215 in 3A, 215 in



**Director's  
viewpoint**  
Bailey Marshall

2A and the remainder in Conference A in accordance with the adjusted enrollment figures. An attempt was made to place cutoff figures at multiples of five.

After the schools were placed in conferences, a pin was placed on the map for each school in that conference. The schools for each conference were then placed in districts. Rubber bands were used to enclose schools in district, except in the case of metropolitan areas. This allowed for geographical continuity within those districts (again, outside the metropolitan

areas). Even within the metropolitan areas, the relative locations of the schools were taken into consideration when it was feasible to do so.

The alignment was released at 9 a.m. January 30 at the regional service centers in hopes that all schools would receive the information at approximately the same time. The information was released to the media at approximately the same time via the Electric Pages, a computer network. Schools connected to the Electric Pages also had access to the alignment via their terminals, beginning at 9 a.m. January 30.

The reclassification and realignment process is a thankless one. We realize that dissatisfaction is a built-in factor because not everyone will want to move from where they are now.

Those who are unhappy may appeal to a panel composed of UIL Legislative Council members, whose sole purpose is to hear such appeals. Following this round of appeal, schools may also appeal in writing to the State Executive Committee.

A rule passed last year prohibits schools from contracting football games until after all appeals processes are completed.

## Official Notices

### Music Plan

Section 1108(f)(5) Failure to Compete. By action of the UIL Legislative Council and the State Board of Education, this rule has been deleted and the rule is not in effect for the Spring of 1986.

### Conroe ISD

The State Executive Committee assessed Conroe ISD Coach Randy McDougald a public reprimand in football for violation of the Athletic Code.

### State Executive Committee

The State Executive Committee issued the following official interpretation of the effective enforcement date of the four-year rule referred to in Section 400 (i), 412 and 4100 (h)(1):

"Beginning with the 1985-86 school year, all students have four years from their first entry into the ninth grade under the four-year rule."

### State Executive Committee

The State Executive Committee issued the following official interpretation of Section 400 (f) and Section 408.

If the parents of a contestant move from the district or school zone before he has been in attendance for one year, he loses his eligibility in the school district from which his parents move and remains ineligible there until his year is up.

### Spelling List

Please note the following corrections in the High School Spelling Word List:

- Page 4, column 4 — ataxaphasia, ataxi-aphasia
- Page 4, column 5 — béarnaise
- Page 6, column 11 — chrysography
- Page 7, column 14 — coulee (coulee)
- Page 10, column 24 — genuineness
- Page 13, column 2 — Lapedeza (1)
- Page 13, column 31 — laryngospasm
- Page 14, column 36 — ophthalmometer
- Page 17, column 44 — remuneration
- Page 18, column 46 — sauté
- Page 22, column 59 — vituperative

### Dilley ISD

The State Executive Committee assessed Dilley High School assistant coach Kerry Birdwell a public reprimand in football for violation of the Athletic Code.

### Picture Memory

The 4-inch by 6-inch print of the painting, "The Needlewoman" should have the artist's name spelled "Velázquez."

The 4-inch by 6-inch print of the painting by Mondrian should have the title listed as "Lozenge in Red, Yellow and Blue."

### Conroe ISD

The District 11-AAAA Executive Committee issued a public reprimand to Conroe Oakridge High School and placed the school on probation in football for 1985-86, 1986-87 and 1987-88 for violation of the Athletic Code.

### Crowell HS

A student at Crowell High School was assessed a public reprimand, suspended until November 4, 1985, and placed on probation for the remainder of his high school career for violation of the Athletic Code. The penalty was assessed by the State Executive Committee.

### One-act play

Definitions concerning the one-act play contest have been deleted from the Constitution and Contest Rules. Refer to the current Handbook for One-Act Play for definitions.

### Johnston HS (Austin)

The Austin Johnston HS girls' soccer team has been publicly reprimanded by the State Executive Committee for violation of Section 21 (a), (b), (c) and (f). The penalty is effective for the 1985-86 school year.

### Klein Forest HS

David Stern of Klein Forest HS has been assessed a three-year suspension from coaching boys' soccer. The State Executive Committee met in September to rehear Stern's case, which involved violation of Section 1201 (a)(3).

### C&CR Error

Correct the 1985-86 Constitution and Contest Rules, page 50, Section 400 (f) (2) as such: Delete the last word ("or") of this section so that it reads: (2) a transfer student to a school district or attendance zone not containing his residence;

### C&CR Error

Section 1400 (a)(c) of the Constitution and Contest Rules should be amended to read as follows:

ATHLETIC EXCEPTION: In Conference A, students in the sixth grade and below may participate on seventh and eighth grade teams if their participation is needed to field a team.

### Prescribed Music List

The Prescribed Music List page 112-113: Performance requirements for full orchestras. A selection from any source may be substituted for either the second full orchestra or the strong orchestra number.

### Dumas HS

Coach Barry Coffman of Dumas High School was given a public reprimand, suspended through November 11, 1985 and placed on probation in football through November 5, 1986 for violation of the Athletic Code. The penalty was assessed by the State Executive Committee.

### Jefferson-Moore HS

The District 6-4A Executive Committee has placed Waco Jefferson-Moore on probation in boys' basketball until January 8, 1986 for violation of Section 1230 (d)(1) of the C&Cr.

### One-act play

Amend Section 1033 (b)(4)(c) as follows:

District winners qualifying for participation in regional contests may be assigned to area contests for the purpose of reducing the number of schools at the regional contest. Area assignments will be made when more than four districts of a conference in any region have entries in one-act play. Two unranked winning plays must be selected at each of the area contests for regional competition.

### North Dallas HS

North Dallas HS has been assessed a public reprimand with a probationary period through the remainder of the 1985-86 school year and the 1986-87 school year in boys' football for violation of Section 1201 (a)(1) and (4) of the C&Cr.

### Public Reprimand

The State Executive Committee has issued a public reprimand to Coach Murray Wall, of Broadus High School for violation of the Athletic Code.

### Eastern Hills HS (Fort Worth)

Fort Worth Eastern Hills HS has been suspended for competition in choir for the 1985-86 school year for violation of Section 1110 (c)(3).

### Calvert HS

The Calvert HS girls' track team has been publicly reprimanded by the District 29-A Executive Committee for violation of Section 1202 (k). Also Calvert boys' track Coach Morris Friddle received a public reprimand for using an ineligible player. The penalty was assessed by the State Executive Committee and is effective for the 1985-86 school year. The penalty was assessed by the State Executive Committee and is effective for the 1985-86 school year. The penalty includes a one-year period of probation in all sports with the condition that further alleged violations of UIL rules by Coach Friddle may result in a subsequent hearing before the State Executive Committee and the possible assessment of a more stringent penalty.

### Adamson HS

W.H. Adamson HS (Dallas) has been assessed a public reprimand with a probationary period through the remainder of the 1985-86 school year in football for violation of Section 1201 (a)(1) and (4) of the C&Cr.

## The Leaguer

The Leaguer is the official publication of the University Interscholastic League, Box 8028, University Station, Austin, Texas 78713-8028. The UIL office is located at 2622 Wichita, on the campus of The University of Texas at Austin. Phone (512) 471-5883. The Leaguer is distributed to Texas public school administrators, contest directors, coaches and sponsors.

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### Legislative Council

Bill Graves, San Angelo ISD; Ralph Poteet, Mesquite ISD; Wayne Schaper, Memorial HS, Spring Branch ISD; Victor Rodriguez, San Antonio ISD; Don Smith, Cleburne ISD; Frank Moates, DeSoto ISD; Glenn Pearson, Bridge City ISD; Paul Curtis, Uvalde ISD; Don Williams, Dalhart ISD; Walter Sears, Mt. Vernon ISD; Bill Farmer, Barbers Hill ISD; Sam May, Sinton ISD; Dean Andrews, Plains ISD; Jack Johnson, Carroll ISD; Jerry Gideon, Rains ISD; Bobby Marsh, Randolph HS; Bobby Smotherman, Whiteface ISD; G. W. Maxfield, Gorman ISD; Jerry Whitaker, Cushing ISD; Jim Payne, Bruceville-Eddy ISD.

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Editor . . . . . Dr. Bailey Marshall  
Managing Editor . . . Bobby Hawthorne

### C&CR Error

The first sentence under Section 1230 (f), page 266 of the Constitution and Contest Rules should be deleted. Section (f) should read as follows:  
(f) NUMBER OF GAMES AND TOURNAMENTS.

### Bangs HS

Bangs High School has been publicly reprimanded in football and given a one-year probationary period for violation of Section 560 (e)(3) and an additional year's probationary period for violation of Section 1202 (k)(5).



# Timetable set for Music Advisory Committee work

Since 1983, the Music Advisory Committee has functioned under the sponsorship of the Texas Music Educators Association in close consultation with the UIL State Director of Music. The culmination of each year's activities is the Wednesday meeting of this committee during TBA, TCDA and TODA in San Antonio.

The membership of this committee is comprised of one band, choir and orchestra representative from each UIL/TMEA music district in the state. This format provides opportunities throughout the year for input from all music districts and thus creates a forum for members of our profession to react to proposed UIL rule revisions, additions and deletions. Since proposals can be submitted to this committee during any official business session, it would be very appropriate for districts to discuss agenda items during their

meeting at the TMEA Clinic Conference in San Antonio.

It is also important to note that March 1 is the deadline for each district to elect their band, choir and orchestra delegates for this summer's meeting. This action will be taken during the TMEA Convention if delegates were not elected during the fall. It is suggested that it be determined in advance if persons being considered as delegates do plan to attend the summer conventions since no funding for travel is provided by TMEA or UIL.

The timetable for the Music Advisory Committee for the balance of the 1985-86 school year is as follows:

**March 1** — Deadline for each district to submit their agenda items and list of delegates to the UIL State Music Office.

**April 15** — A complete packet of agenda items and suggested

issues for discussion will be distributed from the UIL State Music Office to all district representatives.

