

The Leaguer

Kinneavy receives Bedichek Award

Ready writing director honored for 25 years service

By CHRIS BARTON

The "strong sense of service" that has carried Dr. James Kinneavy through 25 years as UIL Ready Writing Director also provided him with his acceptance speech Sept. 28 as he was awarded the first UIL Bedichek Award for Distinguished Service.

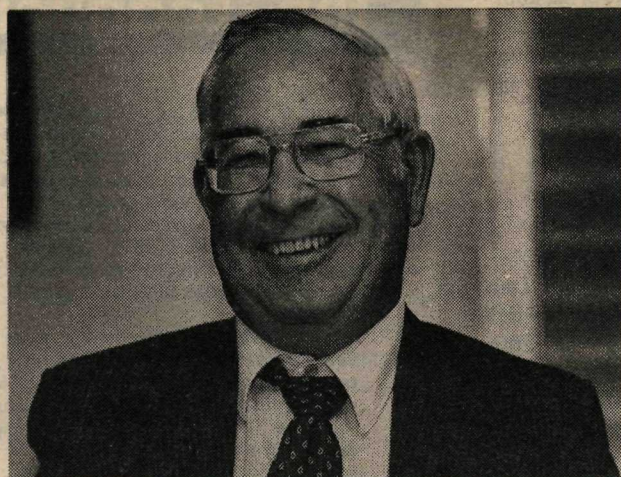
Those 25 years--which included traveling more than 200,000 miles and awarding 375 ready writing medals at UIL state meets--culminated in an honorary lucheon in Austin, at which Kinneavy spoke about "the importance of service at the modern university."

"The modern university has three major functions: to engage in research and produce scholarship, to teach, and to provide services that will that will improve the community," said Kinneavy, a professor in the English Department at the University of Texas at Austin.

"Of the three, for faculty promotions, research and scholarship is undoubtedly the most important. Teaching is next in importance, and service is a distant third," Kinneavy said. "For example, I have received awards for scholarship, for teaching, and now one for service. Although I wouldn't, my colleagues would rank it on a third level in prestige."

The criteria for the Bedichek Award require that nominees must have made an overall impact on education, including specific contributions to UIL programs and public education. The honor will not be bestowed annually but, rather, only when warranted.

Kinneavy's work for the UIL



Above & beyond

UIL Director Dr. Bailey Marshall presents a obelisk to Dr. James Kinneavy in recognition of his 25 years of service to Texas public schools.

Photography by JOHN MOORE

Ready Writing program has included writing and revising the contest handbook several times, most recently with Dr. Terri LeClerq. Kinneavy's impact on the contest and on the students involved was described by Karen Werkenthin, ready writing sponsor at Georgetown High School.

"I estimate I've coached about 50 students in the past 12 years," Werkenthin said. "All of these

students have credited ready writing as being the most beneficial experience in preparing them to be successful college students.

"Dr. Kinneavy, thank you for your years and years of dedication to this UIL event. Ready writing has meant a great deal to thousands of Texas students, parents and teachers," she added.

Kinneavy acknowledged,

however, that the general public is far more aware of the non-academic services of universities.

"In reality, the public's actual perceptions of universities usually come through some form of service. To be candid, in this state--and many others--the most visible and frequent service of the universities to the public is entertainment by means of sports spectacles," he said.

Nevertheless, Kinneavy said, the UIL does reach and effect a large number of high school students through its academic services.

"The UIL, by its programs in music, theater, speech, journalism, English, sciences, mathematics, as well as in sports, contacts every high school in the state, not just once or twice a year but every week and every month by continuous activities. These activities are the heart of every school," he said.

That heart consists of "the brightest minds and healthiest bodies in the school," Kinneavy said, singling out participants in the contest he has directed since 1964.

"Every week, in practically every high school in the state, there is a small dedicated cadre of students under a sponsor like Ms. Werkenthin, who all carefully study the Ready Writing Handbook and know quite well who Jim Kinneavy and Terri LeClerq are," Kinneavy said.

"The same goes for all of the contest directors," he added. "This is university outreach with a vengeance. A public relations consultant couldn't dream up such an extension of the university."

However, Kinneavy said, the university doesn't always show the UIL the respect it deserves "because it doesn't know enough about the UIL. Maybe more awards like this in the future will help. Service is important and the university could do more of it."

The main objective

Without sportsmanship, other skills developed in sports are useless

There are a number of objectives of the UIL competitive activity program. None, however, is valued more highly than sportsmanship and ethical behavior. In fact if unsportsmanlike or unethical behavior prevails in an activity or contest, the contest is probably doing more harm than good.

Roy Bedichek, the prime molder of the UIL, once said that if sportsmanship was lost, the acquisition of any other skills developed during competition were useless.

Coaches, directors and sponsors are the primary key to students learning good sportsmanship. One way to teach good sportsmanship is to teach the precept. However, it is more important to teach sportsmanship by example. Sponsors of the competitive activity are the persons the students look to regarding behavior. If sponsors complain about the judges' decisions, students will do the same. If they charge the other side with cheating, students will make the same charges. If they beat or skirt the rules themselves in working with the participants, the students are likely to do the same.

If, on the other hand, coaches or sponsors accept defeat with good grace, are modest in victory, and play by the rules, their attitudes and actions will be imitated.



BAILEY MARSHALL

Director's Viewpoint

There are many other "players" in these educational contests who influence the learned behaviors of our participants. The administrators play a key role by exerting their influence on the sponsors, participants, parents, fans and, yes, even the media. If the administration takes the attitude, "I can't control them, or shouldn't," then sportsmanship and ethical behavior are likely to suffer.

The parents, fans and media also can positively or negatively affect what is learned by the participants. They must support positively if we are to maintain the precept of sportsmanship in our competitive educational programs. Hopefully they will accept the positive examples of the coaches and presentation of the expectations to them by the coaches, directors, sponsors, or school administrators. Policies and rules have been developed to control negative behavior, but unfortunately, the rules as

they are applied and the reason for rules are learned after an incident occurs and not before.

Bedichek concluded in his book on educational competition, "A desire, a passionate desire, to win is necessary. But this desire must be under the control of a higher and more powerful will to win fairly, to win as a gentleman wins, granting every legitimate contention of his opponent. There must be developed the Higher Rivalry of true sportsmanship -- a contest between opponents as to which can win or lose in the best spirit. Students can be made to see (without any lessening of the will to win) that in a contest so conducted, both sides are winners in a higher sense, in that in each there has been a conquest of lower motives and impulses by higher, there has been a victory of good over bad, and a definite advance made towards the goal of a more perfect adult."

We, as school administrators, coaches, sponsors must be the leaders in an effort to see that participants take from our activities the need for and expectation of participating in a sportsmanlike and ethical manner.

SWC comp ticket policy explained

From the Southwest Athletic Conferred Office

Taking advantage of the complimentary admissions policy to SWC institutions for home athletic contest is a privilege available for high school, college preparatory school or two-year college coaches.

SWC schools, under NCAA rule 13.8.1, are allowed to give a coach only two complimentary passes for each home contest. These passes must be issued on individual week game basis. The institutions are not allowed to entertain coaches with food, refreshments, room expenses, or cost of transportation to and from the contest or institution. The entertainment is limited to two passes, one for the coach's admission and one guest.

Coaches interested in initiating the use of this complimentary pass privilege should contact the individual SWC school's athletic department or ticket office for their pass list policy and procedure for accessing complimentary pass admissions.

The Leaguer

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Council member Owen honored by Jacksboro HS

Legislative Council member Dan Owen of Holliday will join Jacksboro High School alumni in marking the 20th anniversary of the 1969 semifinal team that closed out the 1960 decade in which Jacksboro set many records that still stand today.

The Tigers had the state's best win/loss record (98-15-2, 86%). While the Tigers only entered the playoffs four times during the decade, they won state in 1962, were semifinalists in 1961 and 1969, and were regional finalists in 1963. Under current UIL rules, the Tigers would have been in the playoffs every year in the 1960's. The Tigers amassed a total of 3,355 points to their opponents' 803 points in the 10 year stretch. In 1962 alone, they scored 602 points to their opponents' 43.

Owen compiled a record of 61 wins, 13 losses, and 2 ties as head coach from 1963 to 1969. Owen also led the Tiger basketball team to four district championships, two regional playoff berths, and one state championship playoff berth.

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Marching band judges selected

An outstanding slate of judges have been contracted to serve as adjudicators for the 1989 State Marching Band Contest to be held on November 13 in Austin, Texas. Judges have been selected based upon the following criteria.

- Recommendations of past state contest participants.
- Positive evaluations of previous State Marching Band Contest judging assignments.
- A balance of high school and university level judges.
- A balance of in-state and out-of-state judges.
- Ethnic representation.

Judges for the 1989 State Marching Band Contest will be:

- Tom Bennett, Commerce, Texas, East Texas State University
- Bob Buckner, Waynesville, North Carolina, United Music Enterprises
- Richard Crain, Houston, Texas, Spring ISD
- Ray Cramer, Bloomington, Indiana, Indiana University
- Bob Foster, Lawrence, Kansas, University of Kansas
- Malcolm Helm, Mesquite, Texas, Lake Highlands High School
- Gordon Henderson, Los Angeles, California, UCLA
- Gary Lewis, Abilene, Texas, Abilene Christian University
- Robert Mays, Houston, Texas, University of Houston
- Rey Meza, San Antonio, Texas, Marshall High School
- Lee Boyd Montgomery, Seguin, Texas, Texas Lutheran College
- Rick Murphy, Nashville, Tennessee, McGavok High School
- Charles Nail, Odessa, Texas, Ector County ISD
- Alfred Watkins, East Point, Georgia, Lassiter High School
- Jack Williamson, Mt. Pleasant, Michigan, Central Michigan University

Directors, participants and spectators will note several revisions and additions to this year's contest format. For the first time, there will be a souvenir program on sale at all contest sites. The program will include background on the contest, a program listing for all participating bands, judge's photos and biographical sketches, plus other items of interest.

Also new this year, will be the presentation of a participation plaque to all bands at the contest who do not advance to the finals. The top five finalists will then receive appropriate trophies designating their standings in the finals.

Thumbs down for this show

For many years a very popular television series existed titled "The Twilight Zone." Each segment began with the verbal introduction "picture if you will" followed by a narration that described the imaginary and sometimes bizarre story that was about to unfold.

The purpose of this recollection is not to initiate a game of Trivial Pursuit, but rather to introduce a scenario that directly relates to an important component of our contest program.

Picture if you will, a high school music director who learns the name of the sightreading music that will be used at his contest. This director, knowing that the music has been restricted from sales within the state, calls another part of the country and secures a copy of the score and parts. When the music arrives he shares it with his assistant directors. Subsequently, one assistant cuts off the title and proceeds to rehearse the music with a portion of the band. Another assistant takes a more direct route, and simply passes out the music and drills other sections of the band on the music. In each case, the students are told not to say anything about the rehearsals and, furthermore, are told not to say anything in the sightreading room about the music.

The day of the contest, the head director dishonestly answers the question concerning prior knowledge of the music and proceeds to read the selection with success and receive a Division I rating. After the contest, conscientious students voice their concerns regarding the ethics of what they have done and are told again not to say anything. Ultimately when the violation surfaces, additional pressure is placed on specific students not to become involved or to divulge any details concerning the incident. The entire series of events spans nearly five months of accusations, counter-accusations, unethical actions, dishonest testimony and the ultimate frustration and embarrassment of students, parents and school officials. In the final analysis, band enrollment drops by nearly 40% and three directors are suspended from working with students in competitive activities.

