

The Leaguer

Workout Blues

Growing violations of off-season and summer practice rules prompt Council to appoint study committee

By Dr. BILL FARNEY
UIL Director of Athletics

More often than not, it begins with a telephone call from an angry parent. "Generally, the mother or father will complain that their child is unable to participate in a family activity — a vacation or holiday trip — because of a workout," Dr. Bill Farney, UIL director of athletics, said. "The parent will want to know whether the coach can legally require their child to attend the off-season practices."

At other times, the League will hear from school officials themselves. "Sometimes, we receive phone calls from other coaches or administrators, alleging that another school or coach is violating off-season practice rules," Farney said. "The off-season practices are supposed to be voluntary but the message quickly gets through: If you don't practice in the summer, you won't play next fall or winter."

And it isn't football alone. In today's win-at-all-costs society, many coaches feel great pressure to schedule and enforce off-season practice rules. "In private conversations with a number of coaches, I've been told that in order to compete, some coaches must require students to work out year-round," Farney said. "This attitude breeds more violations."

In an effort to identify and resolve problems of off-season practice, the UIL has appointed a committee of school administrators, athletic directors and coaching association representatives. The committee met January 14 to adopt basic principles of off-season practice, and will meet again February 18 to vote on off-season practice and participation rule recommendations. These proposals will be forwarded to the Legislative Council's Athletic Committee, June 2-3.

The 10 basic principles adopted include:

- Member schools should develop sound education objective to enhance the benefits and minimize the risks of athletic programs.
- Minimize conflict with family life, job opportunities and growth development in other areas.
- Eliminate pressure and coercion of school team members during the off-season and summer by school coaches.
- Make school facilities available for individual students who wish to train on their own.
- Permit safety and security supervision of school facilities without allowing team skill instruction.
- Permit in-season athletes the opportunity to compete without interferences from out-of-season training.
- Prevent athletes from being exploited by profit-seeking entities.



"I cannot express too strongly the overwhelming desire to allow students to workout on a purely voluntary basis. But there is equally strong feelings that coaches should not be involved as either supervisors or spectators."

Photo by DENISE PENNY
Deer Park High School

• Restrict school coaches from involvement in summer programs in team sports involving students from their school attendance zone.

• Develop policies to insure that students in more than one athletic activity will have the opportunity for maximum participation with minimum conflict.

• Disperse information on summer and off-season rules to insure equity among schools.

"I cannot express too strongly the overwhelming desire of the committee members to allow students to workout on a purely voluntary basis," Farney said. "But there is an equally strong feeling that coaches should not be involved as either supervisors or spectators."

At its February 18 meeting, the committee will attempt to clarify acceptable offseason and summer behavior. "There is no attempt to label Texas coaches as individuals who habitually violate rules," Farney said. "The vast majority of coaches abide by the rules. Often, rules are broken unintentionally. In order for all schools to complete on an equal basis, coaches need to know what is legal and illegal so that there is not an unintentional violation. Hopefully, this committee will be able to clarify most if not all of the gray areas."

The focus of the committee will be on the following

issues, Farney said:

- Defining what is permissible in off-season and summer for athletes.
- Eliminating the practice of requiring athletes to work out in the summer.
- Considering rules that would not permit a school coach to coach a non-school team which includes one or more players from his school.
- Providing an atmosphere in which students are not coerced, required or monitored in the summer by coaches.
- Applying the following principles to guide off-season and summer activity:
 1. Individual schools will develop educational principles to guide off-season and summer activity.
 2. Conflicts with students' and coaches' family lives, job opportunities and personal growth will be minimized.
 3. School facilities will be opened to all students who wish to utilize them on their own.
 4. Students will have an opportunity to participate in more than one athletic activity.
 5. School facilities will be supervised for security and safety purposes.
 6. Regulations will be distributed so as to insure uniform understanding of the rules.

Contest control remains a local responsibility

Pressure by special interest groups has led to imbalance in some programs

The public schools of Texas through the University Interscholastic League banded together to provide interschool competition as an additional opportunity for students to increase and enhance their education. Rules passed by the schools are intended to enhance the students' opportunities for education and protect the health and welfare of the participants.

Most educators feel that students learn valuable concepts and develop positive values and attitudes through participation in properly controlled competitive activities.

The rules passed by the schools through the UIL are just a part of the controls necessary to keep activities at a level where they will:

- provide experiences that will help prepare the students for living in today's society;
- minimize expenditures on games and practice schedules that would negatively affect the education of the total school population;
- minimize loss of school or study time that would diminish education in the regular classroom;
- eliminate pressure on students to: (a) participate in only one activity, (b) practice in violation of the intent of school, UIL or TEA rules or (c) curb their opportunities for a well rounded education.



Director's
viewpoint

Bailey Marshall

Each school administrator, coach or sponsor and teacher must work within their communities to formulate policies and regulations that will develop and maintain the proper educational program for their students.

Local control has become increasingly difficult during the past ten years. Special interest groups such as booster clubs, parents groups and athletics associations have progressively become more sophisticated in their requests for support of their programs. This has led to an imbalance in some programs in some schools.

If we can't establish and maintain control at the local level it will lead to more rules and regulations being passed by a state regulatory body. Everyone, including the UIL administrators, the

State Board members and members of the UIL Legislative Council prefer the controls be at the local school level.

We know schools can and will control their own programs. If you need suggestions please contact the UIL office. We will assist you in the development of policies and procedures and outline how some schools are instituting effective controls. Let's start now and not wait until next fall.

Discipline problems change

The following article appeared in the January, 1987 issue of Alabama State Talk and was originally compiled by the Fullerton Police Department. I think you'll find it interesting.

The top seven discipline problems in public schools in 1940 and the top 17 problems in 1982: 1940 — 1. talking; 2. chewing gum; 3. making noise; 4. running in the halls; 5. getting out of line; 6. wearing improper clothing; 7. not putting paper in wastebaskets.

1982 — 1. drug abuse; 2. alcohol abuse; 3. pregnancy; 4. suicide; 5. rape; 6. robbery; 7. assault; 8. burglary; 9. arson; 10. bombings; 11. murder; 12. absenteeism; 13. vandalism; 14. extortion; 15. gang warfare; 16. abortion; 17. venereal disease.

Official notices

Cypress Fairbanks ISD

Cypress Fairbanks ISD has been assessed a public reprimand and one year's probation in football for violation of pre-season practice regulations by the District 6-5A Executive Committee for the 1986-87 school year.

Dallas ISD

Coach Leonard Grant has been assessed a public reprimand and one year's probation in track and field by the State Executive Committee for violation of the Athletic Code for the 1986-87 school year.

Dallas ISD

Track and field coach Edmond Peters has been assessed a public reprimand and one year's probation by the State Executive Committee for the violations of the Athletic Code for the 1986-87 school year.

Weimar ISD

Golf Coach Jack Kroll has been assessed a public reprimand and probation for the 1986-87 school year by the State Executive Committee for violation of Sunday practice restrictions.

Humble Kingwood HS

Golf Coach Mickey D. Daugherty has been assessed a public reprimand and one year's probation by the State Executive Committee for violation of Sunday practice restrictions for the 1986-87 school year.

Phillips ISD

Golf Coach Troy Lemley has been assessed a public reprimand and one year's probation for violation of Sunday practice restrictions by the State Executive Committee for the 1986-87 school year.

Gilmer ISD

Coach Ron DePree has been assessed a public reprimand and probation for the 1986-87 school year in football by the State Executive Committee for violation of off-season workout rules.

Gilmer ISD

Coach Joe Black has been assessed a public reprimand and probation for the 1986-87 school year by the State Executive Committee for violation of off-season workout rules in football.

Music

The Prescribed Music List, page 112-113: A full orchestra selection from any source may be substituted for the second full orchestra work; or a string orchestra selection from any source may be substituted for the string orchestra number.

Klein Forest HS

David Stern of Klein Forest HS has been assessed a three-year suspension to Sept. 1988 from coaching boys' soccer. The State Executive Committee met in September 1985 to rehear Stern's case, which involved violation of the Athletic Code.

Bangs HS

Bangs High School has been publicly reprimanded in football and given a one-year probationary period for violation of reporting practices and an additional year's probationary period for violation of certification of eligibility procedures.

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.

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 the Athletic Code.

Shorthand

Page 150, Section 1012: Shorthand. (p) REFERENCE MATERIALS. Standard dictionaries or word division manuals may be brought in to the contest room by the contestants. No shorthand dictionaries are permitted in the room.

Highland Park HS (Amarillo)

Amarillo Highland Park High School has been disqualified for district honors in football for the 1986-87 school year for failure to honor football contracts.

Exchange Waivers

Only students participating in programs approved by the Council on Standards for International Educational Travel (CSIET) may apply for a waiver of the parent residence rule. These programs include:

Academic Exchange Abroad, Academic Travel Abroad, Adventures in Real Communication, Alexander Muss High School in Israel, American Council for International Studies, American Heritage Association, American International Youth Student Exchange Program, Citizen Exchange Council, Iberoamerican Cultural Exchange Program, International Student Exchange, International Travel Study, Intropa International, USA, PEACE USA, Student Travel Schools, Up With People.

Also, AFS International/Intercultural Programs, American Institute for Foreign Study, American Institute for Foreign Study Scholarship Foundation, American Intercultural Student Exchange, Amigos de las Americas, ASSE International Student Exchange, AYUSA, Educational Foundation for Foreign Study, The Experiment in International Living, International Christian Youth Exchange, International Education Forum, National Registration Center for Study Abroad, Open Door Student Exchange, People to People, School Exchange Service, Spanish Heritage — Herencia Espanol, World Experience and Youth For Understanding.

Fort Worth Paschal HS

Walter Dansby of Paschal HS (Fort Worth) has been assessed a public reprimand and probation in basketball through the 1986-87 school year for violation of off-season workout rules. The penalty was assessed by the State Executive Committee.

Fort Worth Paschal HS

James Matthews of Paschal HS (Fort Worth) has been assessed a public reprimand and probation in football through the 1986-87 school year for violation of off-season workout rules. The penalty was assessed by the State Executive Committee.

Blanco ISD

Blanco ISD was assessed a public reprimand and probation in football through the 1988-89 school year for violation of summer practice rules. The penalty was assessed by the State Executive Committee.

Spelling Power

Please note the following corrections in Spelling Power:

Page	Column	Correct Spelling
15	44	polygyny
20	59	unbosom
20	60	unevenness
21	61	viciousness

Official Interpretations

Section 400 (f) (2) (B): This section allows a student to be eligible the first year of a transfer to a magnet school. If the student leaves the magnet school and returns to the school of the parents' residence, the student is not eligible for varsity competition for at least one year from the date of his enrollment in the home school.

Section 413: A student who has attended a high school in Texas and participated in a varsity football, basketball or volleyball contest shall be ineligible for one year from the date he enrolls in the camp in the sport or sports for which he attended the camp.

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.

The Leaguer is printed eight times yearly by Texas Student Publications. One year's subscription is \$8. Second class postage paid in Austin, Texas.

State Executive Committee

Lynn F. Anderson, Jim Barnes, Mike Day, Bailey Marshall, James B. Havard, Robert L. Marion, Lynn W. McCraw, Ricardo Romo, Betty A. Thompson, William C. Powers, Jr., Byron F. Fullerton, Donna Lopiano, Guy Wellborn and Thomas M. Hatfield, Chairman.

Editor Dr. Bailey Marshall
Managing Editor Bobby Hawthorne

Legislative Council

Larry Butler, Spearman ISD, Richard Cohagan, Gunter ISD, Paul Curtis, Uvalde ISD, Bill Farmer, Barber's Hills ISD, Bill Graves, San Angelo ISD, Clarence Ham, Killeen ISD, Bob Hawes, Snyder ISD, Scott Johnson, McKinney ISD, G.W. Maxfield, Gorman ISD, Sam May, Sinton ISD, Dan Owen, Holliday ISD, Glenn Pearson, Bridge City ISD, Victor Rodriguez, San Antonio ISD, Jim Ryan, Nueces Canyon ISD, Wayne Schaper, Memorial HS, Spring Branch ISD, Walter Sears, Mt. Vernon ISD, Robert Smotherman, Whiteface ISD, Jerry Whitaker, Cushing ISD, Don Williams, Dalhart ISD, Bennie Wolff, Stockdale ISD

Administrative Staff

Bailey Marshall, director; William D. Farney, athletic director and assistant director; Susan Zinn, assistant athletic director; Janet Wiman, academic director; Richard Floyd, music activities director; Bobby Hawthorne, director of journalism activities; Bonnie Northcutt, assistant to the director; B. J. Stamps, assistant to the director; Lynn Murray, director of drama; Elizabeth Bell, director of speech activities; Bob Young, waiver officer; Gina Mazzolini, athletic activities director; Diana Cardona, spring meet materials coordinator; Rhea Williams, TILF consultant.