**District Spring Meeting** — All agenda items are discussed and delegates are instructed. New agenda items may be proposed at this time.

**June 15** — Deadline for new agenda items to be sent to the UIL State Music Office.

**July 15** — The final agenda, meeting schedule and other information sent from the UIL State Music Office to all delegates and TMEA offices.

**Music Advisory Committee Meeting** — All items are discussed and action taken. Recommendations and rule change proposals resulting from this meeting are then submitted to the UIL Council.

## Wind ensemble growth projected

This past year saw a significant increase in the number of schools choosing to participate in the TSSEC Wind Ensemble Contest. Current projections indicate that the number of ensembles performing at this year's event will be the largest in the history of the contest. The advantages and benefits of participation are many.

- The contest is a prestigious event limited only to those receiving a Division I at their district contest.

- The adjudication panel annually includes some of the outstanding wind ensemble conductors in the nation. This year will be no exception. Judges will include:

**Eugene Corporan** — Director of Bands at Michigan State University. Professor Corporan previously served as Director of Bands at the University of Northern Colorado and the University of Wisconsin. He hosted the National Conducting Symposium for five years while at the University of Northern Colorado and is co-author of the Wind Ensemble Literature Guide, which is considered by many to be the most comprehensive listing in print of music for wind ensemble.

**Thomas Lee** — Currently on leave from the University of Texas and serving as acting Director of Bands at UCLA. Dr. Lee is in constant demand as a conductor, clinician and lecturer. He is recognized as one of the outstanding authorities in this field. In addition, Dr. Lee was instrumental in the establishment of the State Wind Ensemble Contest and served as an adjudicator at the first contest in the spring of 1976.

**Lewis Buckley** — Conductor of the United States Coast Guard Academy Band. Commander Buckley is highly respected for his artistic approach to the repertoire for wind ensemble and concert band. He is in constant demand as a clinician and conductor throughout the Eastern seaboard and will be guest conductor for the 1986 TMEA All-State Symphonic Band.

- Taped critiques are provided by the judging panel for each ensemble. Musicianship, including such factors as style and interpretation, will receive a high priority in all evaluations.

- All concerts take place in the dramatic setting of the Bates Recital Hall on the University of Texas campus and spacious warm-up facilities are provided within the same facility.

- A complimentary professional quality tape recording of each performance is provided at no cost.

- The entry fee is only \$150 per ensemble.

- Those groups desiring to stay overnight will find a variety of competitively priced accommodations throughout the Austin area.

- Educational opportunities, including the LBJ Museum, the Texas Museum and the State Capitol, are within walking distance or a short drive away.

- Recreational options include water sports at Barton Springs, outdoor activities in Zilker Park, ice skating at Northcross Mall and shopping throughout the city. The San Marcos Aquarena Springs featuring glass-bottom boats and an underwater theatre is only 35 miles to the south.

The deadline for entry is April 15. Entries submitted after that date will be scheduled only if performance times are available. Questions should be directed to the State Director of Music at the UIL Office in Austin. Call 512-471-5883 for details.

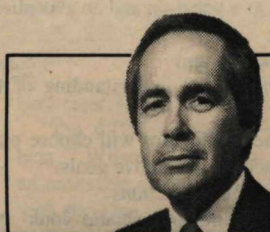
## Music as life enrichment

Today we all live and teach by a number of guidelines, regulations and requirements that did not even exist less than a decade ago. Curricular vs extra-curricular, "no pass-no play," competency examinations and new minimum graduation requirements have become a way of life. In particular the past eighteen months have been filled with a flurry of activities devised to implement House Bill 72, satisfy new curriculum requirements, and in general, adapt to the educational climate that has swept our state. Not the least of these considerations has been the matter of essential elements. This label, which has almost become a household word, was created to identify those facets of knowledge that must be addressed in all subject areas.

As we all know, Chapter 75 lists the essential elements for every course of study that is approved by the State Board of Education. In music the objectives listed are worthy and certainly are reflective of what our music program should offer. As teachers we are charged with the responsibility of seeing that each area of learning listed is included in our course of study. However, a review of those elements, in certain cases, will reveal a disturbing dichotomy between what we practice and what we preach. There can be little doubt regarding the fact that the music performance programs of Texas deal successfully with such elements as mastery of instrumental and vocal techniques, music reading skills, discipline, goal oriented achievement and all the peripheral facets of these worthy components that are so vital for musical literacy.

Further study will reveal, however, that there is another dimension of musical literacy that is sometimes ignored or left to chance at best. The description of this element assumes a slightly different stance under the band, orchestra and vocal headings in Chapter 75. In one case it is stated as follows: "Students should be provided opportunities to experience and discuss a variety of styles, eras and composers through music studied and performed." In another example it reads thusly: "The student shall be provided opportunities to attain a knowledge of music history and literature through performance." Finally the curriculum rules state, "The student shall be provided opportunities to internalize generally accepted, authentic performance styles and techniques in music played and heard." No one would argue that these kinds of experiences are not essential for total music literacy, yet they are often neglected in our rehearsal halls.

One might quickly ask why this apparent deficiency is an appropriate topic of discussion for a UIL music column. After all, the League is primarily concerned with contests. While this observation is a fundamental truth, it must be tempered by these two basic considerations. First, it is important to remember that the purpose of the League is not just to administrate contests but to provide interschool educational competition — competition that is intended to help



**Music matters**  
**Richard Floyd**

formulate, nurture and strengthen worthy educational goals. Secondly, it is necessary to recognize the fact that the significant portion of the instructional time of all music groups is spent, at least in part, preparing for UIL Music Contests.

This traditional link between music contests and performance based music classes in Texas suggest that it is essential for each of us, as teachers and conductors, to put forth every possible effort to integrate not only the mastery of technical musical skills into contest preparation but to foster the development of musical literacy as well. How is this objective possible when coupled with all of the daily demands that fill the schedule of music teachers throughout Texas? Over the short term such an expansion of responsibility would appear unreasonable and even impossible. Yet the scope of music education has traditionally been in a state of evolution within our schools. Over the years many seemingly unattainable goals have been achieved. Not many years ago military drill and required maneuvers were the order of the day at all marching contests. Orchestras were given the "benefit of the doubt" because they "needed encouragement." Jazz band, show choirs and experimental ensembles were considered taboo as a part of the public school music program. At one point, I am told, there was even serious debate as to whether or not intonation should be counted at concert contest! There are many other examples that clearly demonstrate the fact that the music teachers of Texas have continued to meet the challenge of providing the best possible musical training for their students—training that has been true to the fundamentals of music yet sensitive to the changing values and priorities of public education, governing bodies and the community at large.

So how can we begin to take steps that will provide our students with the necessary tools to become educated, knowledgeable listeners — student musicians who will mature into adult supporters and consumers of the arts. Obviously the first steps must be small and fundamental. Please consider the following:

- Provide students with a brief biography of the composer of works being performed. When possible relate the work to other output by the same composer. If the composer is living, consider writing (or have the students write) for background information on the work.

CONTINUED on page 9



# One-act play choice is a thoughtful process

A committee of the Secondary School Theatre Association is working on the Play Selection Criteria that appears in part on pages 48-50 of the current *Handbook for One-Act Play*. I usually write about play selection in December or January and this material will serve the same function. I hope you will take time to evaluate and respond to the current working copy of a new criteria. I will pass your suggestions to the group.

Before a secondary school theatre director can begin to choose plays for production, he/she must decide what the school's theatre program is attempting to achieve.

A. For the school community:

- To develop an interest in and love of live theatre,
- To provide an acquaintance with dramatic literature,
- To offer entertainment and
- To help achieve a well-rounded school environment, with proper amounts of scholarship, training in marketable skills, fine arts and athletics.

B. For the students directly involved in play production:

- To provide personality improvement in poise, speech, posture, mental agility, communication skills and understanding people.

C. For theatre in general:

- To develop future audiences and
- To promote a respect for and understanding of the need for live theatre.

The secondary school theatre director will choose plays for production which help achieve the above goals.

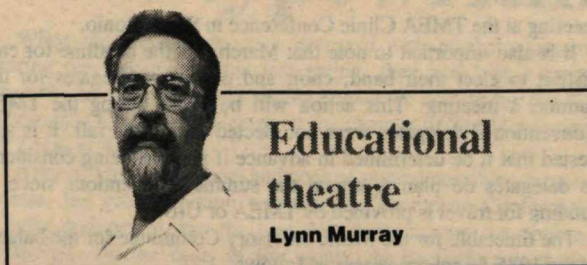
## Primary Considerations in Play Selections

Secondary school theatre directors should look at a playscript in terms of the young people who will be in the play. Factors to be considered are these: Can my students understand the role? Are the problems, psychological make-up, and relationships of the characters within the comprehension and interest of my students? Will this play help my students understand what constitutes "good literature?" Will the play challenge my students and help them grow? Or does the play make demands on its cast that are too far removed from the interests of my students and too far beyond their abilities and experience, with the result that the play may discourage and frustrate the young actors and confuse and bore their audiences? Do I have students with the proper skills, physical characteristics, and experience to cast the play? Do I choose plays with large enough casts to give large numbers of students (including beginners) a chance to act in a major production? Do I really have my students' interests at heart in choosing this play?

Secondary school theatre directors must consider their own abilities and interests in choosing a play: Does the play really interest me, or am I choosing it for extraneous reasons ("It will look good on my resume"; "I can brag about doing it at the next drama convention")? Am I capable of directing this play — do I thoroughly understand what the author is saying; am I familiar enough (or can I find time to do sufficient research) with the geographical setting, the dialect, the historical period, or whatever challenges the play presents? Do I understand the psychological implications of the play? Am I capable of directing my students to bring out all the nuances, symbolism, and subtleties that the author has put into the script? Can my students and I make this *our* play — or will we simply mount a carbon copy of someone else's creation?

The secondary school theatre teacher should choose plays of interest to the entire school community, not just the drama students. And plays should be chosen that will open casting to the entire student body, not just the students enrolled in drama classes.