Is the above account from the "The Twilight Zone" or for real? Unfortunately, it is all true. Surely it did not happen in Texas? Yes, in Texas. Even so, can we safely assume that this is a rare, isolated incident therefore not worthy of major concern; or, on the other hand, is this possibly the beginning of a trend? Are those of us in the profession of music education (that's music education not music competition) being influenced by the casual ethics and compromised integrity that seem to permeate many competitive, as well as, social segments of



RICHARD FLOYD

Music Matters

Music Notice

In the aftermath of the 1989 Texas State Solo and Ensemble Contest, some wind instruments, percussion accessories and other items were found at the various contest sites. A number of these items have still not been claimed. If your school or any students are missing equipment that was used during the State Solo and Ensemble Contest, you are urged to contact the State Office with a description of the missing property. The State Office, in turn, will ship the item to you immediately if it is located in our lost and found inventory.

Chamber Music

Chamber Music America, a national service organization of professional chamber music ensembles, has initiated a program to recognize outstanding chamber music programs that are associated with elementary and secondary schools. The project is entitled The Gruber Award For Excellence In Chamber Music Training. The resulting \$1000 cash award will be made to the teacher, whose efforts in promoting and performing chamber music is most exemplary.

Schools in Texas that have active solo and ensemble programs might wish to investigate the guidelines for this award. Directors may secure specific information by writing Chamber Music America, 545 Eighth Avenue, New York, New York 10018. The application deadline for the award program is December 15, 1989.

• More Music, page 11

contest preparation. While there is no consensus regarding solutions at the present, general support would suggest that the majority of the profession feels that some steps must be taken to curtail the potential for similar practices and abuse.

I personally find these events and the trend they suggest to be embarrassing, offensive and counter to the role we all should play as educators. The desire to obtain a "competitive advantage" is timeless and universal. This desire fuels boundless opportunities for vision, creativity, and imagination. The resulting drive is a part of the creative spirit and provides one of the paramount justifications for the perpetuation of educational competition. Yet, when this process is "short circuited" and manipulation or circumvention of the rules is substituted for the creative, industrious human spirit then everyone is a loser. Surely this is not our vision for the competitive role of music education in Texas.

It is hoped that there is not a member of our profession who can look back into the past and affirm that "success in contest" or "an endless string of sweepstakes" was the underlying force that led him or her to become a music educator and furthermore, that these competitive successes would be achieved at any cost. No! Most of us became teachers because we loved music and we loved students. Consequently, we somehow wanted to share our passion for the former with our concerns and expectations for the latter. At no time can we lose sight of that goal.

In the months ahead, there will be a continued emphasis on the importance of ethics and integrity in our contest programs. This emphasis will pose some hard questions and challenge the foundation of our programs. Some "common practices" and "acceptable behaviors" may come under scrutiny. How we answer these questions will present a strong statement about who we are and what we are about.

In a recent article, Robert McElroy, current President of the Texas Music Educators Association, said that he had been told the he was naive to trust in the basic good of his fellow man. How sad. He went on to say that he knew in his soul that music students are "a cut above the rest" and that music educators are ethical by nature and calling. I personally agree without reservation, and I challenge each member of our profession to do the same. To do otherwise, threatens the integrity of the greatest art known to man and the future of our greatest resource, the young people who are our charges.

contemporary society?

Before I am accused of overreaction or sensationalism, please allow me to submit the following. In 1988, another member of the teaching profession was suspended from serving as director/sponsor in UIL competition because of a similar incident. This person stated as his defense that he hadn't done anything that other directors didn't do! He no longer teaches in the state of Texas. In another area of concern, there is evidence that unrealistic demands are being placed on students' time. As a result there is increasing dialogue about summer rehearsals and the "eight hour rule" as they pertain to preparation for marching band contest. At the present time, a committee is looking at unacceptable practices relating to sightreading competition, while a second committee is reviewing abuses in regards to marching

Guidelines for basic theatre planning

In the past two years, I have had several requests to evaluate high school theatre facilities or make written recommendations for school systems involved in theatre planning.

There are books on this subject and it is impossible for me to know the limitations or needs of every situation, but I can't resist the temptation to comment in an area that has an important impact on planning and scheduling of the one-act play contest.

It has been apparent to me for years that a major obstacle to successful high school theatre arts production programs lies in the lack of adequate theatre facilities. Even surface observation suggests that horrible mistakes have been made and repeated in the design of educational theatre facilities.

A basic conflict of interest frequently exists among architects, administrators, and theatre directors regarding educational theatre planning. More than 30 years ago, Burriss-Meyer and Cole in *Theatres and Auditoriums* said: "Auditorium structural faults are so general and varied, irrespective of construction date, as to make one believe that the American educational system has been the victim of a gigantic swindle." This seems to be even more true today.

Those who plan theatres need to know physical theatre requirements. The basis of this article is not controlled scientific research, but rather a 30 year observation and evaluation of existing Texas high school theatre facilities. My purpose is to outline and discuss the nature of educational theatre physical requirements.

In determining the needs of secondary school theatre facilities, four basic requirements should be examined by designers. These basic requirements which govern the final design should include:

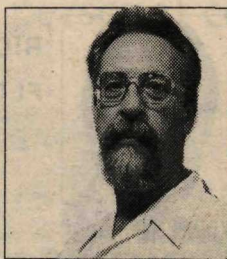
1. Theatre facilities which will enable the director to adequately prepare the play.
2. Theatre facilities which, after the play is prepared, will allow successful production of the play.
3. Theatre facilities which will enable the audience to see, hear, and be comfortable.
4. Theatre facilities which ensure safety of theatre patrons and production companies.

Cost of construction is a major factor the designer must face. Because of financial limitations, three choices appear to be open to the designer: to limit the physical theatre facilities, to design multi-purpose facilities, or to disregard theatre facilities in the design of the building.

The multi-purpose building would appear to be a suitable economic solution to the problem of limited space and equipment, however, relatively strange and unrelated groupings of activities take place in multi-purpose buildings. Music, athletics, theatre, and cafeteria facilities are frequently grouped together architecturally, although they have only one common bond. Each requires a relatively large space. Other physical demands, such as acoustical requirements, are frequently overlooked. It seems reasonable to assume that none of these groups are able to perform their functions with maximum effectiveness in multiple-purpose facilities and they certainly do not effectively serve the needs of educational theatre.

Even with limited funds, certain handicaps need not be serious if certain theatrical needs are taken into consideration.

- I. Facilities which enable the director to prepare the play.



LYNN
MURRAY

Educational Theatre

Special notes

You can help the Drama Loan Library staff by sending play orders on school letterhead or the Library Check Out Form sent with OAP enrollment or previous orders. We will not fill orders unless you use the above and send the required \$1.00 fee. We will no longer fill telephone orders. It has become necessary to have written proof. There are those that deny ordering plays when fines, lost orders, or missing scripts become an issue.

Plan to attend the Texas Educational Theatre Association Convention in Houston February 1 - 3. More in November along with the TETAAO Critic Judge List.

An adequate scene shop in the high school theatre is necessary for the construction of scenery and properties. A lack of scene shop facilities is evident in the vast majority of Texas high school theatres. Only about 10 percent of Texas public schools have a scene shop or designated areas near the stage for the construction of scenery and properties. It is my opinion that insufficient facilities and space for a scene shop have sharply curtailed the construction of scenery and consequently the effectiveness of high school theatre programs. It is more difficult to teach technical theatre and theatre production. A teacher/director has great difficulty rehearsing and building scenery in the same space and it doubles the time demand.

The lack of scene shop space and equipment is even more ironic when one considers the number of industrial arts programs that have been eliminated in recent times. The equipment has been sold or stored and spaces converted. Industrial arts spaces and equipment are often the same as scene shops or could be easily converted, without cost.

Rigging above the stage is necessary for the suspension and flying of scenery, lighting equipment and other items which contribute to the visual effectiveness of production. This valuable fly space, a grid, and rigging which enables scenery to be flown vertically is available in less than half of our Texas schools. However, the actual rigging necessary for flying is not available in many schools that have fly space. Even in the gymnasium-auditorium combination, schools could have installed a rigging system in the stage house. This would allow a director to assemble and fly scenery early in production and still allow the athletic department full use of the gym for physical education. You should not assume from this comment that I advocate gymitoriums in new construction, but a facility already built that must be used can be improved with proper equipment.

- II. Facilities which, after the play is prepared will allow successful production of the play.

The proscenium opening in the high school

gymitorium or cafetorium serves a dual purpose. The opening is used to separate the playing or eating space from the stage and to set off the theatrical facility. The proscenium opening in any theatre must be high enough to provide good sight lines from the back of the house or from the balcony. The height and width must complement each other so that a pleasing shape is established.

In the multiple purpose high school theatre, the apron of the stage serves a useful purpose. One- or two-foot extensions are not practical for acting, speaking of other activities. A six foot apron is minimal.

The stage floor of the educational theatre is of major concern to the director. A prime requisite is that it be constructed of soft wood so that stage screws, wood screws, and nails may be easily driven and holes will close when removed. In more than two-thirds of the facilities I have visited, directors secure scenery to hardwood floors. This creates a difficult problem for many directors because administrators are more interested in keeping the stage floor varnished, highly polished, and immaculate rather than allowing it to be used as a functional stage floor.

Competent theatrical authorities maintain that a solid color is desirable for the stage floor, theatre decor and stage draperies. It is my opinion that black is the most suitable for the stage floor. It must not reflect light. Black, dark blue, wine, or dark green are the most serviceable for general purpose draperies, but black is best. Little light is reflected. The performers stand out with pleasing sharpness if dressed in a relatively light shade. Most schools have solid color draperies, but unfortunately the number of schools with gaudy, ornate, or terrible tan/gray draperies, made of cheap material, have increased in recent years. Cheap draperies are not a wise investment.

Stage lighting is a vital element of production and a control system is essential. Effectiveness in theatre requires adequate lighting. It is particularly ironic when schools do not have minimal instruments or controls, but have elaborate lighting systems for football, basketball and architectural lighting for exterior walls. One superintendent told me that a lack of funds made it impossible to install a theatre light control system and buy lighting instruments. This same school had a covered patio in the court yard, elaborate follow spots for entertainment (half-time) in the gym and at the football stadium.

- III. Facilities which will enable the audience to see, hear, and be comfortable.

The design of many high schools indicates that an understanding of the basic physical theatrical needs is lacking. Repeated acoustical errors appear in many high school theatres and in almost all gymnasiums or cafeteriums. Acoustical studies should be conducted as the facility is being designed in order to avoid the necessity of alteration or modification. Too often the acoustics are left to chance and the facility is completed with severe acoustical problems. This is especially true in multi-use facilities, despite innovations in acoustical treatment.

The rake (slope) of the auditorium floor determines the ability of audience members to see the stage. Most theatre facilities have some rake, but it is often too little

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The final word on the subject

A person can write only so much about censorship. There is a saturation point and I hit mine last year in an essay that prompted some yahoo from Dallas to pull out his magic marker and scribble inane comments like "Is this man as concerned about 2nd admendment rights (or 3rd, etc.) as he is about 1st admendment rights?"