Post ISD

Post High School has been disqualified for district honors for the 1986-87 school year in girls' basketball for violation of the off-season practice regulations. The penalty was assessed by the State Executive Committee.

Also, Post High School basketball Coach Billy Gordon has been issued a public reprimand and placed on probation through August, 1987 for violation of the off-season practice regulations. The penalties were assessed by the State Executive Committee.

Sulphur Springs ISD

Sulphur Springs baseball coach Lee Daniel has been assessed a public reprimand, placed on probation through the 1986-87 school year and suspended from participating in or attending the first two home baseball games of the 1986-87 season. The penalty was assessed by the State Executive Committee for violation of the Athletic Code.

Fort Worth ISD

Fort Worth Trimble Tech basketball coach John Gales received a public reprimand and was placed on probation in basketball through the 1986-87 school year for violation of off-season workout rules. The penalties were assessed by the State Executive Committee.

Solo-ensemble season begins

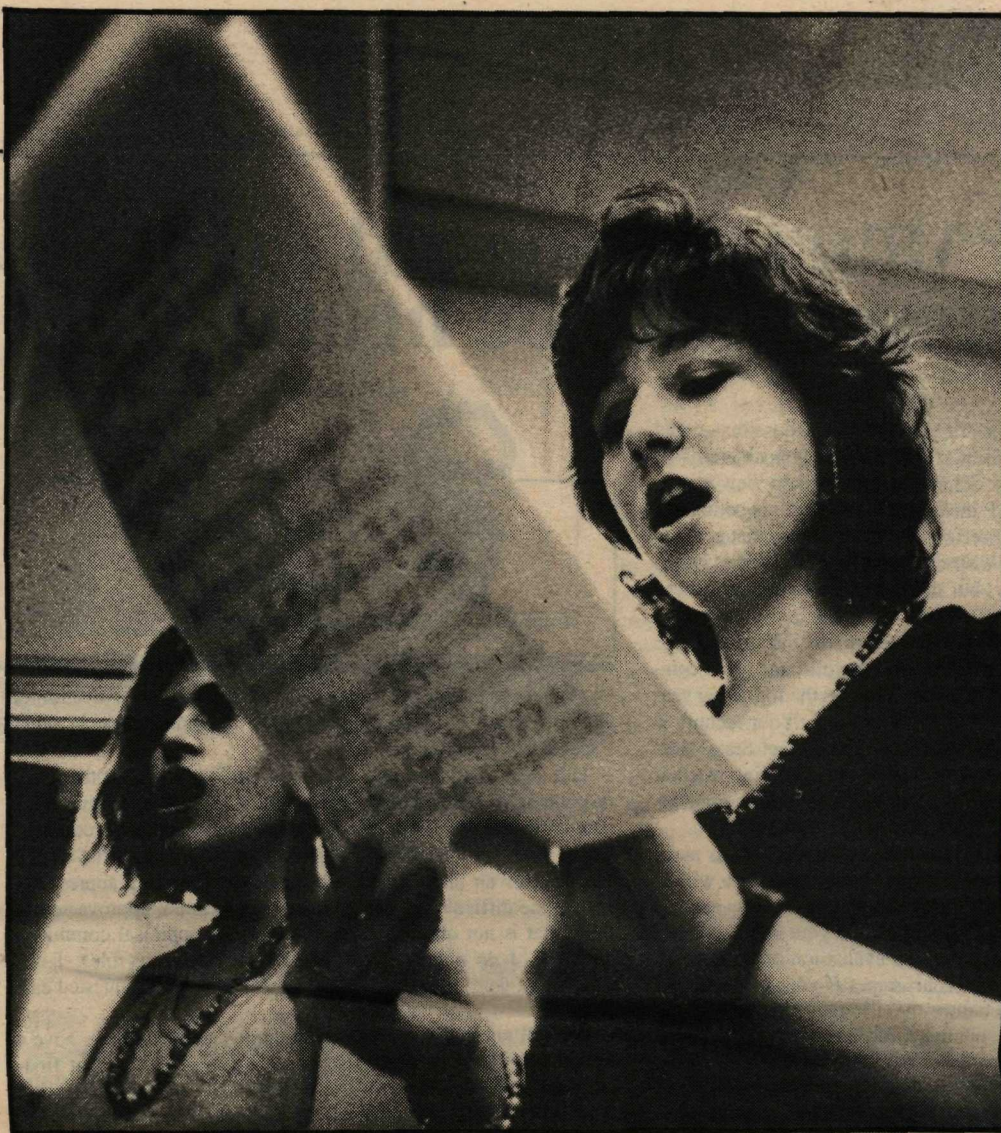
At this time of the year, most music programs are in the midst of preparation and participation in District Solo and Ensemble contest. As results from the District Contest are certified, many students will begin to give serious consideration to the challenge of performing in Austin at the Texas State Solo and Ensemble Contest (TSSEC). Information concerning the TSSEC has already been distributed to the schools and judges have been hired for this prestigious event. Schools may submit their entries as soon as their district contest is over. However, the actual contest deadline is not until April 15th. Lack of attention to this deadline has created some awkward situations for some directors, students, administrations and parents throughout Texas.

Wisdom and common sense clearly suggest that the best strategy is not to miss the deadline and have all entries postmarked no later than April 15th. On the other hand, if the deadline is missed for whatever reason it is important that everyone involved understands the procedures and policies currently in place that govern the treatment of late entries.

In 1985, the Legislative Council of the University Interscholastic League approved a rule change that provided for the scheduling of late entries in the State Solo and Ensemble Contest as space permitted. Until that time, a traditional philosophy that maintained the integrity of music contest deadline and denied participation to any student or school missing the deadline existed. The rationale for the rule change stemmed from the fact that judges were hired as much as a year prior to the contest and well in advance of the entry deadline. Consequently, the number of judges contracted for each kind of event was determined solely on the basis of projected participation. Research conducted during the 1984 and 1985 Contests indicated that when the contest was finally scheduled judges were often available based on pre-contest projections and students "left at home" because they missed the entry deadline.

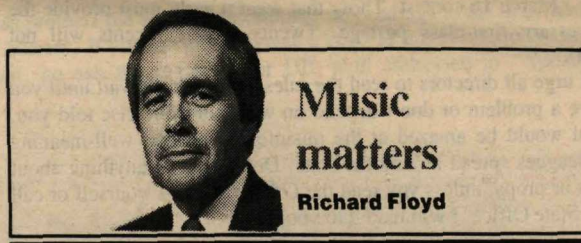
This rule change was made in an effort to (1) utilize every judge to the fullest and (2) accommodate every possible contestant as long as judging times were available. The rule has worked successfully but is still misunderstood by many. Students or schools whose entries carry a postmark after April 15 will be placed on the waiting list. It is important to note that this does not guarantee a performance time. The procedure is as follows:

- All entries received with an April 15 or earlier postmark are



REHEARSAL. Thousands of Texas public school students will move from full group participation into the solo-ensemble arena, with their goal being a trip to the State Solo-Ensemble Contests, May 30-June 1 at The University of Texas at Austin. Here, Cheryl McDavid of Austin McCallum HS rehearses.

Photo by JOHN MOORE



Music matters

Richard Floyd

entered into the computer and scheduled. This process takes approximately 14 days.

- A review of the schedule determines what events and judges still have times available.
- Students on the waiting list are then hand scheduled in the order that their entries were received. This procedure can easily

take another 5 days.

At that time, the schedule is finalized and distributed to all participating schools approximately 10 days prior to the contest. Please keep in mind the fact that while it may seem that an extensive amount of time is needed to schedule the contest, it must be noted that we are preparing for 65 judges, over 7,000 events and some 12,000 students!

Every effort is made to accommodate late entries but it must be stressed that we cannot guarantee that everyone on the waiting list will be scheduled. Once all judge's time and space has been used, the contest will be closed. No more students will be scheduled. All unscheduled entries and fees will be returned to the schools. At that point, it becomes the responsibility of the UIL to prepare for the actual event and take every step necessary to assure that the contest will be efficiently operated and provide a worthwhile experience for all participants.

Problems pale in light of committee's contributions

By **RICHARD FLOYD**
Music Activities Director

For the past three years, the Music Advisory Committee has existed in successful partnership between the Texas Music Educators Association and the University Interscholastic League State Director of Music. The conclusion of the annual sequence of activities for this committee is the Wednesday meeting held in conjunction with the TBA, TCDA and TODA Clinics in San Antonio. This half-day meeting provides every TMEA Music Region in the state with the opportunity to express its opinions concerning rule changes, contest revisions and other UIL contest related matters that directly affect everyone who is involved with interschool music competition in Texas. In addition, this meeting provides a forum for the State Director of Music to poll the members of the committee regarding various issues that have surfaced from other sources during the past year.

The good news is the system is working. A high level of communication has developed that is both efficient and beneficial at all levels of the rule changing process. Unfortunately there is still room for improvement. Many regions do not use the system effectively. In some cases, elected representatives to the committee do not totally understand their role or responsibilities. Often there is a

breakdown in communication within the region that diminishes the effectiveness of the representation for that region. (In one case at a recent meeting a representative voted against a proposal that had been submitted by his own region even though he was the sole elected representative designated to represent that region's opinions and support the recommendation!) The following is an effort to familiarize all members of our profession with the procedures that have been established for this committee.

The membership of the Music Advisory Committee is comprised of one band, choir and orchestra representative from each UIL music district in the state. It is important to note that March 1 is the deadline for each TMEA Region to elect their band, choir and orchestra delegates for this summer's meeting. This action may 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 convention since no funding for travel is provided by TMEA or UIL.

Proposals can be submitted to this committee during any official business session of the respective music district. In fact it would be wise for every district to include "Items to be considered by the TMEA/UIL Music Advisory Committee" as a regular agenda item for all meetings. As such it would be very appropriate

for regions to discuss items during their meeting at the forthcoming TMEA Clinic Conference in San Antonio.

The timetable for the Music Advisory Committee for the balance of the 1986-87 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/REGION SPRING MEETINGS — All agenda items are discussed and delegates are given instructions regarding how to represent the wishes of the region. 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 officers.
- MUSIC ADVISORY COMMITTEE MEETING — All items are discussed and appropriate action taken. Recommendations and rule change proposals from this meeting are then submitted to the UIL Legislative Council Standing Committee on Music.

Critic deserves to be heard

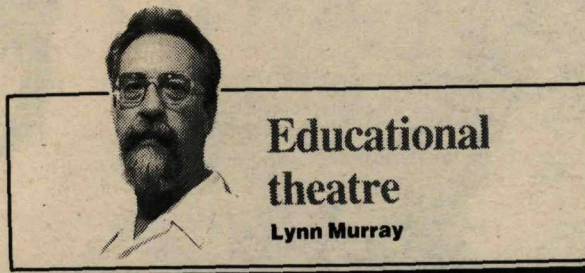
This could be called the critic judge issue. Those that attend the critic judging workshop at TETA in Lubbock are listed and the article by Dr. Schmidt is an excellent view from a critic's perspective. All OAP directors should read his comments carefully. The 1,048 OAP directors, or at least those that actually get their entries to zone or district, should make every effort to understand the critic's view, but they should also be prepared to evaluate carefully the critic's work.

This is a plea for a 100 percent return on the critic judge questionnaires this year. They are read carefully and your comments, without identification, are sent to judges the following year as a part of our evaluation and feedback process. Your identity is protected! The questionnaires are also used to select State Meet OAP judges and, over a period of five years, determine whether or not a judge should be removed from the list. Your comments and evaluations do make a difference.

It is essential that you see as many shows and listen to as many critiques as possible if your evaluation is to be valid. You will do a better job for yourself, your students and the critic. How can you possibly evaluate objectively, unless you and your students listen and attempt to profit from an educated evaluation of your work? No, you will not be accused of sour grapes if your evaluation is negative, unless you leave before the critique. No, you do not have to agree with the critic, but that critic deserves to be heard.