The secondary school theatre teacher must consider the readiness of an audience to accept certain plays. Choosing a play that is sure to stir controversy is unwise — at least until the director has established himself/herself in the community as a creditable, thoughtful, and skilled educator and theatre artist. In other words, the director should establish a reputation for quality and conscientious concern for community standards and traditional values before attempting the controversial.



**PLAYS SHOULD** fit the capabilities and interest of the students. In 1985, Muleshoe High School selected Shakespeare's *The Tragedy of King Lear* for its one-act play and ultimately won the Conference 3A championship. Portraying King Lear was John Isaac, who received the Samuel French Award. Mark Moton, a member of the honorable mention All-Star cast, portrayed the Fool.

One of the secondary school theatre teacher's main goals should be to build future audiences for live theatre. Consequently, at least some of the plays chosen for public performance should be selected because they will entertain teenage and pre-teen audiences and leave those young viewers asking for more rather than declaring that "plays are boring." Directors would be wise to do classic plays by authors like Moliere and Shakespeare only when they feel their students are skilled, eager, and committed enough to undertake such a project.

The secondary school theatre teacher should continue to search for plays that fit the capabilities and interest of his/her students rather than choosing scripts simply because they are currently popular successes in the professional theatre. The teacher should check new plays available each year from play publishers, nearly all of whom are constantly searching for and encouraging new playwrights. The

## Title Entry Card

The Title Entry Card, mailed from the UIL Office on January 20, was placed inside the booklet, *Educational Excellence Through Competition*. Please look through the booklet for the card.

secondary school producer should be part of the adult and professional theatre's effort to encourage new playwrights and help them develop.

The secondary school theatre teacher must offer a variety of plays each "season" (for secondary school theatre, a "season" may be the period in which a minimum of four major plays are produced, whether it takes one year or as many as four years to produce the four plays): In each "season" do I provide my students, my school, and my audiences with a good variety of plays — an entertaining classic, a modern play, a "new" play (one that is unfamiliar to my community; a local, state, or perhaps even the world premiere of a script), an experimental play; and a mixture of comedy, farce, serious drama or tragedy; a play chosen primarily for its literary, educational, or historical value; a play chosen primarily for its entertainment value?

## Physical and Budgetary Considerations in Play Selection

Plays must be chosen that fit the stage, equipment, and budget available: Do I have the space, the tools, and the technical ability or help to do justice to the technical requirements of the play? Will this play fit into my budget, or will I have to resort to a less-than-satisfactory technical production?

A high school theatre program should be at least partially self-supporting, as a shield against budget cuts, school board priorities, and the many other factors that affect school finance. There is nothing wrong (in fact, it is good business training for your students) with choosing one or two plays each season strictly for their box-office appeal and money-making potential — a practice much to be preferred over curtailing the drama program because of a budget cut by the school administration, or having to resort to non-theatrical fund-raising projects. Finance and business management are an important part of all theatre undertakings and should not be snubbed by the secondary school theatre teacher.

## Additional Considerations in Play Selection

A secondary school theatre program should not be viewed primarily as a training ground for future stage professionals. Rather, its primary purposes should be to develop future audiences for live theatre; to help young people develop poise, personality, confidence in facing the public; to promote an intimate understanding of literature and the creativity of authors; to develop an understanding of and empathy for other people — especially people whose background, heritage, social standing, psychological make-up, and/or financial condition are different from their own. Incidentally, the secondary school theatre is an excellent training ground for an enduring and satisfying adult avocation — performing in or working with community and other non-professional theatres. Providing an insight into professional theatre (including an honest appraisal of the difficulty of making a living in the theatre) and a testing ground for potential professional talent should have a place in secondary school theatre programs, but not a major place.

The secondary school theatre teacher should find a prominent place in her/his program for one-act plays. The one-act play is a distinct literary form, with a structure and impact different from the full-length play. The one-act play provides an ideal training tool: three one-act plays, as a rule, offer more leading roles than one three-act play, with the result that more plays, more roles, and more authors can be staged and studied during a school year. The one-act play is an especially excellent literary format for beginning playwrights, actors, directors, and technicians to develop and polish their skills. Needless to say, the one-act play is exactly right for play contests. The fact that a complete one-act play (as opposed to cuttings of a long play) can be presented within the contest time limit has numerous positive factors: the actors and directors work with a whole play.



# "the CIVIL warS"

## Historic theatre production possible during UT workshop

The UT-Austin Department of Drama will sponsor the 24th Annual Summer Theatre Workshop, June 4 to July 6. The workshop covers all phases of theatre, including instruction in acting, stagecraft, makeup, voice and movement, with special sessions in costume, design, directing, theatre history, lighting, scene design and playwriting.

Classes and production activities will be in the Drama Building and Performing Arts Center. Department of Drama faculty and guest instructors conduct the activities of the workshop and direct productions. Fifteen members of the drama faculty and special guests serve as lecturers and discussion leaders.

September, 1986 sophomore, junior or senior students are eligible. Priority is given to juniors and seniors. Enrollment is limited to 25 boys and 25 girls. Applications will be available in early March and will be mailed to all public secondary school theatre directors. They must be completed and returned prior to May 12 and a \$100 registration fee and approximately \$25 makeup kit will be required for each workshop participant. Workshop students reside in University residence halls and are supervised by resident University and special Department of Drama counselors. Workshop counselors live in dormitories with students and supervise their daily production activities.

Workshop classes will be taught and major workshop productions will be directed by outstanding high school directors and the UT-Austin drama faculty. Lynn Murray, UIL state drama director, will head the workshop and the entire UT summer drama faculty will work with the high school students and teachers taking workshop courses.

Workshop courses for theatre arts teachers will parallel the Summer Theatre Workshop schedule and eight semester hours of credit may be obtained by registering as a "transient" or graduate student. The deadline is March 1 for all University students and the UT-Austin admissions office will not grant extensions. Those teachers that think they might be interested should make application immediately. There is no charge for application and admission.

A super attraction for the summer program at UT-Austin is the possibility of having Robert Wilson's "the CIVIL warS" in preparation. Artists involved in this production will provide master classes and special lectures for the workshop students.

The production by Wilson, a Waco native, is a 9½ hour, international theatrical event encompassing theatre, music, film and

dance employing over 500 participants, including on-stage performers, musicians, stagehands and technicians from six countries on three continents. Never before has it been done in its entirety. The first time ever for this historic theatrical/musical event is tentatively set for September 14-27 at the Performing Arts Center of the University of Texas at Austin for seven performances only.

The first steps toward making a reality of Robert Wilson's epic dream of having "the CIVIL warS" performed in its entirety include assembling a production team, raising funds, and negotiating on a multi-national level. "the CIVIL warS" team is currently in the process of raising \$6.5 million needed to make the production a reality. Sources of money they hope to tap include institutions, corporations, foundations, and individuals. Without the \$6.5 million, "the CIVIL warS" cannot happen. The productions have had to negotiate with the cultural ministries and resident performing companies of Rome, Tokyo, Rotterdam, Cologne and Marseilles/Lyon. Only with the cooperation of six nations — France, Italy, Japan, the Netherlands, West Germany, and the United States — can it be performed in Austin, Texas in its entirety.

Logistically, "the CIVIL warS" dwarfs the towering Royal Shakespeare Company production of "Nicholas Nickleby." Robert Wilson's "the CIVIL warS" includes several internationally known dance companies, Japan's Grand Kabuki Theatre, the Houston Grand Opera, ice skaters, acrobats, a gospel chorus, numerous orchestras, over 400 costumes, gymnasts, a Japanese Noh Theatre performance, an underwater sequence and one Dutch speaking dwarf.

The executive producer of "the CIVIL warS" is Broadway and film producer Nelle Nugent, who co-produced and masterminded the logistical wizardry that allowed the Royal Shakespeare Company's "Nicholas Nickleby" to come to Broadway. "They said we couldn't do 'Nicholas Nickleby' on Broadway because it was just too big," Ms. Nugent said. "Well, we did it! Now they're saying that 'the CIVIL warS' is impossible. That's the kind of challenge I need!"

The general manager of "the CIVIL warS" is Mario De Maria, a longtime Sol Hurok associate. In December, 1985, he and Nelle Nugent went to Europe on a fact-finding mission. He reports, "The enthusiasm and degree of cooperation we found for 'the CIVIL warS' and Robert Wilson was thrilling." "the CIVIL warS" may happen because numerous institutions will be offering

both creative and financial support.

"the CIVIL warS" is something to see and something to hear," Wilson said. "The story is the history of Man, created in an ensemble effort by hundreds of people from all over the world with the idea that we are creating it together. This piece is not a historical work as a history book would record history, but a work by an artist, poetically interpreted. It's based on the history of man, the civilian's strife and struggle. Hence the capitalization of CIVIL and the large S in warS. It began with an interest in the American Civil War, in particular with the photographs so we can see what war was like. Through that I became interested in 19th century Japan and began to find parallels in their history and ours — the opening of the East and the West with the arrival of Admiral Perry."

Six years in the making, "the CIVIL warS" is Wilson's most ambitious work to date. In it he invents a new form of theatre fusing the visual arts — architecture, sculpture and painting — with the performing arts — theatre, music, film and dance. It is visually startling with surreal images combined with unusual juxtapositions of people, animals and natural phenomena. "the CIVIL warS" is comprised of five acts broken down into 14 scenes and 13 "Knee Plays." The Knee Plays are entreacts or mini-scenes, a few minutes in length that are performed between the major scenes. They serve as joints or "knees" between the large sections.

The enormity of "the CIVIL warS" will be matched by the venue in which it will be performed, the 3,000 seat Concert Hall of the University of Texas at Austin's Performing Arts Center. It is a state-of-the-art theatre complex, opened in 1981 at a cost of \$12.5 million. It is the only theatre in Texas — and one of the few in America — where "the CIVIL warS" can be performed in its entirety.

