

The Leaguer

Mojo rules 5A again

Odesa Permian's 28-14 victory over the Aldine Mustangs in the state 5A championship game capped the Panthers' 16-0 season and earned them their fifth title since the school opened in 1959, as well as their third since 1980. The West Texans also completed the season as the top ranked team in the National Football Prep Poll.

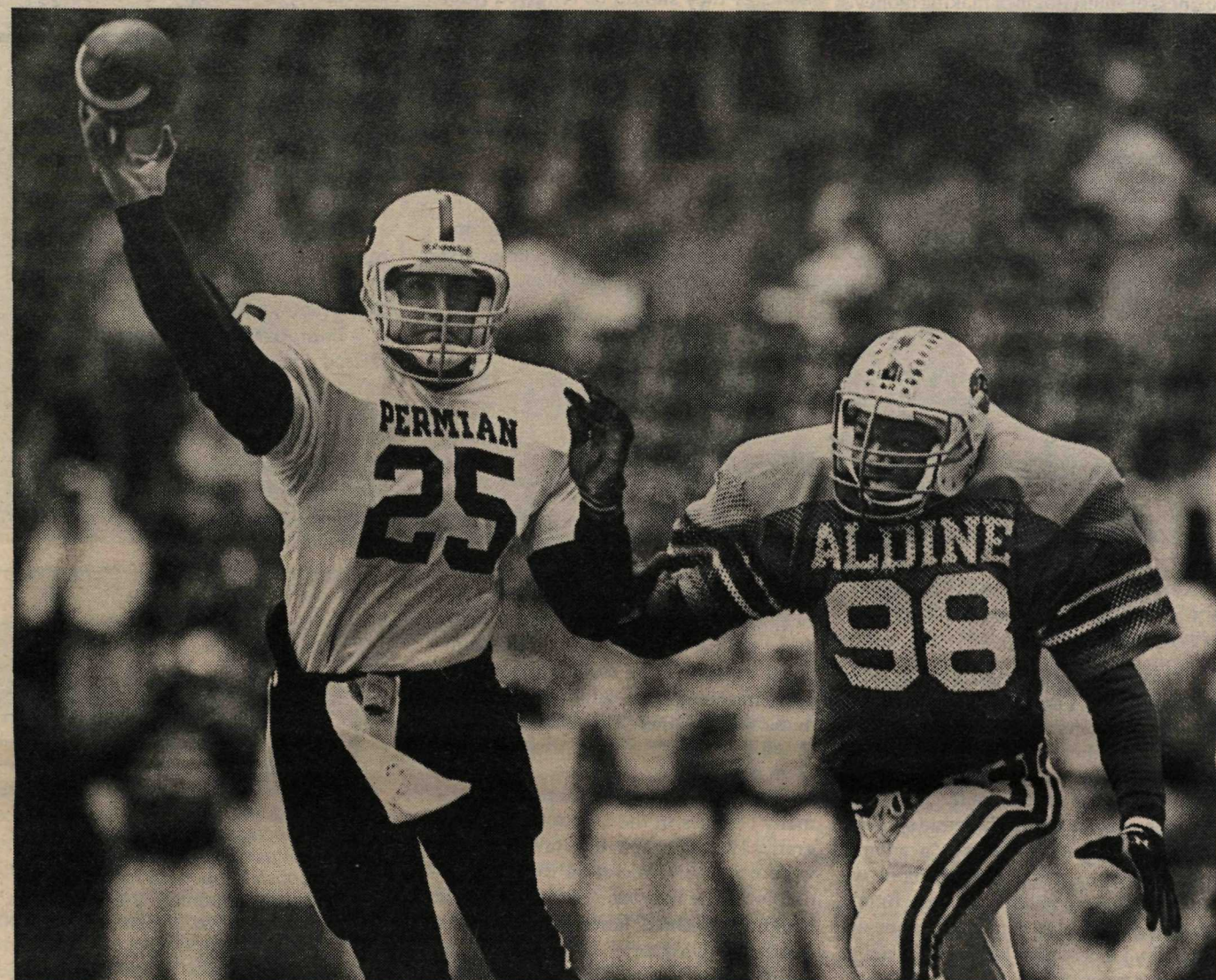
Chapel Hill's Bulldogs shut out A&M Consolidated's Tigers 14-0 to take the top spot in the 4A division. The Bulldogs finished the season 12-4 and were 5-4 at one point during the season. The Tigers ended the season at 14-1.