This is the time of year that OAP entries begin the "withdrawal" sequence. Some are caught by no-pass, no play. This is understandable when you lose your lead too close to the contest. What is not easily understood is the school that fails to participate because the contest is scheduled during spring break. I assume all of us know OAP district dates before the November 1 enrollment deadline. Next year, you should know in advance. The tentative calendar was published in January. Have you considered asking your school board not to schedule during district meet in 1988? Numerous districts (about 30) have been given permission to use March 13-14 to solve some of the spring break scheduling problems. I doubt seriously if the State Executive Committee will consider "spring break" withdrawal a legitimate reason this year.

Some confusion has been caused by the wording in Section 902 (e) (3), page 81 in the current *Constitution and Contest Rules*. The term "academic contest" was not intended to include the one-act play contest, although OAP is listed as an "academic" contest.



Educational theatre
Lynn Murray

We will try to clarify this language for next year. In the meantime, OAP does not have to be scheduled the same week as other "academic" contests.

Title entry cards are out. A second mailing is set for those not responding to the first call. Let us know your title. It must be a play on the long or short list or you must have approval requested by the February 2 deadline. I regret the many directors that started rehearsal of an unapproved play prior to requesting approval. I realize the difficulty of the situation, but I cannot approve something that is not on the list, unless the play appraisal committee approves. I do not have the authority to set aside rules. I can understand your exasperation, but you should have requested early.

We will not mail your official eligibility notice until we have a legal play title. You must also provide a No. 10, 39-cent first-class envelope for early districts (March 13-14). All eligibility notices not mailed first-class will be mailed bulk-rate about February 24. You should have them March 5 to meet a 10 day deadline for a March 16 contest. Those that want it early must provide the necessary first-class postage. Twenty-two (22) cents will not work!

I urge all directors to read the rules again. Don't wait until you have a problem or don't depend on what someone else told you. You would be amazed at the misinformation that well-meaning colleagues spread around the state. Don't believe anything about sets or props, unless you read the *OAP Handbook* yourself or call the State Office. I will read it to you.

I must report some difficulty with Rogers and Hammerstein Theatre Library approving "non-musical" scripts for special OAP approval. Music Theatre International has been very good about this and Tams-Witmark will not allow it at all.

Letters

The following poem was written by Marnie Pond of Trinity High School, Euless, and submitted to us by Don Blankenship, the school's theatre director. Pond is a member of Blankenship's 1987 one-act play company.

U.I.L.

Unified Inventive Labor
Upright Institution of Learning
Unfolds into Impressive Legacy
Unmistakably Incomparable Landmark
Unparalleled Image of Leadership
United Individual Links
Unequaled Impact on our Lives

Understand...Unwind...Unite
Imagine...Improve...Intensify
Live...Love...Learn

ULTIMATE GOAL:

ENSEMBLE!

Dear Mr. Murray:

I would like to take this opportunity to express my appreciation to the many colleges and universities across the state that take time each year to assist the public school districts in the preparation and execution of the U.I.L. literary activities.

I would especially like to recognize Angelo State University located in San Angelo, Texas, for their long-term support of the U.I.L. program. For the past five years Dr. Jack Eli, Dr. Bill Watts, Caroline Canefield, and Willene Siler have been more than willing to assist us with our District One-Act Play and District Literary Meet. Without people like these and the many others across the state, our U.I.L. competition could not survive.

We appreciate the support from the state officials and are looking forward to another successful year of competition.

Ronnie Bourland
High School Principal

33 added to list of critic/judges

Thirty-three accredited critic judges were added to the 1987 list by attending the Texas Educational Theatre Association convention workshop January 30 in Lubbock. Many of the new critics have a history of involvement in the One-Act Play Contest. This addendum should be attached to the list that appeared in the November issue of *The Leaguer*. This addition to the 1986-87 Accredited List of Critic Judges is published for the benefit of those still seeking judges this year and for early planners to save for next year.

NEW CRITIC JUDGES

Robert G. Bass, Sul Ross State University, Alpine 79832-I, 915/837-8152

Joe Allen Brown, Texas Wesleyan College, Fort Worth 76105 II, 817/531-4443

David Buenrostro, Happy Days Christian School, 1201 Main St., Garland 75043 II, 214/494-3127

Eleanor Bynoe (Ele), Tarleton State University, Stephenville 76402 II, 817/968-9133

Jerry Davis, Oklahoma State University, Stillwater, OK 74078 II, 405/624-6094
Bill Doll, Howard College, Big Spring 79720 I, 915/267-6311.

Eleanor A. Dryden, Route 3, Box 511A, Snyder 79549 I, 915/573-9739

Lucy Guerry, Tarleton State University, Stephenville 76402 II, 817/968-0535 or 968-9131

Aurand Harris, University of Texas at Austin, Austin 78712 IV, 512/471-5793

Nancy Jo Humfeld, Howard Payne University, Brownwood 76801 II, 915/646-2502

Bill Hutson, Incarnate Word College, San Antonio 78209 IV, 512/828-1261, ext. 334

Randy L. Ingram, El Centro College, Dallas 75202 II, 214/746-2345

Denise Lee, Tarleton State University, Stephenville 76402 II, 817/968-0535 or 968-9131

Esther Sundell Lichti, 1202 Dover, Lubbock 79416 I, 806/792-7498

Lou Lindsey, Bee County College, Beeville 78102 III, 512/352-3130, ext. 302

Anthony A. LoBue, Sul Ross State University, Alpine 79832 I, 915/837-8152

Susan Loughran, St. Edward's University, Austin 78704 IV, 512/448-8490

Mary McGrew, 4101 W. Adams, #184, Temple 76502 IV, 817/771-5681

Dennis W. Martin, East Texas State University, Commerce 75428 II, 214/886-5346

Patricia Renee Martin, East Texas State University, Commerce 75428 II, 214/886-5346

Larry Menefee, West Texas State University, Canyon 79016 I, 806/656-2291

Hal E. Newsom, 1613 13th Street, Wichita Falls 76301 II, 817/322-0957

Carroll Price-Brown, Cisco Junior College, Cisco 76437 II, 817/442-2567

Marilyn Pyeatt, 1020 S. Oak Cliff Blvd., Dallas 75208 II, 214/941-1489

Woodrow (Woody) W. Pyeatt, Jr., Norcostco/Texas Costume, Dallas 75201 II, 214/953-1255

Nicki Roberson, 254 Cicero, San Antonio 78223 IV, 512/654-0745

Katie Robinson, Louisiana Tech University, Ruston, LA 71272 III, 318/257-2711

Marti Rannels, Texas Tech University, Lubbock 79409 I, 806/742-3601

Frances Harvey Russell, 4417 Tobago, Wichita Falls 76308 II, 817/696-1139

Charles David Simpson, 619 S. Wheeler, Jasper 75951 III, 409/384-6473

Mary Beth Swofford, Incarnate Word College, San Antonio 78209 IV, 512-828-1261

John B. Warriner, Texas Tech University, Lubbock 79401 I, 806/742-3601

Rick M. Wells, Texas Tech University, Lubbock 79409 I, 806/742-3601

* = Public School Employee

RECERTIFIED CRITIC JUDGES
Raymond Caldwell, Kilgore College, Kilgore 75662 II, 214/983-8117 or 8118

Donna Clevinger, North Texas State University, Denton 76203 II, 817/565-2306

Janice Grupe, 321 Woodhaven, DeSoto 75115 II, 214/223-6613

Sheila Hargett, Southwest Texas State University, San Marcos 78666 IV, 512/245-2147

James Henderson, P.O. Box 396, Dickinson 77539 III, 713/337-5388

Tom Jones, University of Arkansas, Fayetteville, Arkansas 72701 II, 501/575-2953

F.C. (Bill) Jordan, P.O. Box 2483, Amarillo 79105 I, 806/355-1240

Terral Lewis, Amarillo College, Amarillo 79178 I, 806/371-5343

Lou-Ida Marsh, 607 West Fox, Caldwell 77836 II, 409/567-4388 or 567-7222

James R. Miller, Sam Houston State University, Huntsville 77341 III, 409/294-1328

George N. Oliver, Route 4 Box 109-C, Tyler 75703 III, 214/839-2094

Charles Pascoe, Southwest Texas State University, San Marcos 78666 IV, 512/245-2147

Allan S. Ross, San Antonio College, San Antonio 78284 IV, 512/733-2715

Stacy Schronk, Tarrant County Junior College-NE, Hurst 76054 II, 817/656-6684

George W. Sorensen, Texas Tech University, Lubbock 79409 I, 806/742-3601

Michael Spicer, Midland Community Theatre, 2000 Wadley, Midland 79705 I, 915/682-2544

Marilyn Swinton, Southwest Texas State University, San Marcos 78666 IV, 512/245-3133

David C. Weaver, Jr., Globe Theatre, 2308 Shakespeare Road, Odessa 79761 I, 915/332-1586

Richard A. Weaver, Texas Tech University, Lubbock 79409 I, 806/742-3601

DELETE

John Farr, 1319 Olga, Pharr 78577 IV, 512/783-0044

Rex R. Fleming, Houston Baptist University, Houston 77074 III, 713/774-7661

Jennie Louise Hindman, 4207 University, Wichita Falls 76308 II, 817/692-2552

Jo Lynn Hoffman, 1803 Travis Heights Blvd., Austin 78704 IV, 512/442-8618

Stanley A. Keilson, P.O. Box 2984, Laredo 78044 IV, 512/722-6950

Rod Metzler, 4920 Camino de Monte NE, Albuquerque, NM 87111 I, 505/292-7195

Marian Monta, Pan American University, Edinburg 78539 I, 512/381-3583

Steve S. Schoolar, 3615 Kell, Fort Worth 76109 II, 817/924-8088

Libby Smith, 1305 Wood St., Texarkana 75501 III, 214/792-7722

Thomas F. Soare, Sam Houston State University, Huntsville 77341 III, 409/294-1338

Darrell Woolwine, Denton Community Theatre, P.O. Box 1931, Denton 76202 II, 817/382-7014

In Retrospect: After 30 years of judging, OAP critic decides that, all things considered, it was worth it all

By Dr. CHARLES E. SCHMIDT
Dean of Fine Arts, Retired
Sam Houston State University

Not long ago, Lynn Murray called me on the telephone and asked, "Was it worth it?" My confusion cleared up when I realized he wasn't referring to my five years of retirement since 1981, but to the time put in judging for UIL One-Act Play Contests. This covered about 35 years until the fall of 1985, when I had my name struck from the list of accredited judges. Yet in the spring of 1986, I was dragooned into judging one contest when a previously selected judge fell ill and the contest manager turned to me. That was quite a day! As I was backing out of my car port to go to the contest, my car blew up (well, the water pump exploded and ripped everything up). However, with a rented car, I was able to get to the contest early enough to have a little coffee to compose me for the contest; a pleasant contest very nicely put the incident behind me for a few hours.

But why had I removed my name from the list of judges? Did I basically not like the work? Had some pebble gotten into my shoe? Was I just tired of it all? Had I come to disbelieve in the value of the contest?

None of the above. I continue to have a great regard for the UIL system in all the various fields. I do not concur with the people who advocate a change to a "festival" where plays are not ranked because they feel that too much emphasis is put upon competition itself. The latter *can* happen, but it is up to schools, teachers, and parents to instill the idea that failure to take first place is not the end of the world. I can go along with the festival idea if competent critiques are given, but I cannot denigrate the element of competition. Anyone who thinks the real world that eventually confronts students is not full of competition is wearing rose-colored glasses. Students need to live with the idea of loss as well as winning, the need to learn what it is like to pick up the pieces and start again. Failure to take place by no means indicates that the work done was of no value. And if we (you see, I still say "we") were to go to a pure non-competitive festival, my bet is that before long groups would be asking for some kind of rating that would turn it right back into a competition. It has happened before.

The main reason for ceasing to judge is a selfish one. Retirement has spoiled me: I dislike now to commit myself very far ahead of time because I really enjoy this feeling that I can, at almost any whim, pick myself up and betake me to the far corners of the earth. Now that is not to say that there have been no irritations during these years of judging, but there is no element of life that is free of those.