According to Robert Wills, dean of the University's College of Fine Arts, the university plans a special internship for 150 students focused on "the CIVIL warS." The University of Texas at Austin will also have seminars for audience members and students with the creative and production team of "the CIVIL warS." The creative team assembled by Wilson includes composer Philip Glass, composer David Byrne of "Talking Heads," German playwright Heiner Muller, and choreographers Jim Self and Suzushi Hanayagi, plus more than 15 designers, composers, and librettists from France, Holland, Japan, Italy and the United States. More than 200 artists will come to Austin from Rome, Rotterdam, London, West Berlin, Tokyo, Los Angeles, Cologne, Marseilles, Paris and New York.

According to Frank Rich, theatre critic of *The New York Times*, "If nothing else happens in the American theatre this year, we can hope that someone will find a way to mount Robert Wilson's 'the CIVIL warS' in its entirety."

"the CIVIL warS" will be part of the Texas Sesquicentennial Celebration.



## ILPC convention planning begun

Two former recipients of the coveted Dow Jones Newspaper Fund "Teachers of the Year" will be featured at the 59th annual Interscholastic League Press Conference state convention, March 15-16 at The University of Texas at Austin.

Among a slate of eight out-of-state guests will be H.L. Hall of Kirkwood, Missouri, the 1982 award recipient, and Col. Charles E. Savedge, who won the award in 1979. Savedge is one of the nation's premier yearbook specialists.

Other out-of-state lecturers will be Bruce Watterson of Little Rock, Arkansas; Dr. Bill Downs of Ouachita Baptist University in Arkadelphia, Arkansas; Judi Coolidge of Bay Village, Ohio; Wilma Taylor, director of the Indiana High School Press Association; Nancy Patterson, a popular yearbook consultant and director of the famed Ball State University yearbook workshop; and Carl Vandermuelen, author of the highly-praised textbook, *Photography and Student Publications*.

More than 90 instructional sessions are planned for the two-day convention. Registration fees are \$10 per student or adviser, and pre-registration is urged, although on-site registration will be conducted, beginning at 9 a.m. Saturday, March 15. The opening assembly will be held at 1 p.m. and then instructional sessions will be held at 2 p.m., 3 p.m. and 4 p.m. During the Saturday morning hours, delegates will have an opportunity to examine newspaper and yearbook individual achievement awards entries and peruse exhibit materials and equipment.

Sunday sessions will begin at 9 a.m. and continue at 10 a.m. and 11 a.m. (Information regarding church services will be available at the registration desk.) The closing awards assembly will be held from 1:30 to 3 p.m. Sunday.

In addition, tours of the Texas Student Publications facilities, the UT Department of Journalism and the *Austin American-Statesman* plant are planned.

For registration materials, write ILPC, Box 8028, UT Station, Austin, Texas 78713-8028.

## Almost ticketed for moving violations

Stop me if you've heard this before: The ILPC convention dates have been changed. Seriously folks. They have — for the third and final time. This convention will be held, one way or the other, on March 15-16, 1986. That's a Saturday and a Sunday of the week following the Texas Examination of Current Administrators and Teachers. I'm sure you'll all be in the mood for a convention after that. I hope the publishing companies are planning to be adequately hospitable, if you catch my drift.

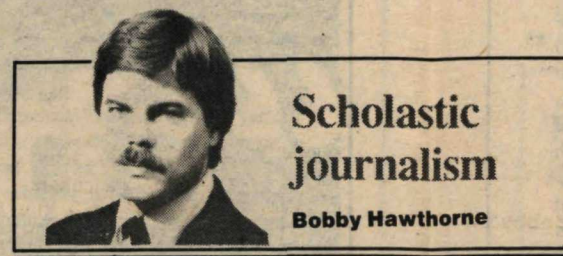
Now, you're probably asking yourself, "Gee Bob, why change again?" Good question that demands a bit of background. In the beginning, the ILPC convention was held the week following the UIL boys' basketball tournament, which also happened to be the week of the University of Texas spring break. And all was well with the world.

In the past year, however, UT decided to move its spring break to March 24-30. Well, that was okay. ILPC could have kept its convention the week following the basketball tournament. However, the Texas Education Agency decreed that the TECAT would be held *sometime* between March 12-14. Their ambiguity forced us to move the convention later in the spring.

So, we began looking for appropriate times and the week of the UT spring break appeared appropriate enough. So, we scheduled the convention March 23-24. That's a Sunday/Monday format, similar to the one used by the Texas Association of Journalism Educators. Unfortunately, that Sunday is Palm Sunday.

Well, that won't work, advisers told me. So we voted to back it up to the Friday/Saturday, March 21-22. No problem, right? Think again. That's the final two days of the first week of UIL district spring meet contests.

So, we're back into the week following the boys' state tournament, which is too early for this convention. The ILPC office needs more than six weeks to collect, distribute newspapers for ratings, process the results and prepare cer-



tificates. Next year, the convention will be held in early or mid-April.

A convention mailing is in the mail to you now. It contains information regarding the convention, the various awards and officerships and TAJE memberships. A second convention mailing to all schools will be conducted in mid-February. If you don't wish to wait for that mailing, you may receive registration information by writing me at Box 8028, UT Station, Austin, Texas 78713-8028.

I suppose you think by now, the convention plans are fairly settled. I wish I could say that they are. When we opted for the Saturday/Sunday format, we assumed that we'd have our pick of the plum classrooms. Not so, says a woman in the office that reserves classrooms. That Saturday is something called "UT Day." So don't be surprised upon arriving and seeing hundreds of Moms and Dads, decked out in burnt orange jump suits, shouting "Hook 'Em Horns" at passing cars. It should be an interesting weekend.

**State Board zaps journalism**  
You might recall in the November, 1985 *Leaguer*, we made note of the fact that the State Board of Education approved journalism as well as several other courses as substitutes for senior English in the state's advanced gradu-

ation plan, if the local school district wished to do so. The item, the article stated, would return in December for a third (read: rubberstamp) reading.

It was stamped — into oblivion. The SBOE, for reasons yet apparent, reversed itself on the substitution. Former Austin High journalism adviser Tom Prentice, who is now director of services for the Texas Daily Newspaper Association, lobbied heavily for the substitution. His observations deserve your attention.

On January 10, the *San Antonio Light* criticized the Board's decision. It wrote:

"Denying the substitution means, among other things, the following:

- The state's best and brightest high school students will be deterred from sampling journalism, public speaking, debate and creative, imaginative and/or research and technical writing if they want to graduate under the advanced graduation plan.

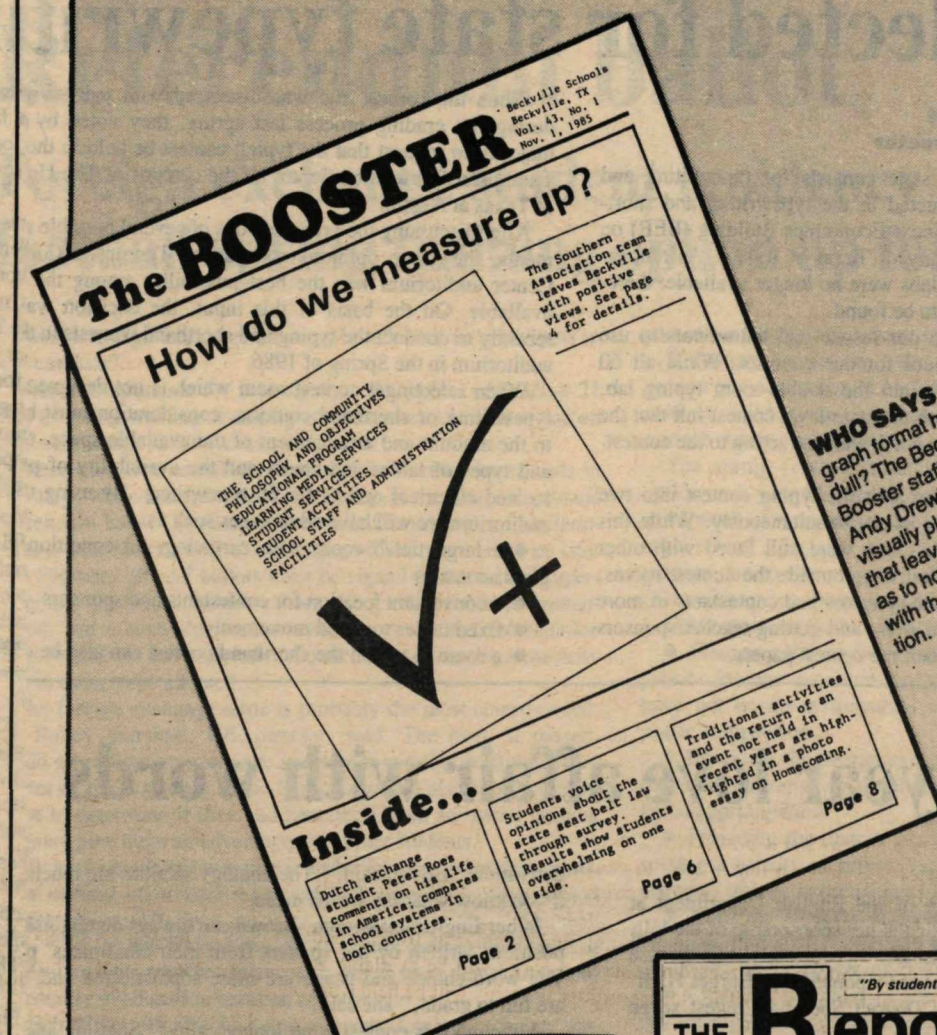
- The board has created a Catch-22 situation, with major colleges and universities in Texas accepting the substituted courses for fourth-year English, with students who want to take advantage of this plan forbidden to do so.

- Honing writing skills is listed as a goal of education reform in Texas, and this move is counter to that goal.

"It is easily recognizable that many Texas students have poor spelling, grammar and composition skills. Allowing students to be schooled in courses which are major aids in correcting this inadequacy would be wise.