In Conference 3A, the Mexia Blackcats came from behind to edge the Vernon Lions 22-21 and win their first ever football title.

In the 2A division, junior running back Rodney Thomas rushed for 221 yards in leading the Groveton Indians to a 20-13 win over the Lorena Leopards. The Indians (16-0) also won the 2A title in 1984.

Thorndale's Bulldogs rounded out the list of 11-man champions with a 42-24 defeat of the Sudan Hornets in the Conference A contest.

The state's highest scoring championship game was in the six-man



division, as Fort Hancock's Mustangs racked up a 48-24 win against Jayton's Jaybirds. The win gave the Mustangs their 29th consecutive win and second straight 6-man title.

CLOSING IN. Quarterback Stoney Case escapes Aldine's Marcus Allen, a senior linebacker, in Odessa Permian's 28-14 state championship victory. Case, a senior, finished the game 7 of 11 for 58 yards in leading the West Texans to their fifth state football crown. Photo by JOHN MOORE.

League solicits corporate sponsorships

By **PETER CONTRERAS**
Director of Public Information

In an effort to enhance its total athletic, academic and fine arts program, the University Interscholastic League has embarked on an effort to solicit corporate sponsorship of its activities, League officials announced in early January.

The UIL has produced a three-tiered sponsorship program (gold, silver and bronze) that interested companies can purchase for a minimum of \$75,000. The League solicited companies through a series of statewide newspaper advertisements that appeared January 10-12.

A \$250,000 gold level sponsorship consists of a minimum \$125,000 cash

payment to the UIL, a minimum \$115,000 in services and a \$10,000 cash payment to the Texas Interscholastic League Foundation.

A silver sponsorship starts at \$125,000, and the bronze level begins at \$75,000.

In exchange for its sponsorship, companies will receive exclusive rights to certain advertising and promotion of the state championships games in six team sports: football, boy's and girl's basketball, baseball, volleyball, soccer, and swimming. The funds will be used for Texas Interscholastic League Foundation scholarships, program enrichment, student and school recognition, contractual obligations, and operational expenses.

The move aligns Texas with other

states such as Tennessee, California and Indiana, all of which allow corporations to sponsor high school athletic events. But unlike other states, Texas will not allow sponsors to have their names in the event's titles.

"Our member schools were adamant that we not change the name of the event," said Bonnie Northcutt, assistant to UIL director Dr. Bailey Marshall. "The championships will remain 'UIL championships'."

Marshall concurred.

"We will maintain the integrity of the programs or we will cease to be involved in corporate sponsorship," he added. "We feel that the people that are interested will not be bidding on just state athletic events, but rather that they have an interest in all of our programs."

"Funds from corporate sponsorships will be used to improve the quality of school competitions, and thus enrich and enhance students' educational experience," Marshall said.

"One of the real exciting things about the corporate sponsorship avenue is that it is a good way to increase the scholarships that are given," he added. "When the TILF gave out scholarships this past year, it had to turn away many worthy people."

The TILF awarded \$461,450 last year for 361 academic scholarships for students of Texas public secondary schools to attend state universities and colleges.

In 1987, the UIL received authorization from its Legislative Council to pursue corporate sponsorship.

The top priority

Extracurricular activities programs in schools are in the education business, and not the business of entertaining or making money. When and if we ever get to the point in which we are more concerned with winning, entertaining or generating dollars than we are with educating the students who participate and attend the competitions, then we need to remove these programs from the schools.

The same is true in regards to individuals who are connected with the activities, whether they are a sponsor, coach, director, participant, official, booster, or

even a fan. When persons exhibit behavior that detracts from the greater educational experience, their behavior must be altered or they should be removed from the activity.