Once I had sat through a long contest afternoon with increasing anguish at what I saw. Then it was time for critiques, and I was doing my best to tell bitter truth as painlessly, as constructively as possible. In this particular contest nothing had risen above the level of mediocre, and the last play was abominable from any standpoint. For this last play, it wasn't the students who set me so much on edge but the two "directors" (and co-directors on any such project usually means trouble anyway). Those two kept on resisting my every comment so much that I finally abandoned tact and detailed the deficiencies in the plainest possible words; it took a little while. Then the silence was palpable. And then the "co-directors" stirred themselves and protested faintly that other people had told them how wonderful their play was. My answer was that I was not about to say anything of the sort; such a thing would be the worst disservice that could be done to their students. Then I dragged myself off to a restaurant for needed nourishment; I was tired and just wanted to be alone for a while. But who came tromping into the restaurant but our "co-directors" who barged right over to my booth and plumped themselves down without so much as a "by your leave." They wanted to rehash the whole thing, which I did reluctantly; the faint hope glimmered in my mind that I just possibly might get through to this theatrically myopic pair — but it was a forlorn hope.

Vivid memories remain of a buxom, middle-aged lady at another contest who was enraged that her play did not win. After the announcements, she rose majestically to her feet, eyes flashing, beetle-browed, fists clenched, and trumpeted, "We laughed

where it said laugh and we cried where it said cry! *Now why didn't we win?!*" We were a panel of three judges, which shows you how long ago that was, and the fact that we were unanimous in our verdict carried no weight with her. This was extremely annoying, coming as it did from such a non-director, and more annoying because of the example it set her students. For several years after that I refused to judge in that area; I had encountered her before and definitely felt it was time for someone else to tell her she wasn't getting the job done.

At the end of a season once I was going over my judge's rating sheets and discovered one that took me to task for the length of the critique, claiming I spent too much time on petty details. I sizzled a little bit and then calmed down, but still continued wishing that that person could only have realized how vital it is to have the many little things to go together to make the whole. The lack of those little things had absolutely overpowered the production in question; they are the first tasks that must be mastered before "genius" can break through. I felt then, and still do, that if students spend several weeks preparing for performance, they deserve as detailed a critique as possible, especially if the deficiencies really mount up.

After judging at state level one year, I received a letter from a student who was in a play other than the three top ones. It hadn't placed because it wasn't good enough, even though the students had obviously worked hard on it. The youngster's letter was polite, though his wounds showed through; the theme was that they deserved better because they had such a beautiful script, as he claimed other people had told them. I tried to write back equally politely that "E" for effort seldom fills an auditorium and that whatever the values of the script, they do not automatically make a production good.

Once I almost thought I was going to be mobbed. One school in this contest had done a beautifully costumed Moliere play, and some of its other technical work was quite good. The acting, however, was as wooden as the Big Thicket. After the critiques, these students set on me like a swarm of bees; one asked belligerently if I was familiar with Moliere. Their director had already left and no one was riding herd on them. I continued to talk with them, trying to explain where the emphasis really lies in the contest, but it was fruitless.

Another thing I learned over the years is the danger of over-extending oneself. Once I agreed to judge three days straight for a university that was hosting a regional contest for all conferences. I was worn to a frazzle and did not do nearly as good a job with the critiques of the last day as I would have liked to. My hosts were wise enough to ask about my reactions; my recommendation was to get a fresh judge for each day.

By now you'll wonder if old Sour Grapes can't remember any good things from the years of contest judging. Absolutely yes! It can be a marvelous experience to come upon true budding talent on a contest stage, and it's always refreshing to see the enthusiasm most casts display. Probably the most gratifying thing is the feeling that the standard of UIL play production has generally risen considerably since I began judging in 1950. (Of course, I have to admit that I have grown through the years, too, and learned from my own mistakes.) I cannot cite a study of any kind to support this sense of general improvement, my gut feeling is definitely affirmative.

This improvement resulted in one of the most heartbreaking days as a judge. There were eight plays that day, and the afternoon had been somewhat agonizing until suddenly there was a play that was absolutely excellent — galvanizing. I was delighted and felt well repaid for the afternoon that so far had been so dull. And then the last play came on — equally impressive, equally delightful. Then I began to sweat: I went over my notes again and again, desperately trying to discover something that would differentiate one play from another, and I simply could not do it. This was before the day of sending two plays forward to the next level; only one could go on, but in this case there would be one staying behind that was absolutely as good as the winner. Finally it came to mind that one of these schools had been the winner the previous year, so I sent forward the school that had *not* won the year before. The contest manager applauded that decision, and I

suppose it was well and good, but when it came time to do the critiques, I had to face the music. I could not tell the second-place group that they were less accomplished than the first-place group, so I announced exactly what I had done and why. Naturally the second-place people were hurt; there was no way not to be, just as there was no way then for me to send both schools forward. My heart went out to them, and I wanted so much to comfort them. Despite some hostility, sensed rather than expressed, they and their director were models of courtesy throughout.

In later times I have been very grateful for the rule change that calls for two plays to be sent forward at every level. Twice, in one year, I had two contests in which there were two plays that were both so good that it would have been immensely difficult to choose only one to send forward. In one case, the contest winners were two productions of the same play, but in interpretation and style totally different from each other, yet each equally good. I never saw anything like this 30 years ago, and how it did please me!

Of course there has also been the other side of the coin: a contest where nothing is really good enough to send forward, yet it has to be done. They are still so jubilant at winning I have wondered if I could really make clear how much needed to be done. However, over the years it seems that this has happened less frequently.

Wonder of wonders! Nearly every year there used to be at least one production of ANTIC SPRING, sometimes several. I began to steel myself every time I read that title on a program; it must be that many directors selected that play because of the minimum technical requirements and the fact that their actors would have no great age stretch to tackle. Nevertheless, I never saw a good production of that play over the years and became utterly tired of it; one night in the late seventies a school turned up with a charming production of that play. I marveled all the way home over that.

One contest was a combination of disappointment and delightful surprise. This was in a major city, and I noticed that several directors were people who enjoyed a reputation for good work, though I had never seen their work; I was full of anticipation. There was initial disappointment, then another disappointment, on down the line — not horrible work, but work that looked almost as if it were an afterthought. Then came an eye-opener: an absolutely excellent production of scenes from *The Shadow Box*, a cutting that not only got at the heart of the play but also avoided the problems of delicacy from the school's point of view. It was a wonderfully moving show because of the beautiful directorial work in the blocking of people and business created, and because of the sensitive interpretations of the actors in mind and body. When the results were announced, I discovered that my lovely play was directed by a young lady in her first year of teaching up against the other directors of considerably more experience. Do some directors just become harried and wilted and let down?

In the time before the mandatory pre-contest meeting between directors and judge, I sat through one contest, finding the usual variation in level in the work. Suddenly a play shone out; it was the obvious winner. At critique time I discovered that it had been directed by a young lady who was a graduate of our institution, but with whose work I had never been really impressed; she had really been quite lazy. Out in the cold, cruel world she suddenly became much more interested and applied herself. She has continued to do better and better, works like a Trojan, and now teaches in a wealthy school district that has given her an absolutely beautiful theatre — and now there is another Drama teacher working along with her. When you see something like this result from contests, it is occasion for exultation.

So you see that when Lynn Murray asked me his question and then asked me to write this article, I had no hesitation about the answer. It was all worth it, and I would gladly do this element of my life I would say that about. Nothing is perfect, but the pluses here outweigh the minuses by far. And just as a little example of the varied nature of the rewards, let me cite the time when I went to judge a contest in Lufkin. During one of the intermissions a friend of mine who resides there marched into the building with a huge piece of chocolate cake (my favorite) for me — a totally unexpected bonus.

Convention info available

Registration materials for the 1987 Interscholastic League Press Conference, April 11-12 in Austin, is now available. Information has been mailed to ILPC members. Non-members may attend the convention at \$10 per registered delegate.

The convention will be headquartered at the Joe C. Thompson Conference Center on the campus of The University of Texas at Austin. Registration will open at 10 a.m. Saturday, April 11. Sessions will begin at 1 p.m. and classes Saturday will continue through 6 p.m. Sunday's sessions are scheduled at 9 a.m. through 12 noon. The Grand Awards Assembly will be held from 1-2 p.m.

Additional convention information, including a list of sessions, speakers and exhibitors, will be mailed to ILPC members in mid-March. Non-members may receive convention information by writing to ILPC, Box 8028, UT Station, Austin, Texas 78713-8028.

UT hosts minority workshop

The College of Communications of The University of Texas at Austin is hosting a summer workshop for minority students (Asian Americans, Black Americans, Hispanic Americans and American Indians). Forty high school students from Texas will be invited to the 1987 Minority Student Introduction to Communication (MICOM III) workshop, scheduled for mid-June.

"These students will be our guests for four days with all expenses paid," said Dr. Martin Todaro, assistant to the dean, UT College of Communication. "The primary aim of MICOM is to give promising young students who have an interest in one of the communication professions information about the academic programs in our college."

To be eligible, students must have completed their junior year so that they will be seniors in September, 1987; be promising students as measured by class rank, PSAT, etc.; be recommended by a teacher or counselor and a high school principal; and submit an original statement describing their academic and professional ambitions and reasons for wanting to attend the workshop.

Participants will be housed in Jester Dormitory. For additional information, contact Dr. Todaro, MICOM III, College of Communication, CMA 4.140, UT Austin, Austin, Texas 78712.

Prentice takes Virginia post

Former Austin High School (Austin) publications adviser Tom Prentice has been named executive manager of the Virginia Press Association of Richmond, VA. He assumed the new position on January 5.

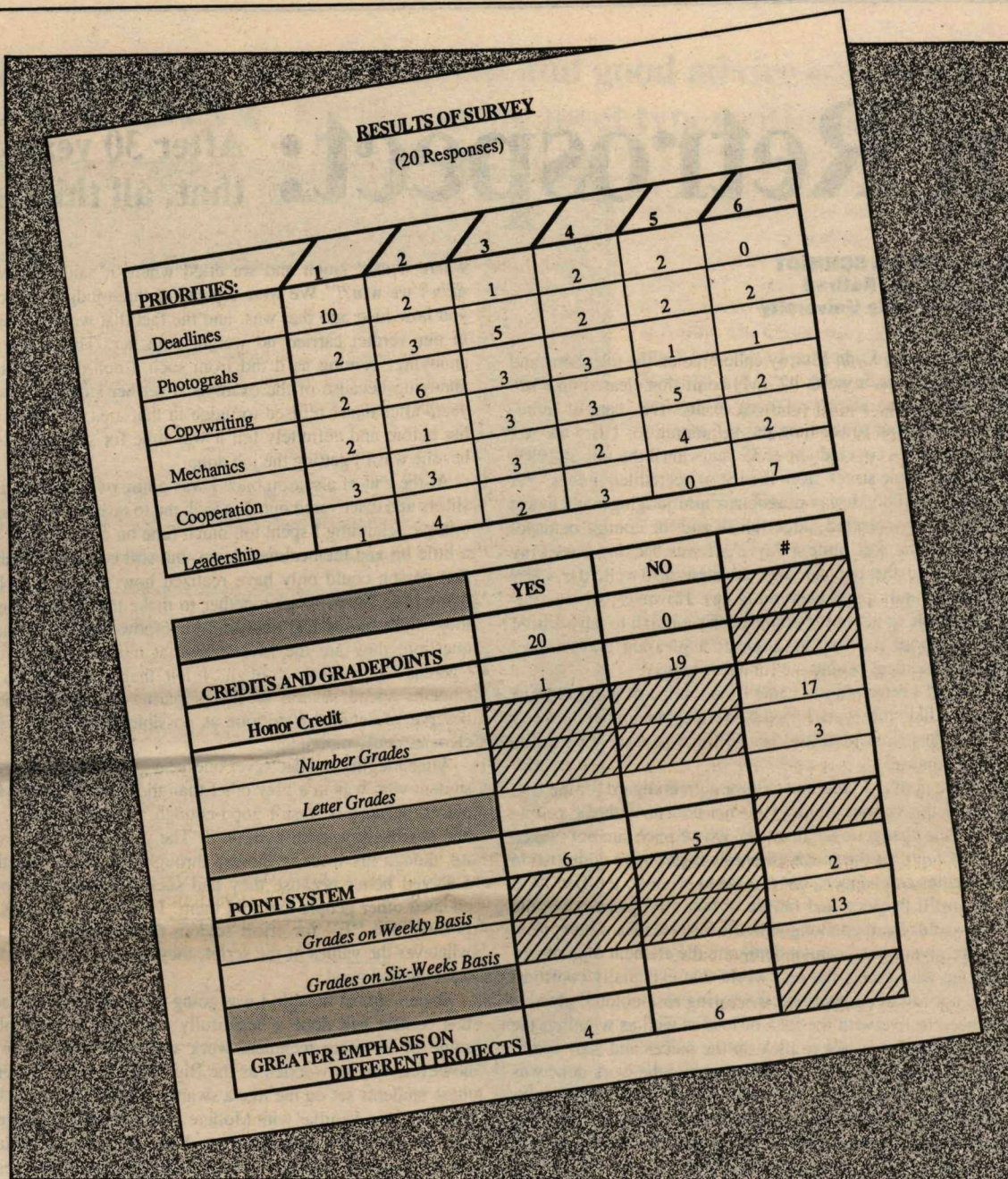
Prentice, who for the past year served as director of services of the Texas Daily Newspaper Association, won numerous teaching awards during a decade-long career at Stephen F. Austin High School. In addition, his publications were consistent state and national award-winners.