"All of us know that not all courses in journalism, public speaking and debate in all Texas high schools are valuable ones. We also know that one never gets too much good training in English. But those students in advanced courses where a good journalism-public speaking program exists should not be punished because of a few bad programs elsewhere."

Hear. Hear.



**WHO SAYS** the mimeograph format has to be dull? The Beckville HS Booster staff, advised by Andy Drewinger, offers a visually pleasing front page as to how the school rated with the Southern Association.

Traditional activities and the culture of an event not held in a high school are highlighted in a photo essay on homecoming.

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## State Board of Education kills journalism substitute

By TOM PRENTICE

*Editor's note: Tom Prentice, the Director of Services for the Texas Daily Newspaper Association, is a former journalism instructor at Stephen F. Austin High School, Austin, Texas. The opinions expressed are his own.*

Members of the State Board of Education apparently got cold feet about the hot issue of permitting any substitutions at all for English IV under the state's advanced graduation plan.

So not only did Journalism bite the dust as an approved substitute course for senior English, so did four other excellent courses: Debate, Research and Technical Writing, Public Speaking, and Creative and Imaginative Writing.

Oddly enough, every single "mediocrity" study has pinpointed weakness in the teaching and learning of writing as a major problem. None of the studies have pinpointed absence of exposure to British literature as a weakness in public education.

And the Texas Daily Newspaper Association was able to assemble a stellar collection of scholarly studies from throughout the United States that proved beyond question the academic value of journalism as a core academic course.

Yet despite this overwhelming evidence — and despite no public testimony or documentation in opposition to the substitution during the more than six months of consideration by the State Board — the State Board of Education has managed to place five of the best courses for the teaching of higher level thinking and writing skills out of the reach of the state's best and brightest students.

Moreover, the State Board has managed to place these best and

brightest in an unacceptable Catch-22 situation: the state's great public and private universities — UT, Rice, Texas Tech, University of Houston among them — all specifically accept journalism for the fourth year of language arts in college entrance requirements. However, a best-and-brightest student, who wishes to graduate under the advanced graduation plan, can't exercise that option because the State Board of Education has forbidden it under the advanced plan, although a student may still exercise the substitution under the less prestigious regular graduation plan.

In essence, the State Board, by its action on this issue, has declared that its wisdom is wiser than that wisdom of the great universities of this state, and its wisdom is wiser than the best-and-brightest students of Texas, their teachers, counselors, principals and especially, their parents.

Debate on the issue at the Dec. 7, 1985 board meeting was credulity-straining.

Rebecca Canning of Waco said she worried that a student would opt for a substitute during the junior year when thinking about entering one college and then be unable to enter another college in the senior year since some colleges don't accept a substitute for English IV. But Canning's worry was specious: the best-and-brightest students affected by this will have already narrowed college selection by the beginning of their junior year. Moreover, most high schools select courses in April or May of the junior year — eight to 10 months in advance of most early college application deadlines rather than well over a year as Canning implied at the meeting, and the students will have already mapped out a high school courses schedule to fit their most lofty college

entrance goals. Canning also suggested that college choices are more greatly influenced by the latest girl or boy friend.

Another board member, Mary Helen Berlanga of Corpus Christi, said at two meetings that she didn't think the counselors of the state were capable of adequately counseling students about which college did and did not accept the substitutions.

Volly Bastine of Houston said, after having voted for the substitutions in prior meetings, that he opposed them because "the fewer options the kids have, the better."

Mary Elena Flood of El Paso suggested that it was too much of a paperwork burden for TEA and for school districts to guarantee that the substitute courses included a substantial writing component.

Another board member, Dr. Emmett Conrad of Dallas who voted for it in November and then against it in December, said the advanced graduation plan has enough room for taking the courses as electives. (Technically, he is right — the plan requires only three electives in 22 units, but a student has 24 possible units in a four-year period. However, the extra two units were intended for extra-curricular activities — not academic electives — and were intended to supplement "double-dipping" of football, band, dance, and cheerleading for the two year physical education requirement so a student could be in one sport of extra-curricular activity for credit during each of the four years. That still leaves room for only three academic electives — and we're back to square one.)

Canning and Mack Prescott of College Station also contended at an earlier meeting that the writing in journalism is far too

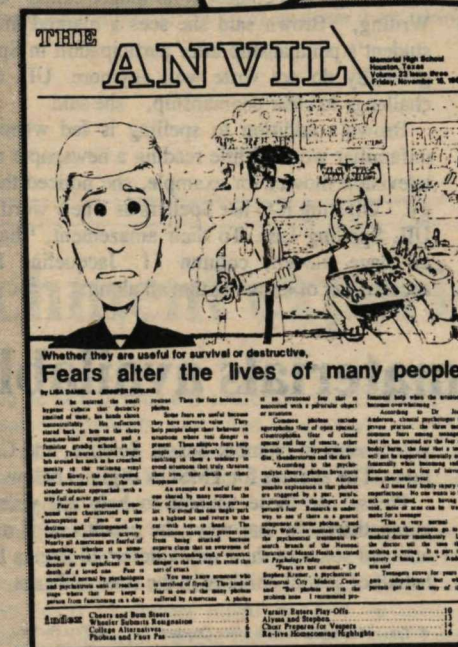
different from research paper writing — not as thorough, doesn't require as much work, and is not as comprehensive.

The substitutions were approved by the old state board of education as part of the House Bill 246 curriculum reforms which increased language arts graduation requirements from three years to four. Intended to be a narrow substitution available only in districts with strong journalism programs, for individual students in the senior year only, TEA staff interpreted the rule wide open — any kid could substitute any course at any time.

Last summer, Canning questioned the substitution and TEA prepared a rule repealing all substitutions. TEA restored the Creative Writing substitution and then also the Research and Technical Writing courses. In November, a committee reinstated journalism, speech and debate and the board approved it 9-4; then restricted it to advanced journalism, debate and public speaking. Then in December, the board flop-flipped (yes, flop-flipped) again and repealed all of them.

Part of the reason for the board action may be related to press criticism of several other board actions, coupled with rather pointed criticism of the board by major state officials. And, some of the smaller, private college presidents opposed the substitution proposal.

But the journalism substitution issue is still very much alive — several major Texas daily newspapers have been editorially critical of the board's action, and the issue will be raised sometime this year. In the meantime, TEA needs to hear from teachers, principals, superintendents and parents who want these substitutions restored.



**SAVE A BUNDLE!** That's what the Memorial HS (Houston) Anvil staff is doing with its dot matrix format. "We know the quality is not the same as photo type but we think the quality/price ratio makes this an acceptable alternative to commercially set type," adviser Laura Smith said. Of course, having an excellent artist like Steven Lait doesn't hurt either.



**JUST THE RIGHT TONE.** By using a variety of screens and shades, the Cypress-Fairbanks HS Reporter publishes one of the state's most attractive newspapers. Among the graphic elements used regularly by Jayne Bryce's staff are shadow boxes, initial letters and line-shot photographs.



## Site selected for state typewriting contest

By Dr. ALAN THOMPSON  
Typewriting Contest Director

For many years, the state contests for typewriting and shorthand were conducted in the typewriting and shorthand labs in the Business-Economics Building (BEB) on the campus of The University of Texas at Austin. As renovations began on BEB, these labs were no longer available; therefore, a new contest site had to be found.

The Austin ISD came to our rescue and allowed us to use rooms at Lanier High School for our contests. While all 60 typing contestants could fit into the double-room typing lab, most who were involved with the state-level contest felt that the lab was too crowded and too noisy and distracting to the contestants.

In the Spring of 1985, we split the typing contest into two groups and conducted two contests simultaneously. While this solved some of the problems, we were still faced with other problems such as crowded hallways outside the contest rooms, arranging transportation when sponsors had contestants in more than one contest at different sites, and getting teacher/sponsors back to the UT campus to mark the contest papers.

When the contest site was discussed with teacher/sponsors during the grading process last spring, they voted by a large majority to request that the typing contest be held in the Joe C. Thompson Conference Center on the campus of The University of Texas at Austin.

After discussing the pros and cons of several possible arrangements, the group opinion was that the Thompson Conference Center auditorium was the best possibility among the options available. On the basis of this input, the decision was made recently to conduct the typing and shorthand contests in the TCC auditorium in the Spring of 1986.

When selecting a contest room which is not designed for the typewriting or shorthand contests, consideration must be given to the amount and arrangement of the available space, the sizes and types of tables and chairs and the availability of properly-located electrical outlets for 60 typewriters. By using the TCC auditorium we will have advantages such as:

- a large tiered room with carpeting, air-conditioning and good acoustics
- a convenient location for contestants and sponsors
- fixed tables to avoid movement
- a room in which the shorthand contest can also be conducted and

ed and

- the convenience of having the UIL Spring Meet Headquarters in the same building.

Teachers/sponsors who bring contestants to the state typewriting and shorthand contests must remain aware that some adaptations may be necessary. While many contestants will have no problems with the table height and the chair adjustment, teachers/sponsors will have to make adaptations for some contestants, which may include a cushion to elevate the contestant in the chair and/or a foot prop so that the contestant's feet will touch the floor.

The undersides of the fixed tables in the TCC auditorium are 27½ inches from the floor, while the table tops are 29½ inches from the floor. The chairs have an adjustment range from 19 to 24 inches; however, the arms on the chairs will not allow the chairs to be pulled under the table if the chair seats are adjusted to a height of more than 20 inches.

With the cooperation of the teacher/sponsors and the contestants, we are looking forward to successful typewriting and shorthand contests in the Joe C. Thompson Conference Center auditorium on the campus of The University of Texas at Austin in the Spring of 1986.

## A seven-year love affair with words

By Dr. ELIZABETH BELL

Jacqueline Brown, chairman of the English Department at Burges High School in El Paso, calls her sponsorship of the UIL Spelling team her "terminal disease." Fortunately, this disease is contagious. In her seven-year sponsorship, Burges High School students have won the District Spelling Contest seven times.