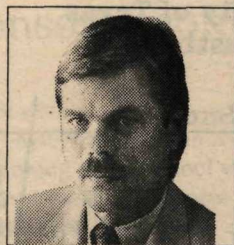
Admendment?

Then he called me a disinformation artist once and a clown twice, said I was rude and insulting, and then challenged my manhood. Finally, he asked rhetorically, "This clown is suppose (sic) to be an example for our students?"

All in all, it was the intellectual equivalent of a tractor pull. And why? Because I suggested that censorship is rooted in personal rather than community values. Why would identical stories be printed in one school newspaper and censored in another five miles down the road? Is it possible for community standards to deviate so much in a 10-minute drive? If it is not -- and I held that it isn't -- then explain the basis for censorship. Ultimately, it is a personal decision.

I wanted to respond to Mr. Yahoo's tirade but he didn't sign it or include a return address -- a shining example of courage in the face of poor grammar skills.

On the up side, he unwittingly paid me a high compliment. "Mr. Hawthorne sounds like Molly Ivins (writer?) for the *Dallas Times Herald*," he scrawled on a



BOBBY HAWTHORNE

Scholastic journalism

post-it pad which was stamped -- quite appropriately, I should add -- with the line, "More manure to add to the pile."

As for the comparision to Molly Ivins: thanks. I'm flattered. Unless it was meant as an insult, in which case I'll quote Dorothy Parker: "With this crown of thorns I wear, why should I be bothered with a -- ("spiteful or contemptible person often having some authority." See Webster's Ninth New Collegiate Dictionary, page 933, right column, ninth word, definition number 5) -- like you."

But enough of this. When my column elicits such outrage among those who spent the better part of their educational careers on academic probation, then it is time for me to write about something else. It is not my goal to trigger cardiac arrests or to prompt those not familiar with standard English to take up pen or, in this case, magic marker. But (snicker, snicker) this doesn't mean I can't print what others have written. Allow me to share with you the comments of Bob Richmond, a school teacher who writes for the *San Antonio*

Light.

Bob writes:

"The latest fad on the front educational burner is called HOTS -- higher order thinking skills. The idea is to have kids do something more than just regurgitating facts, memorizing dates, or spitting out diverse facts of information. The HOTS plan is to have kids actually do higher-level thinking: analyzing, classifying, synthesizing. It's a great idea, but it has as much a chance of coming to fruition in Texas as planting a dogwood tree in South Texas.

"Thinking simply is not allowed in most schools in San Antonio or Bexar County. Any kid who asks his principal why there is a hair code or a dress code is immediately in trouble. No matter that his question results from a comparison of policies and a synthesis of federal and state law.

"One of the ways students demonstrate higher order thinking skills is to publish their HOTS in their high school newspapers. In this state, college students aren't allowed to publish much of anything. Ditto high schools. The average high school newspaper in Texas is censored by the principal with all of the HOTS being removed in the name of the school's good order.

"Teachers who attempt to use higher order thinking skills by questioning the priorities in their schools usually get transferred to Siberia. HOTS is never mentioned on teacher evaluation

checklists. Any teacher with the HOTS is in big trouble.

"Let's face it, Texas is just not ready for higher order thinking skills. Bubba ain't ready!"

Bob exaggerates. There are several outstanding high school newspapers in San Antonio -- Clark, Holmes, Marshall, Churchill, Taft, Madison, East Central, Roosevelt, just to mention a few.

Exaggeration, yes. Hyperbole, no.

Speaking at a two-day Freedom of Information Conference in San Antonio, Judge William Wayne Justice said, "High schools are almost the functional equivalent of prisons, insofar as protection set forth in the Bill of Rights are concerned.

"What future do we have a right to expect for our society when students are treated as virtual inmates?"

Judge Justice's speech was presented in June. Things have evened up a bit. A week or so ago, officials began censoring the state prison newspaper too.

But the questions remain: Is it possible for schools to teach students to think while denying them the opportunity to express their thoughts? Do we fear the product of thought to such a degree that we forbid students to exercise the very skills that are most necessary for survival in a technological society?

What is the educational value of a code which warns kids, "It's okay to think so long as you keep it to yourself?"

Mr. Yahoo, I await your reply.

Words of wisdom for beginning editors

Editor's note: Debra Desrosiers is a freshman at The University of Texas at Austin. Last year, she co-edited the award-winning *Maroon* of Stephen F. Austin High School (Austin, TX).

By **DEBRA DESROSIERS**

I walked into my first high school journalism class as the "typical former junior high newspaper editor" thinking I knew everything, but actually knowing nothing. Whether it was the rigorous pace of the class or the sobering examples of my colleagues, I soon learned I had a lot to learn about the real world of journalism.

Well, the dream is now reality after four years; I'm coeditor of the *Maroon* and preparing to grace the *Daily Texan* with the "typical high school newspaper editor" attitude. But to those brave souls who dare to follow, I leave some words of encouragement to help avoid staff misunderstandings and retain an editor's

sanity.

- *Don't ever forget where you've come from:* Don't worry; your staff will remind you. Despite what we tell ourselves now, it wasn't so long ago when we bright-eyed, sickeningly enthusiastic freshmen came bounding up to our editors every five minutes for their approval or opinion. And despite what our staffs may tell us at times, they must trust that we know what we're doing, and that type of trust doesn't come around every day. Make the time to edit a story with the reporter, to walk through the maddening art of headline writing with him or just to find out what goes on in between his interviews and paste-ups.

- *If you dish it out, be ready to take it:* A nameplate on a desk and 100 stories to his credit doesn't make an editor beyond reproach. If reporters hear their editor continually berate their work in front of the group, they will be oblivious to

him when he does make a valid point. I prefer one-on-one constructive criticism in private, so I make sure I have the writer's undivided attention and he doesn't feel threatened or embarrassed. You know you're doing a good job when that same writer you had singled out before catches you making his same mistake.

- *Share the wealth; this isn't a monopoly:* This is the point where my sickening enthusiasm transformed into icy determination. I was in love with the idea of designing the masthead myself, picking the typestyle myself and writing all the attention-grabbing stories myself. That attitude lasted approximately three minutes in my newsroom. I figured usurping total control of the paper would not only be the death of me physically, but also the death of any hope for the staff to assume responsibility, to dig for the news pegs out there and to prove themselves as future editors. The best editor, then, is

someone who isn't afraid to let the others lead sometimes.

- *Half-cocked pistols don't fire:* A school newspaper has a specific purpose, and its editor plays a major role in whether or not it is established. Basically, we are the journalism cheerleaders. We have to believe wholeheartedly that our newspaper is the absolute best, or at least fake it believably, to give incentive and spark ideas in our staffs. They will immediately spot the editor who is genuinely concerned and active and one who meanders into the class only for the extra line on his high school resume.

I've been rather general in an attempt to incorporate tips for every editor, whether it be newspaper, magazine or yearbook. But one thing goes without saying: an editor is in the position because of his love and respect for the profession itself, and that needs to be represented in everything he writes and says.

Austin student activities conference sessions

SESSION LISTINGS

Administrative Session

9-10:20am
UIL Academic Coordinators: Practical Information for the Beginner or Veteran. Debby Moody, Kempner HS, Fort Bend ISD. WEL 2.306.

10:30am-12pm
Hints for UIL Academic Coordinators. Frank Harmier, West Campus HS, South San Antonio ISD. WEL 2.306.

Accounting

9-10:20am
Accounting as a UIL Event. LaVerne Funderburk, UIL Accounting Contest Director. WEL 2.312.

Calculator Applications

12:30-1:20pm*
Introduction to Calculator Applications. Dr. David Bourell and Dr. John Cogdell, UIL Calculator Applications Contest Directors. WEL 2.224.

1:30-2:50pm
Taking the Test and Discussing the Problems. WEL 2.224.

3-4 pm
Special Instructions in Scaling Problems. WEL 2.224.

Literary Criticism

9-10:20am
Introduction to Literary Criticism with Emphasis on Writing the Tiebreaking Essay. Dr. Fred Tarpley, UIL Literary Criticism Contest Director. GSB 2.124.

10:30am-12pm
UT Professors Discuss the Reading Selections. GSB 2.124.

Spelling

10:30am-12pm
How the Expert Spellers Do It: Panel Discussion. Karen McClashen (UIL Spelling Director) and former state spelling contestants discuss preparation tips. UTC 2.112A.

Ready Writing

12:30-4pm
Ready Writing from Start to Finish. Dr. James Kinneavy and Dr. Terri LeClercq, UIL Ready Writing Contest Directors. GSB 2.124.

Journalism

9-10:20am
Introduction to the UIL Journalism Contests.
The News Writing Contest. Bobby Hawthorne, UIL Journalism Director. WEL 1.308.

Adviser's Session: Evaluating Staffs. WEL 2.304.

10:30am-12pm
The Feature Writing Contest. WEL 1.308.
Roundtable Discussion: News Writing and Feature Writing. WEL 1.308
Adviser's Session: Motivating Staffs. WEL 2.304.

12-12:30pm
Lunch
12:30 - 1:15

Adviser's Session: UIL and press association update, WEL 2.304.

1:30-2:50pm
The Editorial Writing and Headline Writing contests. WEL 1.308.
Adviser's Session: Organization of Staffs: Budget, Duties, Deadlines. WEL 2.304.

3-4pm
Roundtable Discussion: Editorial and Headlines. WEL 1.308.
Adviser's Session: Time Management and Problem Solving: Supplies, Evaluation by Administrators. WEL 2.304.

Number Sense

9-10:20am*
The Fundamentals of Number Sense. Don Skow, UIL Number Sense Contest Director. WEL 2.224.

10:30am-12pm
Advanced Number Sense. WEL 2.224.

Science

9-9:30am
Preparing for the UIL Science Contest. UIL Science Contest Directors. RLM 4.102.

9:30-10:20am
Enzymatic Production of Histamine. Dr. Marvin Hackert. RLM 4.102.

10:30am-12pm
Lyme Disease. Dr. Judith Edmiston. RLM 4.102.

12:30-1:20pm
Science Sponsors' Session. RLM 4.102.

* Appropriate for sponsors, junior high and high school students.

Speech & Debate

9-10:20am
Prose and Poetry Basics. Joe Trevino, Bishop HS. Acquaints beginning students with UIL interpretation rules. UTC 3.124.

Advanced Oral Interpretation. Tracy Anderson, UT. Designed for advanced poetry and prose competitors. UTC 3.122.

Informative & Persuasive Speaking Basics. Mariana Stockstill, Marion HS. Acquaints beginning speakers with UIL extemp rules. UTC 3.104.

Persuasive Strategies. Neal Rieke, UT-Pan Am. Introduces successful extemp techniques to advanced speakers. UTC 3.134.

Lincoln-Douglas Debate Basics. Cindy SoRelle, McLennan Community College. Familiarizes beginning students with value debate. UTC 3.132.

Researching Lincoln-Douglas Debate Topics. Lanny Naegelin, Northeast ISD. Introduces advanced debaters to resources available for value debate research. UTC 3.102.

Cross-Examination Debate Basics. Paula Moeller, Hays HS. "Everything you wanted to know..." for beginning debaters. UTC 2.112A.

Economics of Prison Overcrowding. Greg Rehmke, Reason Foundation. Sponsored by the Clint W. Murchison, Sr. Chair of Free Enterprise, an analysis of the team debate topic from an economic perspective. UTC 3.110.