Dragon places 9th nationally

In the December, 1986 *Leaguer*, Texas winners at the National Scholastic Press Association/Journalism Education Association convention in Chicago, November 21-23 were listed.

We failed to note that the 1986 Dragon of Round Rock High School placed ninth nationally in the on-site contest. It was the only Texas book in the category to place.

We regret the omission.



There's more to teaching journala

My guess is, if you talk with a public school teacher of core curriculum, he or she can give you a pretty convincing argument why his or her course is essential and why just about any student would benefit from taking it. They're probably right. Who in his right mind would argue against the value of basic science, math, social studies and language arts instruction?

Then, there are those teachers of specialties—homemaking, automotive mechanics, choir, typing, drama and journalism—who argue that their courses are every bit as valuable as American history or beginning algebra. Again, you'll get no argument out of me. I took a course in the politics of Southern Europe that I'd recommend to anyone. It certainly helped me understand our system of government. And by running track for three years in high school, I learned much more than to lean into the curve. I learned such stuff as discipline and grit that cynics like me usually dismiss as fieldhouse platitudes. But I didn't learn discipline from "track." I learned discipline from a particularly extraordinary man who coached the track team. A course is only as beneficial as the teacher makes it. Or as worthless.

In my junior year at The University of Texas, I enrolled in a course titled "the American Civil War." I wanted to learn the causes and effects of the war. Boy, was I disappointed! The professor taught battle strategies. Rather than examining the philosophical and economic differences between the North and South, we studied tactics. Rather than why the South lost, we

studied though didn't learn much about how they lost.

Now, if you asked the average person, "Do you think students should study the Civil War," Mr. Man-In-The-Street would probably answer, "Yes."

I too believe citizens should know something about this most critical episode in the nation's history. But a course that teaches nothing more than irrelevant details (How many Union soldiers fought at Shiloh versus how many fought at Vicksburg) is a waste of time. The teacher may be teaching but are the students learning anything that justifies the time and effort expended? In this case the answer was a resounding "No!"

It is ironic that courses like "English Literature: The Roman Period" and "Daily Roman Life" were meaningful to me then and remain meaningful to me today. Surely a course on the Civil War should have been more relevant to a son of the South than one on Lord Byron or the bathing customs of ancient Rome. Not so.

Thus, when I contend that journalism should be an essential element in the basic curriculum, the assumption is that the course will be taught by someone who can not only instruct but also inspire the students to learn. It is one thing to recite the essential elements. It is quite another thing to teach journalism as a vital part of our daily lives, which it surely is. Frankly, few can do that and I fail to fully understand why administrators would offer journalism when they have no one qualified to teach it. Few would offer French I unless they had a teacher who could speak

Or

By RON T
Yearbook
North Gar

Evaluation job. A trying work and the loosely structured have more regular staffs. In an effort embarked on drew up a course in Texas, C in five areas regular graduates. The grades and staffs.

I discovered staffs, an advisers use. For example count comparative evaluation work, dependent were used for completion.

The survey in a graph appendix A

The response drawn from First, advisers grading periods fill out assignment grade requirements

Organization critical to yearbook grading system

TAYLOR
Adviser
Land High School

ing the work of yearbook production students is a difficult task. Advisers lament the assigning of grades each grading period, and try to balance the students' efforts against the quality of their work and the demands of the publisher. Since most yearbook classes are self-directed, where assignments are individualized and students have more mobility than in regular classes, the task of properly evaluating their work is a tough one.

Effort to find the best way to evaluate yearbook staffers, I conducted a project to find out how top advisers assigned grades. I distributed a questionnaire on student evaluations and sent it to 27 advisers from Oklahoma, and Illinois. The questionnaire asked for comments on: 1) priorities, 2) credit and grade points, 3) weekly or bi-weekly or "point" assignments, 4) weight and emphasis on project assignments, and 5) the most question asked for unique or unusual ways students earn credit. Materials that could be used in helping me evaluate yearbook

staffers were that the advisers used a variety of methods to grade them. I found that there was no "best" way to determine grades. Many advisers used a combination of point systems and subjective judgments. I asked, for example, how much should prep work and, say, running errands be valued compared with actual submission of pages to the publisher? Substitutions were used to judge such areas as: energy toward deadlines, reliability, cooperation, and leadership. Objective evaluations were used to judge captions, copy, photographs, layout and design, and the quality of final pages.

Survey results were tabulated from the 20 respondents and placed in order to show priority and emphasis on a comparative basis (See Appendix A).

Responses were great, and some general observations can be made.

Advisers believed in student self-directed grading. Most staffers, they felt, have a good idea of what tasks they complete each grading period and what grade they deserve. Many advisers have started using "What grade I deserve" forms. The form lists the grade, what is done and not done, and why the student should receive the grade. This method cuts the number of discrepancies between

subjective teacher and student evaluations to the minimum.

Another reason for a self-directed grading system is to simulate the working world as much as possible—the idea being that professional, productive journalists are accountable for their time and work.

A key element of the self-directed grading system is the adviser keeping records of the daily activities of staffers. The staffers themselves write down the activities, and the adviser and in some cases, section editors, keep the records of the student's work. By keeping them up-to-date and writing comments on the forms, the adviser and the staffer can see the student's progress toward meeting his objectives.

A second observation centers on the methods used for students to make self-evaluations. Some advisers use tests, but most have devised a point system based on the quality and completion of work that leads toward preparing pages for printing.

The point system is widely used and offers a specified number of points for various tasks. The advantage is that everything, all work done, is worth some points, and a student feels that minor chores contribute toward his grades.

The points add up and count percentages of the grading period. For example, weekly records of activities may count 1/4, meeting copy deadlines may count 1/4, meeting layout and design deadlines may count 1/4, and meeting the final deadlines (where all corrections and revisions have been made) may count 1/4.

This way the staffer is forced to make steady progress toward his goals of completing a spread. One adviser displays a "Wailing Wall" to show the progress or lack of progress of each staffer and the entire staff.

Forms filled out by the staffer for points serve another purpose. They make the student accountable for his time, since advisers cannot monitor the staffer's time closely. Section editors collect the forms and grade them in some instances from their perspective, and make comments for the adviser to make the final evaluation. These are done daily or weekly, returned to the staffer and placed in his file.

There were differences between forms for editorial staffers and those on the photography staff. Photographers' work can be judged more objectively by quality of negatives and prints—contrast, scratches, and composition, and is evident immediately. Photographers' forms are turned in to the adviser along with the prints. Prints are redone if quality is unacceptable.

One adviser has each staffer begin with a weekly grade of 100 and points are deducted for not meeting requirements for the project. This

allows the staffer to know when he is at a certain grade level and the work he must do in order not to fall below a point he feels he cannot drop below.

The chart detailing the survey (Appendix A) clearly shows the first priority is meeting deadlines, with 10 of the 20 respondents placing it first. Since the completing of the book and its on-time delivery is the primary goal of the yearbook class, advisers place an emphasis and give rewards based on meeting deadlines. One adviser indicated that meeting a deadline guarantees an "A" for the grading period. Much emphasis was placed on schedules, major and minor.

The deadline issue takes precedent in the yearbook. Advisers felt that although yearbook may teach writing, layout and design, handling of finance records, photography, offers experience in individual effort for group goals, develops independent workers, and is a lab for students to develop into leaders, the defined purpose of the class is to produce a yearbook of student activities for the year. Advisers felt that the completion of work toward this end was paramount and therefore rated meeting deadlines as top priority. All roads lead to the publication of the book.

The second priority advisers listed on the survey was copywriting. Copy, they said, was a lasting element of the yearbook and should stand the test of time. Number three priority went to photography, since a yearbook is a picture book, advisers wanted it to be visually pleasing. Cooperation and grammar mechanics ranked fourth and fifth, with leadership placing last.

The other parts of the survey, as stated earlier, number of grade points offered to students, number or letter grades, emphasis on weight of projects, unusual or unique ways of assigning grades, and last a request for material used in evaluations.

The top advisers who do the best job at assigning grades and produce the best yearbooks are those who have good organization, keep good records, and make sure staffers know what is expected of them and the system by which these expectations are to be realized. There were no comments on the surveys concerning staffers being dissatisfied or reports of "revolts" resulting from grades. The grading systems work reasonably well.

The surveys also showed that most of all the grading and evaluation is individualized. Each staffer does a different job and must be graded on an individual basis. The unique part of this system is that it gives the student journalist a chance to show his talents, without necessarily being compared to someone else.

Journalism than mastering the essential elements



Scholastic
journalism

Bobby Hawthorne

French?

From here, let's assume that we have a teacher who knows journalism and how to teach it. What makes the journalism course, taught by this competent teacher, worthwhile?

Dr. Jack Dvorak of the Indiana High School Journalism Institute at the University of Indiana probably said it best: "Journalism, of all that is offered in the language arts, is one of the key basic courses—it has relevance; it has built-in objectives; it is transactional; it applies various liberal arts theories learned in other disciplines; it invites high level decision-making; it brings to life the need for the study of English grammar, usage, spelling, style, syntax; and it—despite the rigors of rewriting, hours of research and other demands—can be one of the most rewarding language arts experiences a student can have in high school."

You might ask, "So what? Debaters do the same thing."

Agreed. Debaters research, assimilate information, organize it appropriately and present it succinctly, stylistically and logically. But one critical element is missing: accountability. Unlike most students, high school journalists are accountable for what they write. A term paper on drug use probably goes not farther than the English teacher's desk. A debate about teen drug use ends when the final speaker concludes. But the life of an article in the student newspaper about local teen drug use begins, not when it is written but once it has been published and read. At that point, the reporter becomes truly accountable for his work. He must defend his ethics, his accuracy and his fairness, in addition to his grammar, spelling, style and syntax. His work is picked apart by an audience of his peers, authority figures and anyone else who happens along.

Consider, for example, the case of Dave Seng, editor of the 1985-86 *Echo*, the student newspaper at Glenbard East High School, Lombard, IL. Dave uncovered evidence that the school's English department chairperson had presented false credentials in applying for the job. She claimed to have a Ph.D. in English from Harvard University. After an exhaustive search of Harvard records as well as University of Chicago files, Seng arrived at the realization that the chairperson, though an excellent teacher, superb chairperson and grand human being, was a fraud.

Seng was not a misfit. Nor was he out to blindside this teacher. He was a student journalist applying the skills he had learned.

Once he had completed his investigation, he presented his evidence to the proper administrators. He sought to give the teacher every opportunity to exonerate herself. But when it became obvious that she could not do so, he insisted on pursuing the story, putting him at odds with administrators, who incidentally did everything to squelch his work, teachers, and his family, which wanted no conflicts with what they perceived as "the authorities."

Dave refused to surrender. This 18-year old high school senior was forced to decide whether to pursue a story that might ruin another person's career, brand him as a troublemaker and unleash the wrath of administrators on the newspaper forever. In the end, he concluded that some things—integrity, for example—cannot be compromised and he continued.

The story did not break in the *Echo*, but without the diligence and courage of Dave Seng and his adviser, Howard Spanogle, who put his job on the line, it would never have surfaced.

Did Dave Seng, a student, learn anything about journalism? Yes. Undoubtedly, he did. In eventually writing a story on the incident, he displayed competence in journalistic style and form. He exhibited his mastery of the essential elements.

But that's hardly his most important lesson. He learned much more about human frailty and strength. He also learned a lot about himself.

It took quite a bit more than running up and down the essential elements to teach him that.

Keys To Success: Information and good advice on preparing for the spring meet typewriting contests

By **ALAN THOMPSON**
Typewriting Director

While this article is designed to help typewriting sponsors and their contestants know what to expect at the state typewriting contest, some of the points may be useful to them in preparing for the district and regional contests. This article, along with the guidelines sent to typewriting contest directors by the UIL and another article about typewriting contests in last month's issue of *The Leaguer*, should be helpful to the district and regional typewriting contest directors.