"I've always been in love with words," said Brown, a teacher at Burges for 25 years. Working with the UIL Spelling List and *Webster's Third International Dictionary*, Brown checks pronunciations and definitions, and gives one or two spelling tests a week to her 10-member team. The three students who have the best cumulative scores for the year represent Burges at the District contest. "This work takes a lot of time," Brown admitted, "but the benefits are worth it."

Vocabulary building is an obvious benefit for UIL Spellers. Brown's students have proven this in their performances on college board exams. In addition to learning word roots and

derivations, Brown said, "The analogy sections are much easier if you know what the words mean."

In her English classroom, Brown can always distinguish compositions written by her spellers from their classmates' papers. The word-choice and usage are more sophisticated and "They are fun to grade," she said.

Although this contest is no longer called "Spelling and Plain Writing," Brown said she sees a marked improvement in her student's penmanship after participation in Spelling. "Students generally do not write well anymore. UIL Spelling is a real challenge to clear penmanship," she said.

Brown's addition to spelling is fed whenever she sees an unfamiliar word. While reading a newspaper review of a recent television movie, for example, she noticed the word "hagiology." Offering it to her Spellers as a new word, they raced to the UIL Spelling List. To their amazement, "hagiology" appears on page eleven, column 11. Jacqueline Brown's students accused her of knowing that all along.

## Number sense resource materials available

By Dr. CHARLES E. LAMB  
Number Sense Director

One of the questions most frequently asked of the State Number Sense Director is, "Where can I get more materials for practice?" Fortunately, there are several answers to this question.

First and foremost, one should consult the publications available from the League office in Austin. These include sample tests and answer keys for elementary, junior high, and secondary levels of competitions. Also, there is a newly-revised edition of *Developing Number Sense* which contains test guidelines, number sense tricks, sample problems, and sample tests.

Secondly, there is a wealth of material available "commercially." Several people interested in number sense have taken the time and effort to produce practice materials at each of the different participation levels. Names and addresses are provided below. Please write to individual addresses for further information.

A final source for aid to number sense participants and coaches is the Texas Mathematics and Science Coaches Association (TMSCA). This organization provides practice materials and competition opportunities throughout the state. Their monthly newsletters help to keep coaches informed of new de-



Dr. CHARLES LAMB

velopments in Number Sense, Science, and Calculator Applications. The address for TMSCA is given below.

Please use these sources to help aid your students in UIL competition. In that way, the producers of materials will have attained some of their much deserved thanks for their efforts on behalf of school children in the state of Texas.

- Texas Mathematics and Science Coaches Association (TMSCA)  
c/o Andy Zapata  
Azle High School  
1200 Boyd Rd.  
Azle, TX 76020
- No Sense in Mathematics  
(mainly for high school)  
Don Skow, D&R Enterprises  
Rt. 3, Box 213-A-1  
Edinburg, TX 78539
- Mental Mathematics for the Number Sense Contest  
(mainly for elementary and jr. high)  
Frances Walzel  
Rt. 1, Box 173  
Cameron, TX 76520
- Applied Number Sense  
(mainly for high school)  
Kyle Longley  
Rt. 1, Box 144  
Midland, TX 79701
- Computer Activities — Junior High Number Sense  
Donna Smith  
501 Bluebird  
De Soto, TX 75115
- Test Packets  
Leo Ramirez  
3103 W. Hwy. 83, Lot #24  
McAllen, TX 78501
- Elements of Number Sense  
(middle school — high school)  
J. T. Cummings  
724 Ethridge Drive  
Azle, TX 76020
- Tests  
Michele Waelti  
Baylor University  
502 S. Russell  
Waco, TX 76706
- Computer Materials  
Edward Wees  
Rt. 3, Box 188  
Clovis, NM 88101
- Computer Disks  
(generate different tests for high school level)  
David Farrell  
3012 Keystone Dr.  
Longview, TX 75605
- High School Test Materials  
Sidney Childress  
503 Rothlynn Dr.  
Longview, TX 75601

### RESOLVED

That the American democratic ideal is undermined by financial influence in the political process.

## One topic to be used at all L-D contests

By Dr. ELIZABETH BELL  
Director of Speech and Debate

The Spring 1986 UIL Lincoln-Douglas debate topic will be debated at UIL district, regional, and state tournaments. The League recommends a beginning use date of February 1 for invitational tournaments.

The decision to use one topic for all levels of UIL competition was made to ensure thorough analysis and topic analysis, to avoid conflict with other speech organizations' Lincoln-Douglas topics release and use dates, and to guarantee consistency in preparation time for all UIL Lincoln-Douglas debates.

Next year, the League plans to utilize a three-month schedule for each Lincoln-Douglas topic. The September/October/November topic will be announced August 15. The December/January/February topic will be announced November 15. And the final topic, to be debated at UIL district, regional, and state meets, will be announced February 15. This schedule should promote adequate research and preparation time, as well as avoid the danger of staleness.

Other plans for Lincoln-Douglas debate include an expansion of the materials in the L-D packet. Given the 75 year history of standard debate in the UIL, the three year old Lincoln-Douglas format is a mere infant. As Lincoln-Douglas debate practice and theory grow, so will the L-D package. Unfortunately, David Thomas' pamphlet, *Lincoln-Douglas Debate*, is no longer available in that format, and I am searching for supplementary materials.

If you have ideas for information or resources the packet should include, please feel free to write or call. I will welcome any discoveries you have made in teaching and coaching Lincoln-Douglas debate.



## Basketball ticket abuses

During the State High School Basketball Tournaments, non-reserved seat tickets are sold for the bottom 10 rows of the Erwin Center to coaches, administrators and officials. The idea is to allow these individuals an opportunity to move around and visit during the tournament.

In the past, these tickets were passed back up to the people in the upper areas so they could come down to that area. This created overcrowding and complaints.

The answer: Stop passing tickets or reserved seat tickets will be sold on the lower level. It's your choice.

## Texas football chronicled in McMurray's new book

James Michener isn't the only author of a legendary book on Texas this past year. Veteran sportswriter Bill McMurray of the *Houston Chronicle* recently completed his long-awaited *Texas High School Football*, a 544-page tome that outlines the colorful history of the sport in Texas through the 1983 season.

The text includes 119 chapters on the state champions, outstanding players, coaches, memorable games and individual and team records, as well as 560 photos. A must for all high school football fans.

The book is available at \$24 including postage and handling through Four Star Publications, P. O. Box 79168, Houston, TX 77024.

## Golf practice clarified

An amendment to the *Constitution* was passed by the Legislative Council, and approved by the State Board of Education, which will allow golf practice rounds at regional and state tournaments, under certain conditions, effective this school year.

The amendment limits qualified participants to no more than one 18-hole golf practice round prior to a regional or state golf tournament. According to Texas Education Agency interpretation, class time lost for such practice or travel for such practice shall be counted as one of the 10 times students may miss a class for extracurricular purposes in any course for the school year. It may **not** be counted as one of the five exceptions to the 10-absence limitation for UIL post-district competition.

# Referendum ballot

## Foreign exchange student residency waiver, football spring training option up for vote

Should foreign exchange students be allowed to participate in UIL contests?

Should Conference 5A schools have the option of holding 21 days of spring training or adding an extra week of practice and an extra scrimmage to fall workouts?

These questions and five others will be decided by schools in February, when administrators participate in the League's annual referendum ballot. Ballots will be mailed to schools in late January and must be returned to the League office, postmarked no later than February 15. All ballots must be signed by the school superintendent. Each item, which carries either a *favorable recommendation*, *not a favorable recommendation* or *no recommendation* tag provided by the Legislative Council, must pass by a majority vote in order to be adopted.

The foreign exchange issue is probably the most controversial, Dr. Bailey Marshall, UIL director, said. The item, if passed, would allow foreign exchange students to request from the UIL a waiver of the residency rules. Students would also submit a transcript to determine if they had benefitted from advanced training that may give them an advantage over other students.

"School people believe that in order for foreign exchange students to fully experience American high school life, they should be allowed to participate in extracurricular activities," Marshall said. "Yet at the same time, these school people fear that the foreign students may be advanced in select areas due to structural differences in education between countries."

"School people also fear that allowing foreign exchange students to participate will eliminate the local students from taking

part in contests that they have trained for extensively," he added.

If the item passes, the waiver officer might approve a student's request but render him or her ineligible for select contests, such as math or science, on the basis of completion of advanced math/science training in the native country.

The spring football training option would "give schools an option each year whether they want the 21 days in the spring or an extra week of workouts in the fall," Marshall said. Factors affecting a school's decision might be weather, the number of ineligible players due to the no-pass, no-play rule, and player/coach conflicts with spring sports, he added.

Other items on the ballot include:

- Changing the music amateur rule to allow students to teach private lessons provided that the students receiving instruction have not begun participation in UIL high school (grades 9-12) music competition.

- Providing the district executive committee or State Executive Committee a range of penalties in dealing with post-season basketball participation.

- Providing the district executive committee an option of assessing a penalty or private reprimand in cases of failure to file previous athletic participation forms.

- Allowing students an avenue for participation in approved Olympic basketball, volleyball and soccer events, if the events are conducted by the governing body.

- Changing the dates of the soccer season to January 5 (first day for organized or formal practice) through April 18 (championship finals).

# Music as a life enrichment experience

CONTINUED from page 3

- If it is a work from an earlier time, take a moment to relate the composition to the period of history in which it was written. This can be particularly rewarding if folk music or a nationalistic flavor is present.

- If the composition is programmatic take time to acquaint the students with both the inspiration behind the work and the intent of the composer to recreate this experience for the listener.

- If it is an arrangement or a transcription, at least inform the students of the source and the availability of recordings in the original medium.

- Make students aware of the musical form involved. Help them to begin to understand the wonderful architecture that exists in music whether it be a Sousa march, a choral setting by Vaughan Williams or the simplified version of a Haydn symphony.

- Explore opportunities for relating the music being performed to other academic disciplines or other art forms.