Recently, the State Executive Committee has heard several cases involving coaches who admittedly cursed the officials and openly degraded the officials from the bench or the field or on the courts. In many instances the officials said they had been cursed or degraded earlier in the game, but had refrained from penalizing the coach until he or she moved onto the court or field. In some instances,

'Academic program has changed lives'

EDITOR'S NOTE: The following letter was submitted to Dr. Bailey Marshall by Linda Glover, Gorman Independent School District. It is reprinted here with her permission.

I have thought about writing this letter for some time. I am motivated today by the new year and the December *Leaguer*. Once again there is something new for academics that I like: the A+ program and the patches that are available.

I have been a UIL academic sponsor for 18 years. Notice that I say "academic sponsor." Since this is a small school, we don't specialize much. At one time I "coached" 14 contests and had the one-act play. So, I feel somewhat experienced in what has been happening over the years in high school and junior high UIL Academic contests.

I went to high school in New Mexico where, at that time, there were no programs of academic competition. When I began teaching in Texas, I knew immediately that this was something I missed. Long before gifted and talented (G/T) programs were mandated in Texas, I felt that UIL competition was the answer for what our small school could do for gifted and talented students. I still think a G/T program could be built around UIL Academic contests.

We have had more students to receive scholarships because of UIL Academic participation than for any other reason. Some have been the official UIL scholarships; others were given by the individual colleges.

Unfortunately, our school does not have a drama or speech department, but because of UIL participation, we have had a number of students who received scholarships in speech or theatre. Many of our students have been active in college theatre groups because of their past experience in one-act play. One became a speech teacher, then a lawyer. At law school, he competed and won many competitions in courtroom contests across the nation and Canada. His goal began with his love for

one-act play and prose interpretation contests. A number of our students over the years have had the leads in plays at a local university. One frequently helps direct the plays there. Some have competed in the college level equivalent to prose interpretation. All of our best students will say that UIL Academics provided the memories they treasure most from high school.

In the last 18 years, there have been many changes in the UIL academic program. The only changes I have not liked were minor and merely a difference of opinion. The best change was when the League appointed Janet Wiman as the Academic Director. Immediately, the entire program improved. It was apparent that we were moving forward. Rules were changed and clarified and contests were added.

My teachers were impressed the year we wrote her with a suggestion for improving storytelling, and the next year it was in the *Constitution*. That was years ago, but still remembered when there is a complaint. "Write the UIL," they say. "They listen."

Each change has been one that improved the entire contest experience. Probably no one appreciates the changes and such things as the academic conflict pattern unless they were competing before we had them. If someone thinks the rules are too specific, then they never had students compete in a storytelling contest with 25 contestants and no preliminaries, or in a high school speech contest where no one was allowed to listen. I could list many changes that reflected that they were made by someone who had been to a contest and knew what the problems were.

I am sorry this letter is so long, but with all the editorials blasting the UIL, I want you to know that I appreciate the UIL Academics program. I have literally seen it change lives. And I most certainly appreciate Janet Wiman. There would be no UIL Academics program of merit without her.



BAILEY
MARSHALL

Director's Viewpoint

the coaches testimony indicated they thought it was acceptable behavior to degrade and/or curse officials. The officials indicated coaches cursing them and degrading them didn't bother them to the point of penalizing the behavior. They said they were tough enough to take that, but when a coach embarrassed them by coming onto the floor or field to admonish them, that was too much.

Both parties in these cases have missed the point. The rules to control behavior are intended to see that educational standards are maintained. Do we want to teach our students that it is permissible for an adult to curse or degrade another adult? When this type of verbal abuse is tolerated, then that is exactly what we are saying.

Administrators who hear and see their coaches mistreat officials or opposing coaches are also at fault. Would we allow this in a classroom? Of course not. We would fire the teacher on the spot. Yet our fields and courts are classrooms; and one of the most important lessons to be learned on our fields and courts is to win or lose gracefully and to behave in a sportsmanlike manner.

This problem is not exclusive to athletics. Just because sports examples are used does not mean that sportsmanship problems do not exist in fine arts and academic competitions. It is inevitable that participants, if they compete long enough, will receive a decision by an official that they disagree with. This decision may be a 5-yard penalty in football, a disqualification in debate or an unduly harsh musical critique. At times, events seem to conspire against us. But above it all, participants and sponsors must place their ideals above their emotions.