In preparation for the state typewriting contest, the lists of regional typing contest winners will be placed on the desk along with a box of cards numbered from one through 60. The number on the first card drawn from the box will be placed by the name of the first contestant on the first list, and this will be his/her seat number and contestant number. The drawing and recording of numbers will continue until all 60 contestants at the state meet have been assigned a number. This procedure keeps contestants from having to get up early and stand in a long line in order to try to get a particular seat in the typing contest room, since the seats or stations in the contest room will also be numbered. Waiting in a line for an extended period of time makes contestants both tired and tense, especially if they have to be responsible for their typewriters while they stand in line.

Lists will be made of contestants and their assigned numbers by conference or classification, and these lists will be posted in or near the room where the state contest director meets with the sponsors on Friday evening prior to the state contest on Saturday. The lists will also be posted outside the auditorium in which the contest will be conducted. When they are admitted to the test room, contestants will be expected to report to their assigned seats. They will be checked in either at the entry door or at their assigned seats. Checking the contestants in is necessary because an alternate from the same region will be substituted for a contestant who is absent from the contest.

Expecting contestants to sit in their assigned seats is very important since some prenumbered materials will be placed at each seat or station. These materials will include the grading form and signature slip, two packets of 8½ x 14" NCR (no carbon required) paper, one or two 8½ x 14" sheets of regular paper for warmup purposes, warmup materials, the Typewriting Contest Code and other materials as needed. Seating changes will be allowed only in hardship cases and with the approval of and at the discretion of the contest director.

From the time contestants are allowed in the test room, they may practice typing as much as they please except when the contest director interrupts to give instructions and conduct business. Sponsors, parents and others will be asked to leave the test room soon after they have their contestant settled in and ready for the contest. They will be required to leave the test room no later than 8:45 a.m. so that the director can begin to communicate with the contestants and make final arrangements. The contest director and his assistants will be moving about the test room much of the time between 8 a.m. and 9 a.m. in order to answer questions and otherwise assist contestants.

UNIVERSITY INTERSCHOLASTIC LEAGUE
TYPEWRITING CONTEST CODE

My signature on this statement will certify my intention to comply with the rules and procedures of the University Interscholastic League Typewriting Contest, as stated in the current edition of the *Constitution and Contest Rules*. I am aware that the use of non-impact printing typewriters, delayed print mode, print display, automatic return, memory function, and correcting devices/functions constitute violations of the TYPEWRITING CONTEST CODE.

I am aware that any violation of the TYPEWRITING CONTEST CODE will result in automatic disqualification of the offending contestant by the contest director.

Signature: _____

Name (print): _____

Contestant Number: _____ Conference: _____

Contestant's School: _____

Contestant's City: _____

Date: _____

Once the room is cleared of sponsors, parents and others, the director will welcome the contestants, introduce himself and his assistants and give information as to what the contestants should expect during the next hour or so. Every effort will be made to keep the instructions and routines simple so that there will be no uncertainties on the part of any contestant. Contestants will be encouraged to stretch, ask questions and relax, and they will be given positive reinforcement. Contestants will then be told that the starting and stopping commands will be "indent—eyes on copy—ready—type" and "stop and return".

Once the preliminaries are over, the director will tell the contestants to insert a regular piece of typing paper into their typewriters for some practice timed writings. They will be given one or two one-minute timed writings followed by two two-minute timed writings so that they will become accustomed to the starting and stopping commands. After the practice timings are completed, the practice papers will be removed by the contestants, and they will be told to insert one of the NCR packets into their typewriters in preparation for their first five-minute timed

writing.

Contestants will be encouraged once again to relax and ask their last minute questions while the official timed writing test copy is placed face down beside each typewriter by the director's assistants. The contestants will be told to leave the copy face down and to prepare for their first five-minute timed writing. When the timed test is over, contestants will be asked to remove their papers and mark any errors they may have made. The director will play a prerecorded cassette of the test copy so that the contestants can hear the material being read to them as they read and check their papers. Once the first test papers are marked, another NCR packet will be inserted and the second five-minute timed writing will be given using the same procedures as were used for the first test.

At the completion of the marking of the second paper, contestants will be asked to draw a large "x" through the paper which they do not wish to submit for contest purposes. These papers will be taken up conference by conference beginning with Conference A. Contestants will then be asked to submit their best test paper for further checking or grading by sponsors. After all of the necessary materials have been taken up and all of

the questions have been answered, the contestants will be asked to remove their typewriters from the room in an orderly manner.

The state typewriting contest will be conducted at the Joe C. Thompson Conference Center (TCC) on the campus of The University of Texas at Austin. The Center has a dining room and a snack bar where food and refreshments are sold. Sponsors will be encouraged to bring their calculators and help in marking the papers. This assistance by the sponsors who are experts at marking papers is absolutely necessary if contest winners are to be announced on the day of the contest. After the final marking of the test papers is completed and all of the contest report forms are completed, the papers will be divided by classifications and made available for inspection by sponsors and contestants. Contestants will probably be allowed to take their papers with them at that time. Awards will be handed out for the top three contestants in each classification, and the test results will be posted in the Thompson Conference Center lobby.

District and regional typewriting contest directors are reminded to consider the size of the various electronic typewriters with regard to the typewriting tables which are available at their contest sites. Some adjustments may be necessary. Contestants should be encouraged to type the test materials exactly as they appear on the test copy. There is absolutely nothing to be gained by correcting real or imagined errors in the test copy. Stroking rhythm is very important to typing contestants, and anything that breaks this rhythm can be detrimental to the test score.

Since the state typewriting contest and the state shorthand contest are being held in an auditorium rather than in a typewriting lab, sponsors who bring contestants to the typewriting and shorthand contest must be aware that some adaptations may be necessary. While most contestants will have no problems with the table height and the chair adjustment, 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 his/her 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. The auditorium test room presented no real problems last year. In fact it proved to be most satisfactory; therefore, 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 on the campus of The University of Texas at Austin in the Spring of 1987.

Sponsors of shorthand contestants are reminded once again that electronic typewriters will not be allowed for transcription purposes in the 1987 shorthand contests.

All sponsors are also reminded that no reserve typewriters, no repair services and no copy stands or holders will be provided by the UIL at the state contest.

Sponsors should check the Tentative State Meet Program for the time and place for a sponsors meeting with the state contest director on Friday evening, May 8, 1987.

It's not too late to gear up for speech contests

April is the cruelest month? Not in Texas high schools. No, January must be the cruelest because that's when teachers and librarians are assigned to UIL speech contests—contests they may know nothing about. Take heart. There is still time to prepare yourself and your students for memories of your first Spring Meet.

To begin work in any of the speech events, the best place to start is with the UIL Handbooks. These handbooks are written for novices: they include the current rules, procedures for getting started, helpful hints, and bibliographies. To order these handbooks, use the UIL High School Academic Order Form. Need an order form? Call the League office.

Next, you need to know the categories for prose and poetry interpretation. They have not changed in three years. In prose the categories are A) Cutting from a Novel, B) Texas in Fact, Fiction, and Folklore, and C) Nonfiction. Poetry categories include a) a poet born during or before 1800, b) a poet born during or after 1920, and c) a program of at least three poems by three different poets. You should check the *Constitution & Contest Rules* for documentation requirements on the categories.

The extemporaneous speaking events involve building files of information on current events, learning how to synthesize the information on a given question, and practicing in actual speeches. If you would like practice topics for your students, the League office will mail them to you if you send us a self-addressed, stamped envelope.

A new newsletter called *LD/Extemp Monthly* is an exciting addition to resources for research. It is published by The Foundation for Economic Education. Their address is 30 South Broadway, Irvington, New York 10533. Each month the newsletter includes essays on L-D theory, an index for extemp, and articles on current issues "designed to introduce basic concepts in economics and political philosophy."

The Lincoln-Douglas debate topic to be debated at UIL District, Regional, and State is: Resolved that the American judicial pro-



A way
with words

Elizabeth Bell



Cross-X Debate Topic

That the federal government should implement a comprehensive, long-term agricultural policy in the United States.

Lincoln-Douglas Debate Topic

That the American judicial process protects the accused in criminal proceedings to the detriment of society.

cess protects the accused in criminal proceedings to the detriment of society. If you haven't received a copy of this resolution in the mail, go ask the secretary for UIL mail addressed to "Speech

Sponsor."

Some teachers are surprised to learn that the UIL program no longer includes Standard Debate. Last year, the Legislative Council voted to change the format to Cross-Examination Debate, and this Spring Meet will be the UIL's first for C-X. The *Debater's Guide* has been updated to include the cross-examination format, and this year's agriculture topic should be a ripe one for cross-examination strategies. If your debaters are just beginning their research, they should contact the Texas Department of Agriculture, your local Congressional Representative, and County Extension Service. Many materials are free for the asking, but it's important to write now. The agriculture resolution reads: Resolved that the federal government should implement a comprehensive, long-term agricultural policy in the United States.

With rules, handbooks, and students busily scurrying for information and selections, you're ready for an invitational tournament. Check with other high schools in your area to see when and where a tournament will be held. If no one seems to know, call me at the League office. We've mounted a map of Texas with color-coded pins noting the schools that have ordered materials from us. It may be too late to enter, but you could take students to watch.

Now you need to know when and where your District Meet will be held. Ask your principal. Principals in your district are members of the District Executive Committee, and they are responsible for planning the schedule and assigning administrative duties.

So it's not too late to get started, and there's still plenty of time to have fun working on it. If your attitude is a positive one, your students should have fond memories of your first UIL District Meet. My husband can still entertain a roomful of people with the story of his first tournament speech. He carefully researched and wrote a speech about the mummification process used in ancient Egypt. When he got to the part about pulling the corpse's brain out through its nose with a long, iron tool, the judge... Well, never...mind.

Shorthand rule error clarified

Even though a thorough review is a good idea for contest sponsors to do with their contestants every year before district meet, this is a particularly critical year for the shorthand activity. The rules that are in the current 1986-87 *Constitution and Contest Rules* will be followed for the 1987 spring meets. There is often confusion when major rule changes are in the process of being approved as they are for shorthand. Rule changes that were proposed in the June meeting of the Academic Committee, passed by the Legislative Council in October, and approved by the State Board of Education in January, will be effective beginning with the 1987-88 school year.

There is one item that needs clarification in the shorthand section of the 1986-87 C&CR. There is an error on page 150(p) which was not caught in proofing. The sentence should read, "STANDARD dictionaries or word division manuals may be brought into the contest room by the contestants."

Because shorthand contestants are prohibited from using electronic typewriters in the 1987 spring meets, sponsors should give close attention to the machines that the students plan to use in the meets. Typewriter representatives told League staff that the easiest way to determine whether a typewriter is electric or electronic is to lift the top cover and look into the shell of the machine. If the machine shell looks empty, that is, all you can see is solid bottom and the ribbon carrier mechanism, then it is an electronic typewriter. Electric machines have metal key plates across the length of the typewriter shell's base that look somewhat like piano strings.

Sponsors are urged to check typewriters before the students take them to the contest to see if this definition holds true of their particular machines. If there is any question, it is the responsibility of the sponsor and the contestant to clear it up before going to the contest.

During State Meet, shorthand sponsors will have the opportuni-



Academically
inclined

Janet Wiman

ty to welcome new contest director, Jan House, and applaud the return of June Nutt, Panola Junior College, as assistant director at the annual Shorthand Sponsors' Meeting that will be held on Friday evening, May 8.

Plans are currently being made to hold the awards ceremony for both Shorthand and Typewriting on Saturday, May 9 at 2:30 p.m. in the LBJ Auditorium. More information will be provided at the regional meet in winners' packets that will be given to shorthand contestants who qualify for the State Meet.

1987-88 Science Reading List Ordering Information:
PHYSICS TEACHER
Subscription Dept. AAPT
5110 Roanoke Place
Suite 101
College Park, MD 20740

DISCOVER
Time Inc.,
Time & Life Bldg
Rockerfeller Center
NY, NY 10020

Shorthand alive and well, thanks

By JAN HOUSE
Shorthand Director

I hope all shorthand teachers are enthusiastically encouraging their students to take part in the upcoming shorthand contests. Besides the fun and challenge it provides, high school students can gain a learning experience in the meaning of competition. In the working world, where most of us eventually land, competition is nearly always in the forefront. High school competitors can get a head start in learning how they can match up with others of their same age and ability. It can be such an advantage when they get on their own in the working field.