Starting a Speech and Debate Program from Scratch. Shirley Doherty, Oak Ridge HS. So you drew the black bean! Now what? Designed with TLC for beginning sponsors. UTC 4.102.

10:30am-12pm
How to Locate and Prepare Oral Readings. Liz Meadows, Gonzalez JH. Explains to beginning poetry and prose interpreters the process of selecting and preparing literature. UTC 3.124.

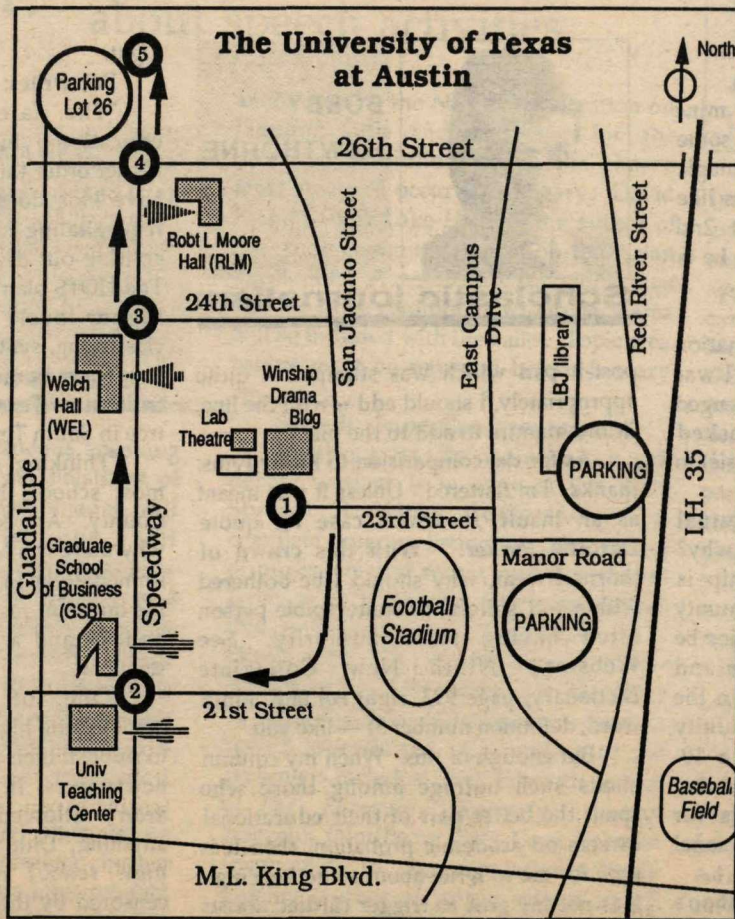
First Impressions. Pam Wilson, Los Fresnos HS. Importance of nonverbal communication in performances. UTC 3.122.

Extemp Files. Tracy Anderson, UT. Designed for beginning extempers who want to get the most from their files for the least expense. UTC 3.104.

Heart of the Question. Lanny Naegelin, NE ISD. Answering the question in extemp topics. Designed for experienced extempers. UTC 3.134.

Demonstration Lincoln-Douglas Debate. Shirley Doherty, Oak Ridge HS. UTC 3.102.

Videotaped CX Debate. Don Kreuz. National Federation's debate on prison reform. UTC 3.110.



Case Writing. Paula Moeller, Hays HS. How to session for cross-examination debaters. UTC 3.132.

Judging Individual Events and Debate. Lawrence Ray Smith and Nancy R. Smith, Communication Consultants. Designed to assist beginning sponsors in the principles of judging individual events and debate. UTC 4.104.

Teaching Economics in Speech/Debate. Greg Rehmke, Reason Foundation. Sponsored by the Clint W. Murchison, Sr. Chair of Free Enterprise, this session explains to sponsors how to integrate economics into coaching speech and debate. UTC 4.102.

12:30-1:20pm
Speech and Debate Sponsors' Seminar. Karen McClashen, UIL Director of Speech and Debate. UTC 4.104.

1:30-2:50pm
Performances and Critiques of Prose and Poetry. Performances by award-winning students and oral critiques by experienced coaches. UTC 2.112A.

Current Event Update. Lee Miller, Editor of *US Information*, a weekly newsletter for speech students. Discussion of recent news. UTC 3.124.

Write It, Speak It: An Approach to Oratory. Lanny Naegelin, NE ISD. Guidelines for preparing an original oration. UTC 3.134.

Debating Values. Cindy SoRelle, McLennan Community College. Applying values to LD debate. UTC 3.132.

Economic Way of Thinking. Greg Rehmke, Reason Foundation. Sponsored by the Clint W. Murchison, Sr. Chair of Free Enterprise, this session explains how speakers can integrate economics into their speeches. UTC 3.102.

Videotaped CX Debate (repeat). Don Kreuz. National Federation's debate on prison reform. UTC 3.110.

Analysis of the Prison Reform Topic. Rich Edwards, co-editor of *The Forensic Quarterly* and Director of Forensics at Baylor University. Topic analysis for cross-examination debaters. UTC 3.104.

Coaching Debate After School. Gay Hollis, Kingwood HS. How to session for sponsors who have little or no classroom teaching time. UTC 3.122.

3-4 pm
Performances and Critiques of Prose and Poetry (continued). Performances by award-winning students and oral critiques by experienced coaches. UTC 2.112A.

Economic Way of Thinking (repeat). Greg Rehmke, Reason Foundation. Sponsored by the Clint W. Murchison, Sr. Chair of Free Enterprise, this session explains how speakers can integrate economics into their speeches. UTC 3.102.

Affirmative Case Possibilities. Rich Edwards, co-editor of *The Forensic Quarterly* and Director of Forensics at Baylor University. Explores issues relevant to this year's CX topic. UTC 3.104.

Flowsheets. Gay Hollis, Kingwood HS. Explanation of how to keep notes during a debate. UTC 3.110.

Speech Structure. Neal Rieke, UT-Pan Am. Basic organizational patterns for extempers. UTC 3.124.

Collegiate Speech Programs. Tracy Anderson, UT. Considerations when looking for a college forensics program. UTC 3.134.

Alphabet Soup. Paula Moeller and Lanny Naegelin. Question and answer session for speech/debate sponsors about professional speech organizations (TFA, NFL, AFA, TSCA, NFISDA, etc.) UTC 3.132.

One-Act Play
All rooms listed are in the Winship Drama Building. Advanced academic training available by registration ONLY. Those sessions marked * will apply.

9-10:25am
Accidental Death of an Anarchist. Capitol City Playhouse through November

18, Wednesday-Saturday, 8:00 p.m., Sunday, 2:00 p.m. Demonstration of playing farce with director Jessica Kubzansky and cast. Payne Theatre 1.102.

Scenes from *For Services Rendered*. Graduate actors perform followed by discussion by Bernerd Engel, Professor. Rehearsal Room 2.180.

Auditioning. How to prepare and approach the auditioning process. Jackie Bromstedt, Assistant Professor. Creative Dramatics 1.134.

Resonance and the Lessac Structure System. Robert Ball, Assistant Instructor. Basement Rehearsal Area B.202.

Theatre Games. Working toward spontaneity, concentration and ensemble. Beryl Knifton, Theatre Director, Round Rock-Westwood. Theatre Room 1.140.

Movement Improvisation. Demonstration in structured improvisation. Woody McGriff, Assistant Professor. Dance Studio 1.172.

Character Analysis. Detailed study to enhance performance. Betsy Cornwell, Theatre Director, and students from Austin-Bowie. Media Room 2.112.

Unarmed Stage Combat. Slaps, hits and throws for safe and exciting stage fights. Bill Watson, Specialist. Drama Lab Theatre (west, across alley)

Staging the One-Act Play. Orientation for new directors and students with a UIL videotape featuring Ruth Denney, Robert Singleton, John Steele and former UIL participants. Lynn Murray, State Drama Director. Green Room 1.108.

Basic Lighting. The mechanics and basic instruments. David Nancarrow, Professor. Classroom 1.164.

Standard Scenic Construction Techniques. An open forum for solving your technical/physical problems. Rick Stephens, Drama Shop Foreman. Scene Shop 1.220.

Stage Make-up Techniques. The basics. Michael Hite, Specialist. Make-up Room 1.308.

Puppetry. Basic principles of puppet movement. Brenda Cotto-Escalera, Assistant Instructor, and Kathleen Blum assisting. Drafting Room 2.138.

10:35-12:00pm
Characterization and Dialect. Second-year graduate students in acting will demonstrate aspects of characterization in roles that demand a dialect. Lee Abraham, Associate Professor, with Bryan Bounds, Sue Bredenber, David Landis, and Lana Taylor. Rehearsal Room 2.180.

Light and Space. Beyond lighting the stage. David Nancarrow, Professor. Payne Theatre 1.102.

Low Cost Projected Scenery. Solving scenic problems with off-the-shelf A-V Equipment. Steve Parks, Technical Director, College of Fine Arts. Scene Shop 1.220.

Advanced Make-up Problems. Special problems and solutions. Robert Singleton, Theatre Director, Houston-Performing and Visual Arts. Make-up Room 1.308.

OAP Rules and Administration. Scheduling, play selection, contest management, and rules. Lynn Murray, State Drama Director. Class Room 1.164.

Playwriting Mini-Workshop. Scene creation focusing on the playwright's management of conflict (participatory). Jackie Bromstedt, Assistant Professor. Large Seminar Room 2.136.

Unarmed Stage Combat. Slaps, hits and throws for safe and exciting stage fights. Bill Watson, Specialist. Drama Lab Theatre (west, across alley)

Developing Your Vocal Instrument. Breath, relaxation and centering (participants wear loose fitting, comfortable clothing). Bernadette Henderson, Assistant Instructor. Creative Dramatics 1.134.

Theatre Sound. Tape preparation and equipment buying. Scott Schmidt, Media Specialist. Media Room 2.112.

Continued on page 11

Do as I say, and as I do

Ready writing contest sponsors should practice what they preach

By KAREN L. WERKENTHIN
Georgetown High School

Clarke, a Phi Beta Kappa graduate, now a member of a punk rock band in Baltimore. Alan, accepted into Harvard Law School, now looking for a high school English teaching job. Betsy, a Plan II Liberal Arts graduate, now seeking a master's degree in creative writing. Kris, a sensitive English major. Kim, about to become an engineering student at a major university.

What do these five young people have in common? They were all state UIL Ready Writing contestants.

These people are highly intelligent and very well read. All were involved in other extracurricular activities -- three of them in sports. They enjoyed competition and viewed the ready writing contest as an exciting challenge. They all had a distinct voice in their writing -- a real flair. None of them hesitated to make startling analogies or to express their unique views. Finally, all had been students of mine.

Most ready writing coaches have learned to select this kind of student to compete -- this is the easy part. The hardest aspects of coaching ready writing are keeping the students motivated and preparing them well for the contest. What follows are successful techniques I have developed through twelve years of trial and error as a ready writing coach.

The first step I take is to invite students to become ready writers, making them feel privileged and honored. I never advertise for "interested" students because I need to know them in order to help them build confidence and pride in

their work.

Also, I ask veteran ready writers at the beginning of the school year to make their commitment to compete again. I always wait until November or December to invite other students because this gives me weeks to observe them in class discussions, testing situations, and, of course, in a variety of writing activities.