- Budget time to allow for the exploration of options in interpretation. This practice can be rewarding whether you are preparing Variations on a Korean Folk Song by Chance, a Concerto Grosso of Corelli or the choral works of Palestrina.

There is no doubt that one can build an argument as to why this goal can not be achieved. Primary considerations

would be lack of time and sources of information. I'm sure the same arguments were used in reference to the other areas of evolution that are mentioned in the paragraph above. Yet we all know that there are ways to deal with these kinds of problems.

Time has always been a matter of priorities. It has often been proven that any specific project tends to take the amount of time we allocate it. A work that takes a total of twenty hours to prepare might as easily be mastered in eighteen hours with careful organization, thus freeing up time to explore the other dimensions of musicianship beyond performance. In other cases it might be necessary to program less demanding works, thus freeing up time to work more in depth.

Sources of information need not be as inaccessible as one would imagine. It might be necessary to dust off the old undergraduate music literature text or ask the school to invest in several of the traditional music reference books such as Bakers or Groves. A wealth of information for orchestral and choral works can be collected by simply reading record jackets. To a lesser extent this source would also be helpful for band compositions and transcriptions. *Band Music Notes* by Smith and Stoutamire published by Kjos has valuable information on some 300 composers and over 600 band compositions. *Something to Sign About of-*

fers a wealth of information that could be applied to a variety of learning situations in all performance mediums. From time to time PBS specials could easily be related to activities in the rehearsal hall. In the future it might even be in order for there to be clinics relating to the availability of such resources at TMEA and other professional meetings.

In summary, strive to make the preparation of any work a life experience that enriches each student and expands his or her musical awareness. We must progress beyond the practice of allowing ourselves to be satisfied with the recreation of a technically flawless performance of three selections at contest. The technical quality of our performances has been in evidence for many years and needs no validation. This goal is certainly a noble one that should continue to be pursued, but it must not be an end in itself. It is important that performing ensembles in Texas never compromise these exacting standards. At the same time let us be mindful of the fact many of our students will not "make music" after they graduate from high school, yet they will continue for a major portion of their lives to have the option of appreciating, enjoying and supporting musical activities. What greater challenge could we enjoy than to properly prepare our students for a life that offers enrichment through music and the opportunity to support music and all of the arts on an ongoing basis?





Photo by CHRIS SEKIN

**Making its 10th** appearance at the State Volleyball Tournament, Leon Jewett HS dropped a tough 10-15, 15-6, 15-9 match to eventual state champion Plains, November 22. Sophomore Danna Mathews (52) sets the ball to Shelly Noey in the first game of the match. Other state champions included San Antonio Churchill (5A), Snyder (4A), Refugio (3A) and Flatoria (A).

## A step toward maturity

**L** league member schools, according to policy, must agree on officials used in any game or contest. The *Constitution and Contest Rules* lists an Official's Pay Scale for all team sports: volleyball, football, basketball, baseball and soccer. There is also a scale for junior varsity and junior high games.

Some common complaints from schools are:

- The officials are not competent.
- The officials are influenced by the "home" crowd.
- The officials over-charge for travel.
- The officials do not know the rules.
- There are not enough officials.
- Officials become personally involved in the game rather than being objective.
- Officials who are assigned sometimes scratch from a game without calling the schools.
- Officials are unprofessional and provoke angry responses from players, coaches, and fans.

On the other hand, the officials have the following complaints:

- The pay scale is not adequate.
- Schools are dishonest in accounting for the paid attendance.
- Coaches do not know the rules.
- Fans, players, and coaches are disrespectful.
- Travel fees for junior varsity and junior high are sometimes not paid.
- The schools dictate policy.
- Schools are apt to scratch officials.
- Coaches try to intimidate and threaten officials.

Both sides, the officials and the schools, sometimes lose sight of the total objective for interschool athletics. Officiating chapters do try to dictate to schools. Same schools dictate to officials. There is not enough communication, understanding, and interchange of mutual problems. Why does the problem exist? No one simple answer will suffice. Essentially, officials are involved in a highly controversial profession. Whatever call or judgment they make is automatically 50 percent wrong. It is true that many people, including coaches, do not know the rules. Even though the Southwest Officials Association has undergone extensive training and evaluation programs, many officials still fail to apply the correct rule or call to the situation. There are occasional incidents of verbal or even physical abuse to officials. The League has demonstrated that it will not tolerate any abuse of game officials no matter how poorly they officiate. Schools or individuals guilty of misconduct are subject to severe penalty.

Schools must remember that for the most part, officials are calling the game because they want to; because



### Postscripts on athletics

Bill Farney

they enjoy working with young people and want to contribute. If officials are in it for the money, they soon find out they are in the wrong profession. With rare exception, the sports officials who work at UIL events demonstrate a great deal of integrity, perseverance, and knowledge. Those few that do not demonstrate these qualities, need to either get out or get with it.

Some chapters have considered not calling games in their area unless certain conditions are met by the schools. Schools may resent being dictated to with near-union tactics. The League office recommends that no chapter in any sport mail anything to any school indicating a "chapter policy" or chapter regulation without FIRST checking with the Southwest Officials Association office in Dallas. The League office and the Southwest Officials Association are in close communication with official's fees and other policies concerning officiating.

Schools are instructed to be prompt and punctual in their payment of approved officials' fees. Furthermore, school administrators must continually remind coaches, players and fans to display the highest caliber of sportsmanship at all times. Never verbally or physically abuse an official. The school has the option not to use an incompetent official. The League receives complaints that officials are either disrespectful or incompetent. But remember that coaching techniques or crowd behavior may also be judged as incompetent or disrespectful.

Officials and schools must work together for the benefit of wholesome, worthwhile competition.

Both the UIL and the Southwest Officials Association have standards of ethics. Committees have penalized — even suspended — coaches and officials who have been judged guilty of unethical behavior.

There will always be differences of opinion surrounding sports officials' decisions. But if a common educational philosophy is shared by officials and coaches, then serious problems will be the exception rather than the rule. To accept decisions of officials without protest is a League rule. More importantly, it is a positive step toward maturity.

## Study finds athletics not detrimental to academics

A study of the academic effects of freshman participation in various athletics, conducted by Educational Testing Service (ETS) and the American College Testing (ACT) Program shows that on measures of persistence and grade-point averages, the athletes did as well as or better than a matched group of nonathletes at the end of the freshman year in college.

The report, *Athletics and Academics in the Freshman Year: A Study of the Academic Effects of Freshman Participation in Varsity Athletics*, was prepared, with the cooperation and support of the college Board, for the American Association of Collegiate Registrars and Admissions Officers and the American Council on Education.

The study showed that for athletes with predicted freshman grade point averages above 2.0, the relationship between actual freshman grades and predicted grades was very much like that of the matched nonathletes.

Athletes with predicted grade point averages below 2.0 did systematically better than similarly prepared nonathletes. Their

grades were higher than predicted — and higher than the grades of the nonathletes against whom they were matched.

"In fact, in both the ACT and SAT samples, relatively few athletes (particularly male athletes in revenue sports) earned grade point averages that were much below 2.0 regardless of their test scores and high school grades," the authors write.

"In general, it seems clear that if athletic participation has a negative effect on freshman academic performance, its impact is not reflected in lower freshman grades or reduced levels of persistence."

Cautioning that the interpretations are speculative because the data collected did not include information about interventions, motivation, etc., the authors noted:

• Special interventions employed to help student athletes with their academic work may be successful in overcoming the potential negative impact of participation in varsity sports on academic performance.

• Financial support through grant-in-aid scholarships may

serve to increase the athlete's opportunity and motivation to persist and complete the freshman year.

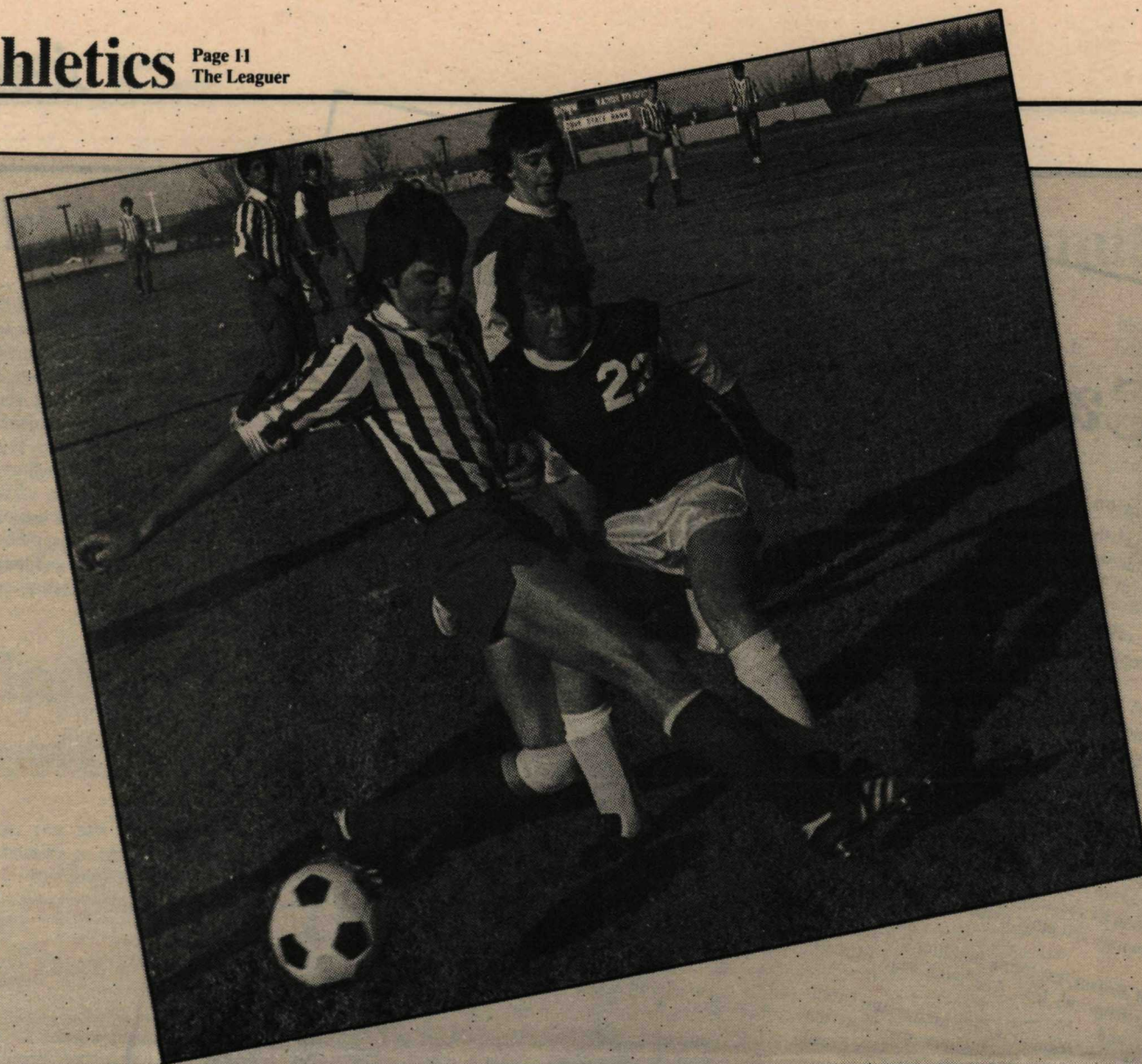
The study can neither support nor contradict the frequent charges that poorly prepared freshman athletes are exploited by being encouraged to make academic decisions that will maintain eligibility without regard for the quality of their education.