For those students who plan to further their education at a university or trade school, it could mean a step up toward qualifying for a scholarship. Any students who do good work in trade courses and are eager to continue their education in that particular area, should be encouraged and helped in obtaining information about available scholarships in surrounding trade schools and universities. There are many scholarships that go unused because students do not make application.

Teaching in a business school, I continually have students asking me if shorthand is a dying art that they should not waste their time trying to learn. I always send them to talk with our placement director who shows them a list of jobs, past and present, where the employer either requires or requests a student to apply who can take shorthand. She always tells these students she will have no problem placing them in good paying jobs when they finish school.

Please encourage business-oriented students to take shorthand and learn it well. By helping interested students prepare for contest, you teachers can help them "learn it well." I hope you will take on this challenge, and I will meet you and your capable students at state meet in May.

Rule compliance necessary to prevent athlete exploitation

Again we look to those of you in the field that should be involved in the rule making and enforcing process, why are UIL rules important and why is compliance important to parents?

1. Why are UIL rules important?

- *Central Texas Parent:* UIL rules are important because they are not designed for a few highly skilled athletes but for as many athletes in the community as possible, regardless of size, race, or sex.

- *North Texas Parent:* The UIL rules establish the guidelines through which extra curricular activities function in conjunction with, and in addition to, the scholastic endeavors of the student.

- *West Texas Parent:* UIL rules are important for the same reasons why rules are important, to keep activities fair for all participants. Every school wants to be winners, but without rules there would be no organization to any activities.

- *West Texas Coach:* Athletics needs regulations to follow. Without the rules, there would be no control. I support the UIL and the job they do.

- *Central Texas Coach:* In society we are governed by rules in everything we do. Without rules there would be chaos. Therefore it is equally important that we have rules for UIL events.

- *South Texas Coach:* It serves as statewide guide so each school is equal in every aspect of UIL.

2. Why is compliance with UIL rules necessary?

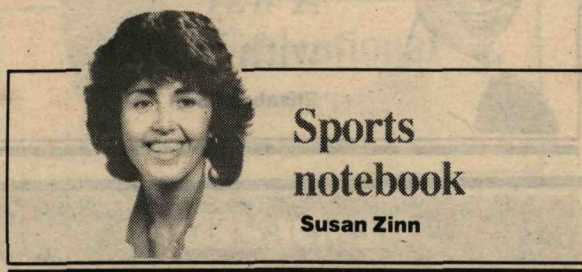
- *North Texas Parent:* Compliance with UIL rules prevents the exploitation of our young people participating in extra curricular activities. Compliance also insures the opportunity for each school to compete on an equal basis with schools in their own classifications.

- *West Texas Parent:* Compliance with UIL rules is necessary to keep things orderly and fair.

- *Central Texas Parent:* UIL rules are designed as a method to help young people develop into better adults through participation in school activities. In essence I believe that if you teach young people to play by the rules, they'll learn to live by the rules. Athletics are supposed to build character but remember that "character" is not just being good, it is trying to be better!

- *West Texas Coach:* To win is important, but equally important is to follow the rules.

- *Central Texas Coach:* The UIL does not have the staff to adequately enforce all rules. They must rely on the integrity of sponsors and coaches. It is important that all schools comply with the rules to assure everyone the same opportunity for success.



Sports
notebook

Susan Zinn

- *South Texas Coach:* It could jeopardize your students from advancing to statewide competition. It teaches us to obey rules and laws.

3. How can UIL schools assure there is compliance with rules?

- *West Texas Parent:* UIL schools must depend on administrators, coaches, and directors to keep in compliance with the rules. UIL rules can only be kept on an honor system. There is not enough manpower to check every school on every activity to make sure they are complying to all the rules. Each school must see to it they are doing the best they can to follow all UIL rules.

- *North Texas Parent:* Compliance with UIL rules can best be established with education of the people involved in UIL activities and by the impartial monitoring of the various programs that are governed by the UIL. An information "hotline" through which local schools could obtain clarifications concerning their particular situations would also facilitate compliance.

- *Central Texas Parent:* Each district should set up an administrative or executive committee composed of school administrative heads and each school select a committee composed of school administrator, teacher, parent, and/or student to report activities to this district committee.

- *West Texas Coach:* The rules are meant to follow. Strict enforcement helps to control the schools.

- *Central Texas Coach:* First school administrators must be sure their coaches and sponsors know and follow the rules. Secondly they should report any violations by member schools to the appropriate committee.

- *South Texas Coach:* First, keep letter tabs on athletic director and principals and over see that all UIL rules are being followed. Second, a quarterly check report by the athletic director and principal on the most broken rules of that particular sport or activity. This will keep reminding coaches and sponsors that rules are to be followed.

Shortage of coaches, officials seen

By Dr. SUSAN ZINN
Assistant Director of Athletics

All Texas administrators firmly believe that their responsibilities include promoting the benefits of athletics and athletic leadership to students, educators, parents and the community.

In a school climate where some of us are unsure that we wish to continue to endure the pain, heartaches, and low personnel morale, we have unconsciously discouraged some of our finest school leaders from pursuing a career in teaching and coaching. Where will this lead us? Are we headed for shortages of competent coaches, officials, athletic directors in an era of burnout and other economic woes?

Coaches are highly visible, prestigious and authoritative figures in high school. Since these people serve as important role models of courage, team work, strength and power for young people, it is imperative that we have the most talented representatives as possible. Are we doing our part to recruit qualified students while they are in high school and providing support to them through their formative stages to include those "rough" years as a new coach

or official?

The percentages of women choosing not to enter the field of athletics or leaving these opportunities is even higher. The actual percentage of women coaching girls programs is declining every year. If current trends continue as is indicated in some states, there will be few if any women coaching young women in the year 2000. Women must fulfill their fair share of staffing athletic programs because with equal rights go equal responsibilities.

Some of your UIL staff has been involved in the planning stages for a committee in Texas to study these concerns and deal with problems of athletic equity. Other professional educational associations are also supporting this project. You will be kept informed as to the data which is collected in Texas and suggested steps we can all take to eliminate some of the reasons for shortages and barriers to assuming athletic roles.

We will make every effort to improve the communication demands between school districts, the UIL, professional educational associations, and higher education regarding achieving the common goal of staffing athletic programs with competent, equitable, and balanced staffs.

Seminar on sports injuries and lawsuits set March 28

A seminar titled "Avoiding Athletic Injuries and Lawsuits" will be presented from 9 a.m. to 5 p.m. Saturday, March 28 at the University of Houston Law Center. The program will be presented by Ron Baron, professor of sports law and executive director of the Center for Sports Law and Risk Management in Houston.

"The program is designed to education athletic personnel on the proper guidelines to reduce athletic-related injuries, to identify potential liability and to outline legal obligations of the school," Baron said.

Other presentors will be Herb Appenzeller, director of athletics at Guilford College and co-author of *Sports and the Courts Quarterly*, and William Woods, a sports medicine expert and team physician for the University of Houston.

Tuition is \$95 for the first registrant from a school and \$50 for any additional registration from the same school. The program has been approved for TEA in-service credit, Baron said.

Hotline provides students with job market information

The State Occupational Information Coordinating Committee (SOICC) operates a toll-free information service which may be used on a regular basis to access career, educational and labor market information. Because the SOICC office serves as a central clearinghouse for state and federal agencies, associations, and other information providers, utilizing the hotline eliminates the tedious process of contacting multiple sources for materials. "One call connects you with information on specific occupations, educational opportunities, and job hunting tips, as well as statistical data," Don Z. Clapp, educational analyst, said.

"We invite you to use the service or refer your students/athletes directly to the toll-free hotline at 1-800-822-PLAN," Clapp said. "Materials will be mailed free of charge within a few days. Often pamphlets and brochures are available in classroom set quantity. When asking for information on specific occupations, the SOICC asks that you or your students limit the request to three occupations per call; however, you are free to call back whenever necessary to order additional materials."

The toll-free information service is available 24 hours per day, seven days per week. During office hours (8-5), the telephone lines are manned by a SOICC staff member. During the evening hours and on weekends, a telephone answering machine is in operation. When leaving your request on the tape, please be sure to spell your name, street, and city to insure proper delivery of your packet of information, Clapp said.

Fort Hancock Mustangs win six-man football crown

In listing the 1986 UIL state football champions in the January Leaguer, we failed to list the Six-Man Champion Fort Hancock Mustangs. The Mustangs defeated Christoval 52-38 in the championship game, and finished the season with a 11-2-1 record.

We regret this oversight and send our heartiest congratulations to Head Coach Fred Carter, his staff, players and community for a job well done.

Colliding seasons offer a full slate of sports action

Something for everyone. That's the size of things in mid-February as the winter sports draw to a close, climaxing with the boys' and girls' state basketball tournaments, and the spring sports begin workouts.

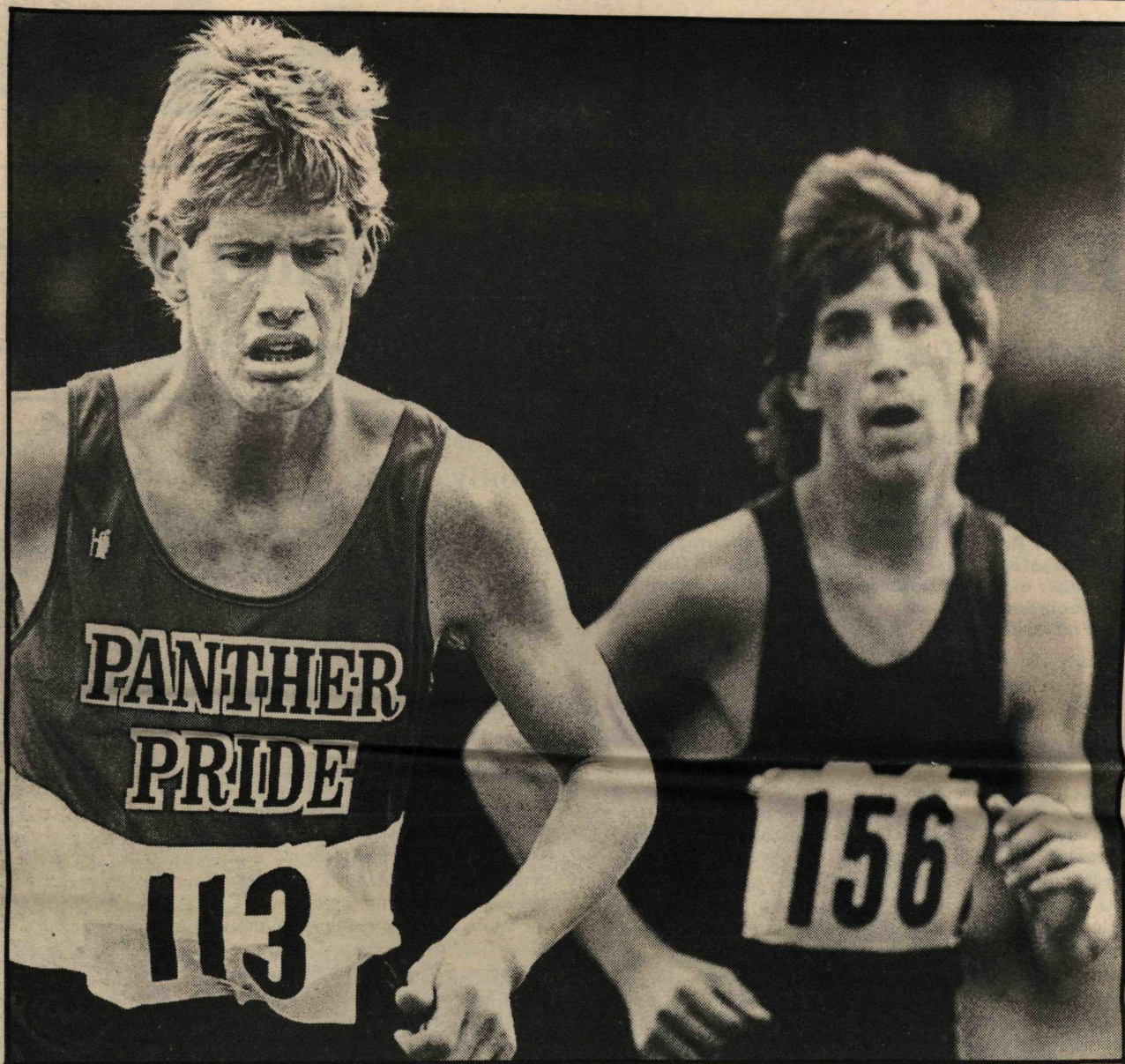
Among the sports in progress are basketball, soccer, track and field, swimming, golf, tennis and baseball. "This begins our hectic season," Dr. Bill Farney, UIL athletic director, said. "I think the most excitement is generated at the beginning of the season, when hopes are high, and when the playoffs begin."