When I finally decide to ask students to compete, I make it clear that I would not have asked them if I did not know that they were capable of success in the contest. I ask no more than six students because practice tournaments and the district meet limit the number of entries to three students. With six students, I can assure each student of at least one opportunity to compete, and I will have alternates for the district meet if I need them. Also, I find that my time and energy are not spread too thinly, and the students do not suffer hurt feelings because they have all had a chance to participate.

Next, I have learned to wait until after January's semester exams before holding any before-school meetings. Since I have chosen my competitors with care, I have learned that one meeting a week is usually quite sufficient. Too much practice produces burnout, frazzled nerves, and strained, boring writing.

By the time we start our weekly meetings, our UIL Coordinator has lined up two practice tournaments for the students to attend before the district meet. I require that they all go to one. I then choose my three district competitors based upon the success the students have had at the practice meets. If they have

placed at a practice meet, they become district competitors. If none or all of them have placed, I seek the help of four or five of my colleagues to judge another essay the students write on their own time.

I prepare my students for the practice meets and the district competition by concentrating on prewriting and organizational strategy activities. I have them make lists of meaningful, memorable books, movies, poems, songs, heroes, and also, current events of particular interest to them. We spend time learning to focus on a topic and to develop a thesis through discussing topics extemporaneously. I also train them to use the first 30 minutes of the two-hour contest to brainstorm ideas, find that thesis, and organize their paper before they ever start the actual essay. Many of the techniques I use have come through suggestions in the ready writing handbook, from other teachers, and from my own writing experience.

But this summer I have gained a wealth of new techniques through the New Jersey Writing Project in Texas sponsored locally by the Round Rock Independent School District. The New Jersey Writing Project (NJWP) forces teachers to become students of writing. The activities in the three-week-long project are based upon studies of what really happens in the composing process: 35 percent of the time is spent in prewriting activities, 5 percent on the first attempt to write, 15 percent on the writing, 40 percent on revision, and 5 percent on editing.

The first two stages of the composing process are the most crucial for ready

writers and their coaches -- the prewriting and the first attempts to get things down on paper. But coaches who participate in the project will find the entire program beneficial in helping their students increase fluency and voice. The NJWP makes four basic assumptions about writing: (1) Teachers of writing should write. (2) Writing is a mode of learning. (3) Teachers teaching teachers effects positive change. (4) Theories about writing enhance classroom writing. The thrust of the NJWP is that people learn best by doing. Therefore, verbal descriptions of the various activities of the project would be wasted on anyone who has not been a participant.

I find myself more excited than ever to begin a new year as ready writing coach because I am filled with a renewed enthusiasm for getting those special six students prepared for the contest. Now I fully understand and appreciate what they will have to go through to produce sparkling, eye-catching essays. I highly recommend all ready writing coaches to participate in this project as soon as possible. There were eleven sites throughout the state for numerous institutes this summer, so there is a very good chance that one will be accessible to most ready writing coaches next summer. Wise, eager coaches will do themselves and their ready writers a great favor by taking part in the NJWP. As Donald H. Graves said, "Teachers need to write. . . . People who teach a craft must practice it. It would be unheard of for a teacher of piano to never play. . . ."

Business educators challenged

Educating for Business" was the theme of the Texas Business Education Association fall conference in Midland on October 6-7.

The association's members heard Clayton Williams' views on business education as he talked about the entrepreneur, the teacher and the students. The conference program included such topics as ethics and nonverbal communication.

Billie Duncan, president of TBEA in her president's message reminded TBEA members that "we are being challenged with the back-to-basics movement at the same time that we are being bombarded with technological advances. This means business educators need to update classes



JANET
WIMAN

Academically Inclined

with more technologically advanced and relevant materials NOW."

Evidence of this message was illustrated in workshops covering elementary keyboarding, desktop publishing, and new ways to teach shorthand. Grace Grimes, Assistant Commissioner for Curriculum and

Instruction, TEA, talked about the changing times for business education and challenged the audience to try to determine what students need to know and how this knowledge can be presented even if it crosses course or subject area boundaries.

The UIL session also emphasized the need for change. In addition to general update information, plans were made to establish a committee to evaluate the current UIL business education contests and to look at least five years down the road in planning.

I came away from the conference confident that business educators in Texas are looking toward the future and want to be a part of the Texas solution.

Calculator

• Continued from page 9

The 1989 Fall Student Activities Conferences are rapidly approaching. Drs. Cogdell and Bourell are anxiously anticipating meeting with coaches, sponsors and students at these events. The agenda for Calculator Applications is:

12:30-1:20 pm

Introduction to Calculator (Beginners)

1:30-2:50 pm

Taking the 1989 State Test and Discussing Problems

3-4 pm

Special Instructions on Scaling Problems

So, pack your calculators and come ready to take the hitherto uncirculated 1989 State Meet Test and to bone up on scaling problems.

Speaking of which: Notes, news and advice about speech activities

LD Topics

The UIL Lincoln-Douglas debate topic for November and December is *Resolved: That all United States citizens ought to perform a period of national service.* The UIL release date for the Spring topic is December 18. The TFA topics to be debated this fall include: *Resolved: That euthanasia is morally justified;* *Resolved: That ability grouping in educational institutions is justified;* *Resolved: That the United States ought to value global concerns above its own national concerns.* The TFA release date for January and February IQT's is November 15.

NFISDA Outstanding Educator

Paula Moeller of Hays HS has been selected as Texas' Outstanding Speech Educator. The National Federation Interscholastic Speech and Debate Association recognizes speech directors whose contributions have impacted high school activity programs through their association. Mrs. Moeller directed the speech and debate program from 1970-75 at San Marcos HS and from 1981-89 at Hays HS. During her tenure she held key offices in the Texas Forensic Association, the Texas Speech Communication Association, the National Forensic League, and the UIL Speech Advisory Committees. Her impressive record includes four state CX champions and three extemp champions, in addition to 10 state runner-ups. In 1987 and 1988 she served as the Texas delegate to the national debate topic selection committee and authored the study report on prison reform which became this year's national debate topic. Currently Mrs. Moeller is chairman of the Hays HS English department.

New Extemp Consultant

Dr. Tyler Tindall, Instructor of Speech Communication at Midland College, will replace Charlene Strickland as consultant



KAREN
MCGLASHEN

Speech Notes

to the League extemporaneous speaking contests. Dr. Tindall, past president of TSCA and long time state meet judge, will conduct sessions at the fall SuperConferences, write extemp topics, and manage the State Informative and Persuasive Speaking Contests. Cindy SoRelle of McLennan Community College and Rey Garcia of Southwest Texas State University will continue to serve in their roles as consultants in interpretation and debate, respectively.

Debate Vote

Ballots for the 1990-91 team debate topic area will be mailed before December 1 to all member high schools. Proposed topic areas include: OUTER SPACE--What should be the United States government policy toward the region beyond Earth's atmosphere?; ASIAN PACIFIC RIM--How should the United States serve its interest in the Asian Pacific Rim, which includes China, Hong Kong, Indonesia, Japan, Malaysia, The Philippines, Singapore, South Korea, Taiwan and Thailand?; MIDDLE EAST--What changes should be made in US foreign policy toward the Middle East which includes Afghanistan, Bahrain, Cyprus, Egypt, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Libya, North Yemen, Oman, Pakistan, Peoples Democratic Republic of Yemen, Qatar, Saudi Arabia, Syria, Turkey and United Arab Emirates? The preferred topic area will be

announced by the National Federation on January 19th and balloting for the preferred resolution within the chosen topic area will occur in February. David Rien of Clear Lake HS was the author of the study committee report on the Asian Pacific Rim. A synopsis of each topic area and the three resolutions within each area will be included with the ballot. Topic area ballots must be returned before January 1st.

Speech SuperConferences

Another great selection of speech and debate sessions is in store at this fall's Student Activities Conferences. A complete program listing the titles, names of presenters and rooms numbers should arrive at each school a few weeks before the conference date. Dates are: UT-October 28; UNT-November 4; SHSU-November 11; Tech-November 18. Over 30 individuals are scheduled to conduct speech workshops. A sampling of the presenters includes: Rich Edwards (editor of *The Forensic Quarterly*); Lanny Naegelin (Northeast ISD); Greg Rehmke (Economics in Argumentation); Paula Moeller (author of prison reform topic); and Lee Miller (editor of *US Information*). Plan to attend these free and informative sessions for students and sponsors. Sessions begin at 9:00 and conclude by 4:00. AAT credit is available.

CX and LD Ballots

The Texas Speech Communication Association annual convention held October 5-7 in San Antonio resulted in several excellent ideas to assist coaches in training debate judges. Darlene Bellinghausen of Knox City recommended that instructions to debate judges be accompanied by sample completed ballots. The UIL Advisory Committee endorsed the idea and the UIL membership was urged to send to the League office sample completed debate ballots which could be used as

UIL Lincoln-Douglas Debate Topic
for use during November and December:

Resolved:
That all United States citizens ought to perform a period of national service.

instructional tools in demonstrating to judges how a ballot should be completed and what kind of comments are appropriate. Please send any quality examples of LD or CX ballots to Karen McGlashen, Director of Speech and Debate, UIL, Box 8028-University Station, Austin, TX 78712. Sample ballots will be altered as needed, but an attempt will be made to include several judging paradigms. Revisions of both LD and CX ballots will be made prior to next school year. A 30-point legal-sized CX ballot is planned and criteria for judging LD and awarding speaker points will be included. Additional suggestions for revisions of the debate ballots should be sent to the League office.

Prose/Poetry Category Revisions:

Existing interp categories, now in their third year, will be revised for next school year. Suggestions should be sent to the League office for the UIL Prose and Poetry Advisory Committee to use in selecting 1990-91 categories.

Speech and Debate Materials

The Clint W. Murchison, Sr. Chair of Free Enterprise is sponsoring several SuperConference seminars and making available resource packets for speech and debate sponsors. Topics include the economics of prison overcrowding and integrating economics into speech and debate. Packets will be distributed at all SuperConferences or may be received by contacting: Dr. Margaret Maxey, Director, Clint W. Murchison, Sr. Chair of Free Enterprise, College of Engineering, CPE 3.168, The University of Texas, Austin, Texas 78712. If interested, send the sponsor's name, school and address plus \$2.00 for postage and handling to the above address. For more information call 512-471-7501.

Practice topics for extemp contests provided

Practice topics for use in preparation for extemporaneous speaking will be published monthly in *The Leaguer*. The following topics, although not divided into informative or persuasive, should provide examples of what current issues are likely to be selected for extemporaneous speaking contests.

1. Edgewood v. Kirby: How will the Supreme Court's decision affect the quality of education?
2. Will horse racing revive the Texas economy?
3. The race for Texas Governor: Which candidates are leading?
4. Should caliche pits be regulated?
5. Is the bullet train a viable transportation alternative?
6. How should we assess George Bush's first 300 days in office?
7. Has Exxon fulfilled its obligation to clean up the Prince William Sound environment?
8. How safe are generic drugs?
9. What is NOW's battle plan now that the Supreme Court has given states more leeway in restricting abortions?
10. Can the U.S. win its war on drugs?
11. What new television series are faring well?
12. Should the U.S. adopt a national K-12 curriculum and a national testing program?
13. Black Panther Huey Newton: His Rise and Fall
14. Elizabeth Morgan: Mother Courage or Paranoid Liar?
15. How will New York fare under David Dinkins' leadership?
16. Why did Corazon Aquino block the return of Ferdinand Marcos' body to the Philippines?
17. How secure is Mikhail Gorbachev's leadership of the Soviet Communist Party?
18. Can Gorbachev reform the Soviet military?
19. Will Solidarity succeed in bringing economic and political stability to Poland?
20. Can F. W. de Klerk negotiate a new deal for South Africa's black majority?
21. Is Namibia ready for political and economic independence?
22. Will German reunification take place in the 1990s?
23. What should be the U.S. military commitment to halt Columbian drug traffic?
24. Will Monica de Greiff's Columbian justice system be equal to threats from drug traffickers?
25. How will President Bush's war against drugs affect the Peruvian highlands?