The focus of the study was on the question of whether participation in varsity athletics by freshmen is detrimental to their academic performance, and the authors report the results were quite clear: "For all the measures of academic performance studied, athletes as a group did as well as, or better than, comparably prepared nonathletes."

"More remarkably, these findings were supported by increasingly refined analyses that compared subgroups of athletes and nonathletes, classified by race, sex, type of sport, and institution."

For further information, write to: Irving Broudy (DV), ETS, Princeton, NY 08451-0001.





**Austin Westlake High** School will be the site of the 1986 State Soccer Tournament, February 21-22. All games will be played on Westlake's new \$600,000 OmniTurf Field, only one of two high schools in the nation with the artificial turf. Contests will begin at 12:30 p.m. Friday, February 21 with the girls' semifinals and follow at 2:30 p.m. (girls' semifinals) and at 5:30 p.m. and 7:30 p.m. with the boys' semifinals. The championship games will be played at noon and 2:30 p.m. Saturday. Tickets will be \$4 for adults and \$3 for students.

## School activities help develop total student

**A**gain in our series of articles stemming from the UIL conference to identify the benefits as well the risks of interscholastic competition, articles have been solicited from administrators, coaches, students, and parents regarding what can be done to achieve the objectives of participation in activities?

We are all responsible to assure that activities are educationally sound, wholesome and beneficial. We hope you will read the edited comments sent from the individuals below and ask yourself the question: Am I doing my part?

Students are the focus of our UIL endeavor and deserve an opportunity to have fun. How can the above objective be achieved through participation or involvement in UIL activities? What can you do to see that this objective is met?

*An administrator from Central Texas:*

There is more to education than reading, writing, and math. I have seen many students driven to achieve in academics only, and as a result, they do not develop physically and socially.

UIL activities help a student to develop socially by the team spirit of the group involved in that particular event. Many of the UIL activities also require physical development plus mental development.

As a high school principal I constantly see how much better adjusted students are who are involved in competitive events. We should do everything in our power to promote student participation in UIL events.

*A parent from Central Texas:*

As a parent, I can encourage and support a well-rounded curriculum at the local and state level. The curriculum must include activities that foster leadership opportunities for students, discipline training that is oriented to individual



### Sports notebook

Susan Zinn

and group goals and enjoyable experiences that build pride in one's self, school and community.

I can encourage our school board, administrators, teachers and students to treat UIL activities as icing on the curricular cake. The activities will give the cake personality, flavor, enjoyment to many and make it palatable to others. My enthusiasm for student, teacher, parent and community activities does not compromise my strong support of a comprehensive academic program that challenges the abilities of students.

Education and society will be better served by providing opportunities for mental, physical and social growth.

*A student from Central Texas:*

As a student, I can encourage other students to get involved in UIL activities as I am very supportive of any extra activity that a fellow student can involve his/herself in that is a little extra than a normal school day affair. I, myself, am involved in UIL activities and can see the leadership roles and discipline training that a student can obtain through these activities. Many obtainable goals and the

feeling of excellence are reached through activities.

I can encourage the involvement of such activities even with the over emphasis on grades. Our participants in UIL activities are mainly top students and the worry of making the grades is not much of a problem. Even though the fun could be greater if the weight of making good grades was not on the student's shoulders.

The UIL activities are a great opportunity to express one's talent while still making the grade.

*A coach from Central Texas:*

Schools exist for students, and the purpose is to prepare students for the present and for the future. The intent is to educate the whole student, and UIL endeavors are for rounding and balancing the whole student. Helping students to participate and develop good leisure time activities and skills is part of the educational process. UIL activities offer students opportunities to develop leadership qualities, discipline, citizenship and contribution in groups, cooperation, and the development of decision-making skills.

It is one thing to realize and know the purpose of UIL activities. It is another thing for me, and all other teachers/coaches of UIL endeavors, to be sure that students are taught to transfer the skills they learn from their participation to real-life situations. I believe that it is my responsibility to remember and practice the ideals of UIL. I believe also, that it is my responsibility to remember that UIL exists for students, not for teachers/coaches. It is my responsibility to keep the best interest of students in my focus, and the decisions I made should be for them and the school I represent. Through UIL activities students can be offered fun opportunities to develop and grow as total students.



# Study at Cambridge this summer

By GENE SHERMAN  
UT Division of Continuing Education

Adults wishing to study abroad this summer can choose from among eight courses that will be offered in England by The University of Texas at Austin and The University of Cambridge.

The UT/Cambridge program, offered for the first time last year, is arranged jointly by the continuing education units of the two universities.

The program features classes given by distinguished British professors, lodging in rooms normally used by Cambridge students, and field trips to historic and cultural sites.

The three-week courses, scheduled for June 29 to July 19, are:

- *British Politics Today*, covering economic and social issues including the war with Northern Ireland, with field trips to suitable sites such as the Houses of Parliament;
- *Dickens and the Victorian Age*, examining the forces that shaped the novelist's version of social change and using as illustration the paintings, drawings and other evidence from the Victorian age;
- *The Archeology of Britain*, exploring building and agricultural techniques dating from the Iron Age, with field trips to archaeological remains, and
- *English Country Houses*, examining the architecture, furnishings, and landscaping of these Renaissance mansions that were developed between 1550 and 1800, with field trips to outstanding examples such as Wimpole Hall;

The first session of two-week courses, scheduled for June 29 to July 12, are:

- *Churchill and the Second World War*, exploring the events of 1930 to 1945, with field trips to the former prime minister's birthplace at Blenheim Palace and his home at Chartwell as well as the archives of all of Churchill's papers at Cambridge; and
- *A History of Art in Britain*, surveying painting through the centuries, with visits to such galleries as the Fitzwilliam Museum in Cambridge and private collections in country houses.

The second session of two-week courses, scheduled for July 13 to July 26, are:

- *British Intelligence Operations during World War II and Soviet code-breaking achievements during World War II* and Soviet penetration of British government operations since the 1930s, with field trips; and
- *Landscapes and Gardens in England, 1660-1900*, tracing the development of gardens from those inspired by the French in the 17th century to the "natural" landscapes in the 18th century, with visits to outstanding gardens and parks.

Participants will live and study in Clare College, second oldest (founded in 1326) of the 35 colleges that make up the University. Meals will be provided in the Clare Dining Hall, with dinner served according to the tradition of "High Table" (an elevated rectangular table where dignitaries are seated).

Evenings and weekends will be free to explore the old city of Cambridge, which dates back to Roman times. Favorite activities include "punting" (a type of canoeing) down the River Cam, visiting historic sites such as the Round Church built during the Norman conquest, strolling to the village of Grantchester Meadows which poet Rupert Brooke made famous, listening to the King's College Chapel Choir on Sunday mornings, and browsing through antique shops and bookstores such as Bowes & Bowes (on the same corner since 1582).

The final two weeks of the program coincide with the annual Cambridge arts festival, a diverse offering of plays, concerts, films, and exhibitions, many of which feature national and international artists.



In addition, day trips will be arranged to nearby points of interest such as the medieval villages of East Anglia, the Georgian town of Bath, the castle at York, Hadrian's Wall, or London, little more than an hour away by train.

"The response from our participants last year was tremendous," said UT Continuing Education Dean Thomas M. Hatton. "Several people said it was one of the most significant educational experiences of their lives, and one said she was glad to find that she could still take notes and pass an essay exam."

He pointed out that Cambridge has a "700-year tradition of academic excellence." Its students have included Newton, Bacon, Darwin, Wordsworth, Tennyson, Byron, Spenser, Milton, Dryden, and Coleridge.

Participants signing up for the three-week courses have the option of applying for three semester hours of upper-level, undergraduate extension credit from The University of Texas. Both the three-week and two-week courses may be taken on a non-credit basis.

The per-person fee (subject to changes in dollar-pound valuations) is \$1,695 for a three-week session, \$1,275 for a two-week session, or \$2,295 for two two-week sessions. The fee includes tuition, room, meals and all field trips which are part of the course. The fee does not include travel between the United States and Cambridge.

If you have questions, call (512) 471-3124 or 1-800-252-3461 (Texas only, leave name and number for return call). Or write the Dean of Continuing Education, Joe C. Thompson Conference Center, P.O. Box 7879, The University of Texas at Austin, Austin, Texas 78713.