The basketball state tournaments will be March 5-7 (girls') and 12-14 (boys'). A week later, the League will sponsor the State Swimming Meet at the Texas Swim Center on the UT campus.

"One major change is the moving of soccer from a November/February season to January/April," Farney said. The state soccer meet will be April 17-18. Finally, the state track and field meets and golf/tennis tournaments will be May 14-16.

ON THE RUN. With track season underway, many of the stars of the fall cross country season will again be in training. Here, Maypear's Scott Brasdiel (113) leads Donnie Evans of Millsap in the 2A Boys' Cross Country Meet. Evans finished fourth with a time of 18:34 and helped his team to a fourth place standing. Brasdiel placed 12th.

Photo by JOHN MOORE



Taking individual responsibility for sportsmanship

By Dr. SUSAN ZINN
Assistant Athletic Director

In the athletic department, we rarely write about personal experiences since we feel our responsibility is to communicate UIL information and clarifications to member schools and readers. Permit me on this one occasion to describe the Saturday night I returned home from my most "unentertaining evening". I believe the UIL has a responsibility to make interscholastic competition both educational and enjoyable. Saturday night I felt we had all totally failed. It's definitely a "no pass" situation.

The game started as usual but I became convinced early that the coach of Team A was the kind of person that was going to somehow bring attention to himself during the evening. The teams were fairly evenly matched. The young ladies were skilled and although, it was difficult at times to determine, well coached in many respects. The offense for both teams played patiently. The teams were getting into good defensive position and I thought I was getting ready to watch a pretty good game of basketball...What I had in store for me!

Early in the game, Coach A's team got in foul trouble. I thought the game was called pretty consistently. I may have called it tighter, but even I knew early what to expect to be called...I think it was obvious to the coaches and players as well. Before we were very far into the game, Coach A began to "cry", "moan", and "criticize" the officials with things like "get them off their backs", "You missed that call", "Did you work a junior high game before you got here", "That was the worse call I have ever seen."

Yes, I blamed the officials for taking any of it. He continued to pace the floor and carry on until even I was appalled. At one

point, he took off his tie tack and pulled his tie high into the air to indicate that the officials had choked. He was the one in my book that was causing his team to choke as they were being subject to this screaming and distracting behavior. I don't know if he could have done a better job coaching if I would have gone down and stood on his chair and hollered in his ear about his coaching job, but he definitely thought that would improve the officiating and the play on the court.

Guess what? The crowd began to moan, groan and "help" the officials by berating them.

Guess then what happened? The players began to push and shove each other on the floor and display unsportsmanlike acts that made the game seem even more out of control.

Some people that I have learned to respect that were sitting around me said "Well the game was out of hand"... "the officials know they have to take some of that...it is part of officiating." I couldn't believe it.

Why is this the kind of behavior we have come to expect from all those involved and in attendance at our "educational" competitions?

School officials and coaches say the officiating is getting worse. Really, I wonder why any intelligent, capable, professional would stay in officiating in order to receive such treatment. It seems to me the stress from daily living would be enough. Could it also be that we are not recruiting new talented officials into the SOA ranks?

Coaches say the officials are never in position to see the call. Really, I wonder if the coach can see every one of these "positions" from where he sits?

The officials say the coaches don't know the rules. Really, I bet next month's salary that the coach knew the bench decorum rule

but it wasn't being enforced by the officials so he just kept on with his display. After all he was getting attention!

The school officials say it's the parents and the kids. They state that parents don't teach kids how to behave any more and they tolerate this rudeness at home so why not on the court. Really, I suppose the administrators and coaches have told players and parents that this behavior, although displayed in pros and colleges, won't be tolerated at their high school? I can just imagine a coach has really yanked a player at that school when he or she has acted this way especially the top scorer.

The colleges say it is the high school's fault for not teaching sportsmanship. The pros blame the colleges and the alumni for permitting and tolerating this kind of behavior. Really, I bet several players with this type of attitude will be recruited even this year because they are "tough".

This UIL staff member says, "It is my fault." Everyone needs to do his/her part to attract capable individuals into officiating, control all disruptive and unsportsmanlike behavior at home, examine our own model conduct and promote the UIL Athletic code, which "to play the game in the spirit of fairness and sportsmanship, observing all rules-both in letter and intent, to accept decisions of sports and school officials without protest, to extend protection and courtesy to sports officials from participants, school personnel, and spectators remembering that officials are guests, to regard opponents as guests, and putting clean play and good sportsmanship above victory at any cost. Win without boasting and lose without bitterness. Victory is important, but the most important thing in sports is striving to excel and the positive feelings it fosters between those who play fair and have no excuse when they lose. The development of recreative aspects and noblest human relations should be stressed in all competition."

Send mail address changes to The Leaguer,
Box 8028, UT Station, Austin, TX 78713-8028

Equipment type, condition of utmost importance

Students, teachers and parents must regard musical instruments as things delicately built

By Dr. DAVID L. OAKLEY
The University of Missouri

Editor's Note: Dr. Oakley is chairman of the Department of Applied Arts and Cultural Studies at the University of Missouri. Prior to his appointment as chairman, he was the Director of Bands from 1960 to 1985. Dr. Oakley is a member of the National Federation Music Adjudicators Association. This article is reprinted from the November issue of National Federation News.

Jerry Clower, in his folk humor, tells the story of meeting his friend coming back from the schoolhouse early one morning. The friend said, "Ain't no use in goin' to school today, somebody done let the air out of the basketball." You can't have school without equipment!

One time I was adjudicating a concert band from a small school. There is a space on the bottom of the adjudicator's comment sheet where private communication between the judge and the director may be made. I used that means to tell the director that she could not expect the band to play without the proper instruments that the composition called for and that she ought to ask the administration for a set of bells. I was asked to return to that festival site the next year. When the scores were provided for me for her band, there was a note attached that said "See the bells. This year tell the principal I need a baritone horn."

We have always had music—maybe because it is a natural expression and maybe because it has always been obvious that music affects people. So we have, throughout history, been careful as to how we use it. In the start there were melodies and rhythms, and later harmonies were added. We use instruments and we sing. Technology ever provides us with new means of producing sounds. Sometimes we do music just for our pleasure as individuals, sometimes just for listening and for producing an artistic shaping of sound in time, and sometimes to enhance non-musical events as church, athletics, parades, civic festivals and patriotic events. Yet in all instances we work to satisfy standards of excellence as best we are able. What all this means is a lot of

If only the happy birds sang . . .

As we near the pressure filled time of solo and ensemble competition and begin preparation for spring festivals and our many other concert performances it might be well to reflect on the following excerpt from a recent issue of *The New Yorker*.

"Years ago, a voice teacher said to me, 'If I don't have pupils who cry three or four times a year, I'm not a good teacher,'" Birgit Nilsson, the Swedish soprano, recently told a class at the Manhattan School of Music. "Well, I'm sorry to say that then I'm a lousy teacher. Because I like to have happy pupils around me, you know? It's only the happy birds who are singing!"

people may not know much about it, but they tend to know whether something is done right or not.

Music in the schools fall into a least two areas. One is the competencies that the student should be able to do as a result of musical training in the school, including reading and understanding music as an expression integer to the entire being of civilization. The other, and most visible, is the participation aspect whether as a soloist or a member of a group.

We are often more aware of a visible aspect than the intellectual aspect. But the competency must come first. A student cannot match pitch with an out-of-tune piano. A student cannot achieve anything but failure with an instrument that won't function properly. Accoustical considerations don't allow for poor or improper instruments. Musical equipment is the result of years of development and refinement and always satisfies the principles of physics and mathematics that have governed our artistic and practical lives since we have realized that we are thinkers. Musical composition, as we know it, specifies certain equipment for which we can't very well find or accept substitutes.

I think one of the most important considerations is the type and

condition of equipment with which a musical training (and performing) situation must contend. I was fortunate in my first teaching job to have a music supplier who visited my school weekly, could make minor repairs, and suggest and instruct me about equipment and its care.

Student, teachers and especially parents must regard musical equipment not as a genre of contraptions, but as things delicately built. After each use mouthpieces and pipes must be cleaned, drums wiped clean, music folder closed without bending the music, instruments strapped in cases properly, pianos covered to control dust and humidity. And the list goes on.

There are many good brands and models of musical equipment. There are always new inventions and we need to keep current. There are many good suppliers and repair persons. I think it is the responsibility of the school to provide proper necessary equipment for the project (whether budgeted or through fund raising). It is also the responsibility of the director to insist upon the proper care of equipment and the responsibility of student and parent to ensure this as well. (One of the great dangers is a parent with a pair of pliers who wants to yank a valve loose and does not know the metal won't take it.) We would not think of slipshod athletic equipment. We should try for the same standards when we outfit other activities.

There is no more discouraging experience for our youth than having to express themselves on shoddy equipment. It is equally difficult to adjudicate with meaningful comments when all the notes don't come out because of a faulty horn.

As I have indicated it is a responsibility of all concerned to maintain proper equipment. In the first place it's a financial investment. For the school this means enough of the right equipment for producing the music you intend to play. For all it means quality equipment and proper care. For the supplier it means a responsibility to follow through the suggestions and service. It is impossible to separate school music from the industry that serves it. This brings up the integrity that must be maintained in the relationships between the school teacher and the commercial suppliers. And that's another article.

Writer honored to be a 'small part' of athletics

By EARL VAUGHAN
Fayetteville (NC) Observer

Editor's Note: Mr. Vaughan was the recipient of the 1986 Media Representative of the Year Award from the North Carolina High School Activities Association. This column appeared in the June 1, 1986 issue of the Fayetteville Observer and is reprinted from the December issue of National Federation News.

This column is going to be about South View High School's softball team. Trust me. But it's going to take a few minutes to get there because I've got to tell another story first.

This one starts back in the mid-1970s (I'm not great on dates) when Howard Ward, my sports editor, asked me if I'd like to take over The Fayetteville Observer's high school sports beat.

Not being that far out of high school myself I jumped at the opportunity. I seemed like something I'd really enjoy and have little difficulty relating to.

Now here I am, roughly a decade later, still hanging around practice fields, joking with coaches, replaying games and remembering the high school stars who made us shake our heads in

amazement as we watched them perform.

I wouldn't trade those 10 years for anything. But I know some people just can't understand my thinking.

"Why do you want to waste your time with the high school stuff?" I've been asked. "It's so trivial, so unimportant."

To some, maybe. But I've seen the other side of the mountain. I've covered the Masters at hallowed Augusta National. I've been part of the press corps at the ACC basketball tournament and the NCAA basketball playoffs.

I've interviewed all manner of sporting greats—college and pro, active and retired. I found it all very impressive, very glittering, very awe-inspiring.

But I still prefer the high schools, for one reason. The young people, and their love and enthusiasm for the games they play. They're what it's all about for me.

I've never tried to lose track of this one simple fact. In this business, when you're writing about teen-agers, it's not all play-by-play, statistics and "Just the facts, coach." You've got to maintain a degree of compassion.

And that is why I want to tell you about the ladies on the South

View softball team, and what they did to restore my faith in high school athletics . . . and in the future.

Recently, they lost a tough state 3-A/4-A playoff game to Southern Durham. After a long bus ride home, few people would have excused them for slipping quietly into the night without a word.

But they didn't. Somebody hauled out a tape of Lee Greenwood's "God Bless The U.S.A." Still wearing their dirty, rain-soaked uniforms, and with parents and friends waiting for them, they sang that song together, then let out a loud cheer before leaving the bus.

If you're one of the five people left in the country who doesn't know the chorus to that song, here it is:

"... And I'm proud to be an American, where at least I know I'm free; and I won't forget the men who died, who gave that right to me; and I'll gladly stand up next to you and defend her still today, 'cause there ain't no doubt I love this land. God Bless the U.S.A."

That's what high school athletics is all about. And that's why I'm honored to be a small part of it.