Topics for ready writing take radical turn

By DR. JAMES KINNEAVY
Ready Writing Co-Director

It has been a long, hot summer, and it has also been an eventful one. The list of topics which filled magazines, newspapers, radios, and television sets has undergone a remarkable change since last spring. Many things which seemed of cosmic importance then have dwarfed into media insignificance or noncoverage, and subordinate topics have grabbed screaming headlines. As a result, the ready writer trying to keep up with current issues has been busy. Let's take a look at some of these new emphases.

•Some New Major Issues

Drugs have no doubt been a concern in the past, but with the President's drug package worked on by drug czar Bennet and with the drug lords' declaration of war with the government in Columbia itself, the drug issue has clearly become a major international issue. A recent poll indicates that Americans think it is our own most important concern.

In a similar way, the revolt against Communist ruling forces in China, in

Russia itself, in the Slavic countries of Lithuania, Latvia, and Estonia, in Hungary, in Poland, and in East Germany has made the crisis in Communism undoubtedly emerge during the summer as the most important international issue in the world at the present time.

Immorality in government officials -- in our state, in our federal government, and in other countries as well has pushed this issue to the forefront as another serious matter at home and abroad. Our congress and our legislature are both trying to rewrite the rules to prevent the kinds of abuses represented by names like North, Poindexter, Tower, Wright, Coehlo, Pierce, Dean, Frank, Schleuter, etc. And the list doesn't stop with politicians. Ministers like Bakker, Roberts, Swaggart, Robertson; sports figures like Rose, hotel magnates like Helmsley, brokers like Boesky -- is any career clean? Is there a serious moral crisis, as historian Barbara Tuchman maintained in *The New York Times* two years ago?

•Some Continuing Concerns

Other critical issues also take up the

attention of the media. Pollution continues its inexorable march: the critics are divided on the 1 billion dollar effort of Exxon in Alaska before departing in mid-September with a possible return in spring, the oceans' pollution received more attention this summer than ever before, the Amazon rain forest is threatened more and more every year. Racism, at home and abroad, continues to be a problem that will not go away: in colleges and in big cities, and in entire countries like Russia and South Africa discrimination continues. The plight of savings and loan banks in our country, and especially in our state, will probably not be solved by the \$160 billion proposed by Congress. In addition, our commercial banks are also at risk. The mid-East, particularly in Israel and Beirut, has serious trouble spots that defy solution.

•General Topics

These are certainly some of the current issues at this time -- and they have all received considerable local and national press. On the other hand, the general topics have not had the dramatic

coverage that they were given in the past two years by books on the educational system like those of Hirsch and Allen. Nonetheless, there are state and national problems on the education front. Texas has not improved its national rankings in the SAT, although it is one of the highest in percentage of students taking the test; the legislature and the governor did little to improve the funding for poor school districts. In a recent study of educational achievement in 17 countries, U.S. ninth graders tied with Singapore and Thailand for 14th place in science. By the year 2000, the U.S. will need nearly three quarters of a million more scientists than it is expected to produce.

•General Topics vs. Current Issues

The general topics made something of a comeback in the state finals this past spring. In 1988, a large proportion of those finishing first, second, or third in their divisions chose the current events. Although there was still a majority of choices among the winners for the current events, there was a rise in the number of those choosing the general topic.

1987 AND 1988 STATE TYPEWRITING CONTESTS

Electronic Typewriter Results

Class	Place											
	1	2	3	4	5	6	7	8	9	10	11	12
1A	*							#	#	#	*/#	#
2A	*	#	*/#	*/#	#	*		*			*	*
3A	#		#		*/#	*/#				#		
4A			#	*/#	#		#		*/#	*/#	*/#	#
5A	*	*		*/#	*	#			*	#	#	#

* = 1987, # = 1988

Keyboarding comparison

By DR. ALAN THOMPSON
Keyboarding Contest Director

The use of electronic typewriters in the 1988 UIL typewriting contests marked the second year that the contestants had the choice of using either regular electric typewriters or electronic typewriters. The rule changes which were made to keep contestants using electronic machines from having any built-in advantages over those using regular electric machines seemed to be well-accepted and caused few, if any, problems.

The 60 contestants in the state typing contest were asked to mark an "E" on their grading forms if they were using electronic

typewriters. In the 1988 state contest, 26 of the 60 contestants (43%) indicated that they were using electronic typewriters. This was up from 35% in 1987. Only five of the 26 users of electronic typewriters finished in the top three places overall in 1988.

A comparison of those who finished in the first three places in all classifications of the 1987 and 1988 contests shows that those using regular electric typewriters took 10 (67%) of the 15 first three place finishes in both years. Conversely, five (33%) of those who finished in the first three places in all classifications in both 1987 and 1988 were using electronic

typewriters. Although the percentage of contestants using regular electric typewriters dropped from 65% in 1987 to 57% in 1988, users of regular electric machines still took 67% of the top three places in all classifications.

While a higher percentage of the users of regular electric typewriters placed in the top three places overall in both 1987 and 1988, their showing was more impressive in 1988 since the percentage of regular typewriter users in the 1988 contest was down. Several more years of comprehensive analyses would be needed in order to arrive at any reliable conclusions in the electronic versus electric typewriter comparisons. These comparisons, however, become more academic with each passing year since the major typewriter manufacturers no longer make regular electric typewriters.

Calculator directors to stress scaling at SACs

By D.L. BOURELL
and J. R. COGDELL
Calculator Applications Co-Directors

Why did the old European cathedrals keep falling down?

Why can a squirrel fall 20 feet without harm, while a horse is killed in the same fall?

Why does a fresh-baked, big cookie take less than double the time to cool as two small ones made from the same recipe?

These are all questions that can be answered using scaling principles, one of the methods used to work one class of stated problems on the Calculator Applications Contest. We have chosen to deal with scaling problems at the afternoon workshop at all Student Activities Conferences this year for several reasons.

First, scaling principles comprise a powerful method for doing computation, often in the absence of what might otherwise be considered to be necessary information.

Second, they simplify calculation, and this is obviously desirable in the contest. Next, there are a plethora of what we consider to be delightful problems that can effectively illustrate the scaling method. And last, there are a lot of people associated with the Calculator Applications Contest that don't really understand scaling.

• Please turn to CALCULATOR, page 7

The spirit of the game

'Sportsmanship embodies a personal code of honor'

As a people, we value winning so dearly that we respond in anger when someone else wins - and we lose. Our sense of self-worth is often bolstered when we win and eroded when we lose.

Of a coach who has just completed a championship year, we say, "He is a good coach". His value as an individual in the minds of school patrons is based on his win-loss record.

Oppositely, we loathe the loser. And in every possible manner try to avoid losing. When we lose, it is difficult to maintain an equilibrium - to realize winning and losing are both impostors. The most negative result of obtaining worth from winning is the bitter feeling that results from losing, a feeling that sometimes directed by the loser toward the winning opponent or to the loser by the winner who chants "we're #1!". Too often we fail to place ourselves in the place of an opponent - to be gracious in both winning and losing.

The regard we have for other teams, players and schools is really what determines sportsmanship. Sportsmanship is nothing else but respect and courtesy. A winner content to win without "rubbing it in", and a loser who reacts with class - yet determined to win next time.

Roy Bedicheck in *Educational Competition*, is emphatic in stressing sportsmanship. His definition of good sportsmanship embodies a code of honor



BILL FARNEY

Postscripts on Athletics

that refuses to tolerate cheating at games - either in the letter or intent of the rule. Indeed, more important to the written rules is the spirit of competition, "...above the rules, and on an infinitely higher plane, we have the spirit of the game, which must always depend for its enforcement upon the conscience of the participant." A violation of the spirit is a personal affront to oneself and a serious character flaw.

It is difficult to teach sportsmanship in today's society. Visible placards at professional and college sports events degrade opponents, belittle participants, and threaten official. The sports official becomes a fool in stripes whose basic integrity is questioned. TV analysts extol the "crafty" coach who outsmarts an opposing coach by using a rule to advantage or using a tactic legal by rule but doubtful by the spirit of the rule. Winning fairly is not valued. Winning is - even at all costs.

Rarely seen is a philosophy expressed in *The Odyssey of Homer*, "I go either to

excel or to give another the opportunity to excel. If I accomplish nothing, I shall not grudge another his accomplishments".

The most important person in teaching sportsmanship is the coach. If he bellyaches and storms and stomps, screams and throws things, complains at every adverse call by the officials, how then can his players show any sanity? More seriously, what prevents a fan, watching this sideshow of protest from joining in? Paying an admission fee does not qualify fans to abuse officials, opponents, or coaches. It entitles them to watch and cheer for their team.

Winning is important. But as Mr. Bedicheck flatly states, "...this desire (to win) must be under the control of a higher and more powerful will to win fairly...students can be made to see that...both sides are winners in a higher sense".

The purpose of athletics in secondary schools always demands the education of the student as a primary goal. In order to obtain the best objective and aesthetic benefits and reduce the negative aspects of competition, good sportsmanship must be displayed at all times. Competition is not an inherent right. It is a privilege. With any privilege comes responsibility. Responsibility means to keep competition in proper perspective. Students are not "bad" when they lose, nor "good" when they win.

In *Right Actions In Sport*, Warren P. Fraleigh believes that "In a good sports

contest, all participants must achieve...Yet it is clearly not necessary... that all participants achieve the end of winning...Thus all participants must adopt, as their personal intended end, the end of trying to win...".

Admittedly, all of this philosophy pales when boiled in the cauldron of a heated sports contest. Fans are primed to win. Players poised for victory. Coaches tense from community pressures. A victory brings joyous emotion - a defeat bitter dejection. After the game - and yes, before and during - the reactions from all involved parties reveal their regard for other people. Those who are simply unhappy with themselves, their jobs, their fate often explode in unsportsmanlike response. So dangerous is this response that physical violence often is the result.

What should be important is the pursuit of excellence, the effort, the will to win. Managing the emotions of winning and losing should be a top priority. It is important that all participating parties: players, coaches, student groups and adult fans display good sportsmanship. NOT BECAUSE we might receive penalties, not because we are expected to, but because we want to.

I come to compete - to win
To honor those who cheer for me
And for my opponent.
If I win, I win but a game
I am not better.
And if I lose, I lose only a game
I am not a loser
I will win again.
In victory I rejoice, but never brag
In defeat I hold my tears.
I blame no official, make no excuses
For I have learned just being here.
With honest effort I tried to excel,
To play the game by the rules.
And if I fail to win today, I do not fail.
I have won.

Coaches must be exemplary role models

Sport by definition is nothing more than imparting force to move mass in space and time with the body through developed motor skills.

Obviously then it is not sport alone that will do all kinds of wonderful things for students, schools and communities. The positive aspects of sport are in what the coach brings to the game and what the coach expects the student-athletes to do in return. This is why it is imperative that coaches are master teachers of their sports and exemplary role models.

Coaches and school programs are dodging bullets from several directions. Tax payers want the coach to be accountable for their program to justify the need for assistant coaches, hours of practice in the gym, travel budget, equipment, etc.

State officials are looking at coaches salaries and athletic budgets and



GINA MAZZOLINI

Sports Notebook

wondering why it takes "X" amount of dollars to play a game, run a race or hit a tennis ball. We think that we can justify the worth of sport and the amount of time, energy and money needed to maintain current programs. We are hoping that you as coaches are also in a position where you can demonstrate the worth of your program and have the student-athletes represent a program that is the epitome of an educationally sound program.

What we do not need is a program that pushes every rule and interpretation to the limit or a program where the students have not exercised discipline, good judgment or the utmost in sportsmanship.

The success of your program is not left to chance. You as coach must have a blueprint of what you want your program to accomplish as a whole and a specific outline of the immediate task at hand. It's only fair that all participants and parents know the purpose of the activity and the goals and objectives of your program and the rules that everyone will abide by.

Sport provides an opportunity to place students in situations knowing they will meet opposition. As coach, you have prepared the student to the extent that they can make a decision in a split second and one that is appropriate to the situation. Sport after all is designed to

teach the concept of good versus bad.

Another lesson taught through sport is competition. This emphasizes the fact that each participant must exert maximum effort to try to win but that the quality of play (trying to win) is more important than winning.

While competing, the participants must abide by the spirit and letter of the constitutive game rules. Through this competition the student-athlete has gained complete and accurate knowledge of the relative abilities of each participant in the contest.

All of the above lessons are easily applied to the working world where these student-athletes will have to compete against one another and make accurate evaluations of their abilities.

• Please turn to Sportsmanship, page 12

PML committees approve standards

The following performance requirements have been reviewed and approved by both the 1987-90 and 1990-94 Prescribed Music List Committees. They will be in effect for all middle school and junior high school concert contests this spring.

Vocal Performance Requirements for 1989-90:

Conference CCC Junior High - Perform one number from the list designated Grade III. Perform a second number from the lists designated Grade II, III, or IV. Perform a third number from any source.

Conference CC Junior High & CCC Middle School - Perform one number from the list designated Grade II. Perform a second number from the lists designated Grade II, III, or IV. Perform a third number from any source.

Conference C Junior High & CC Middle School - Perform one number from the list designated Grade II. Perform a second number from the lists designated Grade I, II, III, or IV. Perform a third number from any source.

Conference C Middle School - Perform one number from the lists designated Grade I or II. Perform a second number from the lists designated Grade I, II, or III. Perform a third number from any source.

Band Performance Requirements for 1989-90

Conference CCC Junior High School - Perform one number from the prescribed lists designated as Grade III, IV, or V. Perform a second number from the lists designated Grade II, III, IV, or V. Perform a march of the director's choice.

Conference CC Junior High & CCC Middle School - Perform one number from the lists designated Grade II, III, IV, or V. Perform a second number from the lists designated Grade II, III, IV, V. Perform a march of the director's choice.

Conference C Junior High & CC Middle School - Perform one number from the lists designated Grade II, III, IV, V. Perform a second number from the lists designated Grade I, II, III, IV, V. Perform a march of the director's choice.

Conference C Middle School - Perform one number from the lists designated Grade I, II, III, IV, V. Perform a second number from the lists designated Grade I, II, III, IV, V. Perform a march of the director's choice.

Orchestra Performance Requirements for 1989-90

Conference CCC Junior High School
Option 1: (a.) One full orchestra work selected from the lists designated III, IV, or V; or a substitution as found under (+) on page 84 of the current *Prescribed Music List*. (b.) A second full orchestra work selected from the lists designated II, III, IV or V. (c.) A string orchestra selection from any source.

Option 2: (a.) One full orchestra work selected from the lists designated III, IV, or V; or a substitution as found under (+) on page 84 of the current *Prescribed Music List*. (b.) A second full orchestra work selected from the lists designated II, III, IV or V. (c.) A string orchestra work from the lists designated II, III, IV, or V; or movement(s) from an original, unabridged concerto or concerto grosso as listed on page 84 of the current *Prescribed Music List*.

Conference CC Junior High School & CCC Middle School

Option 1: (a.) One full orchestra work selected from the lists designated II, III, IV or V; or a substitution as found under (+) on page 84 of the current *Prescribed Music List*. (b.) A second full orchestra work selected from the lists designated II, III, IV or V. (c.) A string orchestra work from any source.

Option 2: (a.) One full orchestra work selected from the lists designated II, III, IV, or V; or a substitution as found under (+) on page 84 of the current *Prescribed Music List*. (b.) A second full orchestra selection from any source. (c.) A string orchestra work from the lists designated II, III, IV or V; or movement(s) from an original, unabridged concerto or concerto grosso as listed on page 84 of the current *Prescribed Music List*.

Conference C Junior High School & CC Middle School

Option 1: (a.) One full orchestra work selected from the lists designated II, III, IV or

VB tournament Nov. 17-18

The UIL State Volleyball Tournament will be November 17-18 at the Tony Burger Activity Center in Austin. Defending champions include Amarillo (5A), Dumas (4A), Devine (3A), East Bernard (2A) and Plains (A). The schedule is as follows:

Friday, November 17 (Semifinals)

Session 1 • Semifinals
9 a.m. - 10 a.m. Conference A
10:15 a.m. - 11:15 a.m. Conference A
11:30 a.m. - 12:30 p.m. Conference 2A
12:45 p.m. - 1:45 p.m. Conference 2A

Session 2 • Semifinals
2 p.m. - 3 p.m. Conference 3A
3:15 p.m. - 4:15 p.m. Conference 3A
4:30 p.m. - 5:30 p.m. Conference 4A
5:45 p.m. - 6:45 p.m. Conference 4A

Session 3 • Semifinals
7 p.m. - 8 p.m. Conference 5A
8:15 p.m. - 9:15 p.m. Conference 5A

Saturday, November 18 (Finals)

Session 4
10 a.m. - 11:15 a.m. Conference A
11:30 a.m. - 12:45 p.m. Conference 2A
1 p.m. - 2:15 p.m. Conference 3A

Session 5
2:30 p.m. - 3:45 p.m. Conference 4A
4 p.m. - 5:15 p.m. Conference 5A

Ticket Prices:

Adult Session Ticket\$4
Student Session Ticket\$3
Reduced Coach Tourn. Ticket\$10

V; or a substitution as found under (+) on page 84 of the current *Prescribed Music List*. (b.) A second full orchestra work selected from the lists designated I, II, III, IV or V. (c.) A string orchestra work from any source.

Option 2: (a.) One full orchestra work selected from the lists designated II, III, IV, or V; or a substitution as found under (+) on page 84 of the current *Prescribed Music List*. (b.) A second full orchestra selection from any source. (c.) A string orchestra work from the lists designated I, II, III, IV or V; or movement(s) from an original, unabridged concerto or concerto grosso as listed on page 84 of the current *Prescribed Music List*.

Conference C Middle School

Option 1: (a.) One full orchestra work selected from the lists designated I, II, III, IV, or V; or a substitution as found under (+) on page 84 of the current *Prescribed Music List*. (b.) A second full orchestra work selected from the lists designated I, II, III, IV, or V. (c.) A string orchestra work from any source.

Option 2: (a.) One full orchestra work selected from the lists designated I, II, III, IV or V; or a substitution as found under (+) on page 84 of the current *Prescribed Music List*. (b.) A second full orchestra selection from any source. (c.) A string orchestra work from the lists designated I, II, III, IV, or V; or movement(s) from an original, unabridged concerto or concerto grosso as listed on page 84 of the current *Prescribed Music List*.

String Orchestra Performance Requirements for 1989-90

Conference CCC Junior High - Three string orchestra selections are to be performed. (a.) One selection from the lists designated III, IV or V. (b.) One selection from the lists designated II, III, IV or V; or a substitute as found under (+) on page 91 of the current *Prescribed Music List*. (c.) One selection from any source.

Conference CC Junior High & CCC Middle School - Three string orchestra selections are to be performed. (a.) One selection from the lists designated II, III, IV or V. (b.) One selection from the lists designated II, III, IV or V; or a substitute as found under (+) on page 91 of the current *Prescribed Music List*. (c.) One selection from any source.

Conference C Junior High & CC Middle School - Three string orchestra selections are to be performed. (a.) One selection from the lists designated I, II, III, IV or V; or a substitute as found under (+) on page 91 of the current *Prescribed Music List*. (c.) One selection from any source.

Conference C Middle School - Three string orchestra selections are to be performed. (a.) One selection from the lists designated I, II, III, IV or V. (b.) One selection from the lists designated I, II, III, IV or V; or a substitute as found under (+) on page 91 of the current *Prescribed Music List*. (c.) One selection from any source.

Printed copies of these revised performance requirements are available upon your request from the UIL Music Office, P.O. Box 8028-University Station, Austin, Texas 78713-8028.

Austin student activities conference sessions

• Continued from page 6

* *East of the Sun, West of the Moon*, by Brain Kral. Demonstration scenes and critique. Michael Cantrell, Director and guest critic judge John Brokaw, Professor. Theatre Room 1.140.

* *Tai Chi-Use as Body/Mind Training for Actors*. An introduction to the principles and its applications in actor training. Tom Whitaker, Assistant Professor. Dance Studio 1.172.

* *Jazz Dance Basic*. Musical theatre. Lathan Sanford, Assistant Professor. Dance Studio 2.124.

* *Stage Make-up Techniques*. The basics. Pat Murray, Consultant. Drafting Room 2.138.

* *Mime*. Is it white face nonsense or actor's craft? Philip Burton, Specialist. Dance Studio 2.116.

12-1:20pm

* *Sponsors AAT Credit Sandwich Seminar or The Impact of HIV Infection on Theatre*

Production. A discussion of health hazards and AIDS prevention with theatre students in the wings and on stage. A \$5.00 donation is requested to cover basic AAT materials and food.

1:30-2:40pm

* *Arms and the Man* by George Bernard Shaw. Performance followed by discussion. Tom Whitaker, Assistant Professor and cast. (1:00 - 2:50 continued, double session). Payne Theatre 1.102.

* *Dressing the Set*. Painting, ornamentation, draperies, foliage, and properties to enhance the scene design. Jim Weisman, Scenery Shop Foreman. Performing Arts Center, Scene Shop 1.220.

* *Stage Make-up Techniques*. Specialty make-up. Robert Singleton, Theatre Director, Houston-Performing and Visual Arts. Make-up Room 1.308.

* *Restoration Comedy*. Performance techniques through lecture and demonstration. Stephen Gerald, Assistant Professor. Rehearsal Room 2.180.

* *Stage Combat*. Lecture/demonstration covering historical and theatrical weapons. An introduction. Michael Cantrell, Assistant Instructor certified by the Society of American Fight Demonstrators. Drama Lab Theatre (west, across alley).

* *Creative Movement*. Movement techniques for self-expression. Sanjuanita Martinez-Hunter, Lecturer. Dance Studio 2.116.

* *Acting*. A painless method of teaching theatre history through scene work and student participation. Bunny Dees, Theatre Director Austin-Anderson, and students. Creative Dramatics 1.134.

* *Mime*. Is it white face nonsense or actor's craft? Philip Burton, Specialist. Dance Studio 1.172.

* *How to Make Period Costumes from Goodwill and Variety Stores*. Michelle Ney, Specialist. Media Room 2.112.

* *Acting*. Building character through improvisation. MFA Graduate Students. Dance Studio 2.124.

2:50-4:00pm

* *Arms and the Man*. (continued). Payne Theatre 1.102.

* *Acting/Dialogue Delivery*. Vocal variation in quality, pitch and rate to enhance the range and variety of mood and characterization. Karen Lee Evans, MFA-Acting. Basement Rehearsal Area B.202.

* *High School Production*. The relationship of theatre history for students and teacher. Lynn Sobieski, Assistant Professor. Media Room 2.112.

* *Advanced Make-up Problems*. Special problems and solutions. Robert Singleton, Theatre Director, Houston-Performing and Visual Arts. Make-up Room 1.308.

* *Body Mechanics*. From studio to stage. Ricardo Garcia, Specialist. Dance Studio 1.172.

* *Hail and Farewell*. Staging theatrically effective entrances and exits or actors and directors must collaborate. Lou-Ida Marsh, Consultant. Theatre Room 1.140.

* *Developing Basic Characters*. A lecture demonstration. Larry Preas, Theatre Director Austin-Austin and students. Rehearsal Room 2.180.

* *Turning Old Clothes Into Costumes*. How to be creative with limited funds. Robin McGee, Teaching Assistant. Costume Shop 2.170.

* *How to Use the Unit Set*. A model and slide demonstration and discussion of the flexibility of unit set elements. Lynn Murray, State Drama Director. Green Room 1.108.

* *Acting*. Through creative drama and improvisation. CD/CT Graduate Students. Creative Dramatics 1.134.

AAT Credit

Advanced Academic Training credit for the UIL conferences has been approved by TEA for teachers assigned to teach. Those applying for AAT credit must register in the appropriate academic area at 9 a.m. and must attend all sessions in one of the areas (including a sandwich seminar) to complete the 360-minute TEA requirement. AAT credit has been approved for all sessions unless otherwise noted. Assessment and certification sessions are listed for each area.

POSTMASTER: Send change of addresses to The Leaguer
P. O. Box 8028 • UT Station • Austin, TX 78713-8028

Official notices

PORTER HS (Brownsville)
Coach Bud Mounts has been assessed a public reprimand, probation through May, 1990, and suspended from attending or participating in the first two home football games of the 1987-88 season for violations of off-season practice restrictions. The penalty was assessed by the State Executive Committee. Also, Porter HS has been assessed a public reprimand, probation through May, 1990 and forfeiture of one win in football district standings for the 1987-88 season for violation of off-season practice restrictions.

SOMERSET ISD
Somerset ISD has been issued a public reprimand for the 1989-90 school year for violation of the Athletic Code.

MILLSAP HS
Millsap HS has been issued a public reprimand for violation of the Athletic Code and Millsap Coach H.E. Brown has been issued a public reprimand for violation of the Athletic Code and placed on probation through May 31, 1990.

ROMA HS
Roma HS Coach Robert Naranjo has been issued a public reprimand for violation of the Athletic code and placed on probation through May 31, 1990.

BROWNFIELD HS
Brownfield HS baseball coach Les Schubert has been issued a public reprimand and placed on probation through the 1989-90 school year for violation of the Athletic Code.

MARTIN HS (LAREDO)
Martin HS band director Juan Valenciano, has been suspended from UIL activities through school year 1990-91 for violation of Section 1111 (c), prior knowledge of sightreading music, Section 1101 (a) (4) (A), the Music Code, and Section 560 (a) (3). Assistant band directors Nick Balli and Thomas Aguilar, Laredo ISD, have been suspended from UIL activities through school year 1989-90 for violation of Section 1111 (c) and Section 1101 (a) (4) (A). In addition, the State Executive Committee issued a public reprimand to Martin HS and placed it on probation through the 1989-90 school year in music. Terms of the probation include close supervision and monitoring of UIL music activities by the high school principal.

MUSIC MEMORY
The Bass Clef Book contains the only official Music Memory List for the 1989-90 school year.

DEBATE
The following schools and sponsors have been issued a public reprimand for failure to notify the regional and/or state director that a qualifier in debate was not going to compete at the next higher level:
Mineola HS, Kaylin Burleson, Debate Sponsor; Houston Lamar HS (no sponsor delegate); Houston Bellaire HS, David Johnson, Debate Sponsor; Houston Sterling HS, Yvonne Dupree, Debate Sponsor; Shamrock HS, Oleta Mercer, Debate Sponsor; North Dallas HS, Madelyn Hart, Debate Sponsor.

C & CR OFFICIAL INTERPRETATION
The State Executive Committee issued the following interpretations of the C & CR:
Section 400 (d), the 15-day rule: Section 400 (d) would allow a student to be considered in regular attendance at the participant high school even though the hospitalized student had been transferred to another school's home bound program provided: the student's class work assignments are determined by the home school; the student continues to use textbooks from the home school; the hospitalized student never attends a class held in a regular classroom of the home bound ISD; the student's physician certifies that he may return to the home school and is able to participate; the student's grades are transferred back to the home school with him. Section 1220 (b) (8), in the boys' baseball plan, should be deleted from page 310 of the 1989-90 Constitution and Contest Rules. See Section 1209 (h) (2) on page 308 for current restrictions on participating on a non-school baseball team.

MANSFIELD ISD
The State Executive Committee has suspended John Parnell from working with students in preparation for any UIL activities during the 1989-90 school year, and he has been placed on probation through the 1989-90 school year for violation of practicing on sightreading music.

MORAN ISD
The State Executive Committee has assessed a public reprimand to Coach Bill Godwin and placed him on probation through the 1989-90 school year for violation of the parent residence rule.

SAN FELIPE-DEL RIO
The State Executive Committee has assessed a public reprimand to Coach Dan Neuse, placed him on

probation through the 1989-90 school year, and suspended him from attending the first home football game of the 1988-89 season for violation of off-season practice rules.

HAMSHIRE-FANNETT HS
The State Executive Committee has assessed a public reprimand to Coach Claude Tarver, probation through June 30, 1990, and suspended him from attending the first home football game of the 1988-89 season for violation of off-season practice rules.

ANTHONY HS
The District 5-A Executive Committee has assessed Anthony HS a public reprimand and probation through the 1989-90 school year in football for violation of Subchapter M, Section 400 (g) regarding academic eligibility of a student.

CARTER HS (Dallas ISD)
The State Executive Committee issued Dallas Carter HS a public reprimand and probation in boys' football through November 15, 1989 for violation of Section 21 (d), failure to report to the district executive committee a grade change by an administrator.

SPELLING CORRECTIONS
Attention Elementary and Jr. High Spellers: Students in Grades 3-4, 5-6, and 7-8 will be responsible for spelling words contained in Spelling List B. It is important to have the most current Spelling List B (1989 printing). Significant revisions of the old List B have been made.

Grades 3-4:
hurrah: change to hurrah,
hoorah, hurray, hooray

Grades 5-6:
kosher: change to kosher,
kasher
route (course): change to
route, rout
visitor: change to visitor, visiter
visor: change to visor, vizor

Grades 7-8:
canape: change to canapé
Attention High School Spellers: The authority for correct spellings is Webster's Third New International Dictionary, Unabridged, copyright 1986.

High School:
bimillennial: change to
bimillennal
holocaust: change to
holocaust (H)
Zeus: change to Zeus (genus
of fish)

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:
Adventures in Real Communication, Adventures in Real Communication Year Program, AFS Intercultural Programs, Alexander Muss High School in Israel, American Council for International Studies, American Heritage Association, American Institute for Foreign Study Scholarship Program, American Intercultural Student Exchange, American International Youth Student Exchange Program, Amicus International Student Exchange, Amigos de las Americas, Aspect Foundation, ASSE International Student Exchange Programs, AYUSA International, CDS International, Center for Humanistic Interchange,

Children's International Summer Villages, CIEE School Partners Abroad, Cultural Homestay Institute, Educational Foundation for Foreign Study, Educational Resource Development Trust, Experiment in International Living, Foundation for Study in Hawaii & Abroad, Friends in the West, German-American Partnership Program, Inc., Iberoamerican Cultural Exchange Program, Intercambio Internacional de Estudiantes, Intercultural Homestay Services, International Christian Youth Exchange, International Education Forum, International Student Exchange, International Student Exchange of Iowa, International Travel Study, Inc., INTRAX, Japan-American Cultural Exchange, Nacel Cultural Exchange, NASSP School Partnerships International, National Registration Center for Study Abroad, Open Door Student Exchange, Pacific Intercultural Exchange, PEACE USA, People to People High School Student Ambassador Program, Presidential Classroom for Young Americans, Program of International Educational Exchange, Rotary International Youth Exchange Programs, School Year Abroad, Spanish Heritage-Herencia Espanola, University of New Orleans, WEST Programs, World Education Services Foundation, World Experience, Youth Exchange Service, Youth for Understanding International Exchange.

Theatre Design

• Continued from page 4

or the stage elevation is too high, making it impossible to see over the apron from front row seats. No attempt is made to slope the auditorium area in multi-use facilities, even though rake seats have been designed for gym and cafeteria facilities. Designers are afraid of seats that rotate onto the playing surface in a gym or do not provide sufficient ceiling height for elevated seats in cafeterias.

Folding chairs in multi-use facilities do not provide for comfort or allow most of the audience to see the stage. Bad sight lines are only minimally reduced by semi-circular or staggered seating.

IV. Facilities that ensure the complete safety of the audience and production company.

Theatrical equipment in the fly area or on the stage floor requires a periodic safety check. Most school districts do not arrange for theatre safety inspections annually or periodically; although other school equipment, including football equipment and shop facilities, may be checked annually. Most theatre directors have heard horror stories, but few are sufficiently trained to provide proper inspections. Even in new facilities, inadequate inspections can make the equipment dangerous to use. It should be noted that theatre students and teachers must be trained to use the equipment available. Leaving facility maintenance to custodial care is a mistake. Most theatre teachers are better trained than school maintenance or custodial personnel. Insufficient or appropriate access to stage rigging, fly space, or machinery can make the high school theatre a hazardous place to work. This is especially true of multi-use cafeterias or gymnasiums. Students, directors, and custodians must often crawl along I-beams, or on scaffolding, or up ladders to focus lights, rig scenery or repair equipment. Although theatre safety is often not taken into consideration when facilities are being designed, corrections can be made and theatre directors must be permitted to use the facilities properly for teaching and production. This includes beam positions, pin-rail loading dock (fly gallery), and above the grid.

Administrators, architects, and theatre directors must understand the demands of the physical theatre in order to bring about effective changes in planning, construction, and renovation of high school theatre facilities in Texas. Without this understanding, technical theatre training and theatre production will be limited to unrealistic classroom experiences.

Sportsmanship

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The National Federation has asked that each state stress "Sportsmanship" as the theme for the 1989-90 school year. In following conversation it was felt that sportsmanship and ethics must go hand in hand. Along with discipline, dedication and competition, our students must have a high standard of ethics.

As coach you must insure the student-athletes adhere to a set of principles prescribing a behavior code, the students must identify good and right and bad and wrong and take that action in any given circumstance. When this happens, it will minimize the evil and maximize the good. After all, for sport to be seen as an educationally sound competition, it must be a good positive learning experience. Let's hope we can all say it is.