Someone once said, "Competition brings out the best and the worst in people." All of us involved in activities must do a better job providing a positive educational experience through our UIL activities.

The Leaguer

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EDITOR.....Dr. Bailey Marshall
MANAGING ED....Bobby Hawthorne

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Rebuking 4 music myths

EDITOR'S NOTE: The following article by William May, current College Division Vice President of the Texas Music Educators Association appears in the 1989 October issue of the *Southwestern Musician - Texas Music Educator*. It is reprinted with the permission of TMEA. It addresses key issues that flow in the mainstream of educational competition. Your reaction and comments would be most welcome.

On Competition

I could never forgive myself if I allowed my time in this office to expire without addressing the issue of competition in this space. Declaring that competition is important to Texas music educators would be a singular understatement of epic proportions. Competition, in its several forms, represents a major portion of TMEA's service to its membership; it occupies vast amounts of time and attention at TMEA Region meetings, TBA/TODA/TCDA conventions and other similar gatherings; it requires an extensive state wide organization to manage it in our schools; Saturday after Saturday teachers and students commit large quantities of personal time to its events; and when more than one music educator are gathered together, it eventually will become a subject of discussion, often at great length. Even among College Division members the topic is hotly debated, debased, discussed, and defended at gatherings, including our last Fall Retreat.

My viewpoint, like most college teacher's, is once removed from those actually participating in competitions. This position raises the immediate question, "What gives you a college person, the right to sit in judgment of other music educators with regard to competition?" My answer, argued in one of my first columns last year, is that the college music educator's role, even responsibility, is to fairly, yet tenaciously, observe all practices in our profession and evaluate their propriety from an objective distance. What follows in this column attempts to do just that.

Before continuing, some basic philosophical positions, which you may or may not support and which indirectly are related to subsequent discussion, must be established. In other word's, using comedian's parlance, "if you don't buy the premise, you won't buy the bit." As my premise, I believe that:

(1) The fundamental goal of music education is to enable our students, through instruction, to use music as a valuable part of their daily lives. It is



TSSEC Entry Deadline: April 1

every child's birthright to sing, dance, make music, and consume music. This right makes no distinction among people - talented or not, rich or poor, one race or another, young or old, and so on. It is the teacher's role to help students gain the skills and knowledge which will facilitate this process.

(2) Music is a basic, integral part of the school curriculum. It should enjoy all the benefits and accept all the responsibilities of any other academic discipline. It is the latter part of this statement which has been problematic, along with the suspicion among some that even music educators don't really believe that music is basic.

(3) Schools exist primarily for the benefit of students, not teachers, parents, social agenda, or the community-at-large. Society undoubtedly benefits from good schools, but an institution, such as a school, can never be more important than the individual members of that institution, in this case, the students. Goals which focus primarily on issues external to the institution risk overshadowing the more important internal matters.

Given those foundations, what can be said about competition in Texas music education programs? Competition is a powerful force, one which, like that of the Star Wars fantasy, has a positive and negative side. There are some commonly held ideas that, at some risk, I will call myths regarding competition, myths which contribute to the dark side of this force.

Myth #1: We live in a competitive society, therefore, competition in school is mandatory because it prepares students for their place in society. To the contrary, we live in perhaps the most interdependent, cooperative society in history. We

could not exist without each other. Nevertheless, both positive and negative views of competition exist in our society. If "competitive society" means a society which, through competition, challenges individual productivity, then we have a positive notion. We work hard to improve performance and create a better product solely for that purpose. If, however, competitive society means that we must win at all cost, must focus only on establishing superiority rather than excellence, and must value aggression rather than cooperation, then we uncover the negative side of the issue. The media is filled with reports of the by-products of the negative side, a side which must not be condoned in our schools. Few individuals enjoy a good football game more than I do, but the legendary Vince Lombardi quote that "winning is not everything, it is the only thing" has no place in today's music classroom. In order to have winners when winning is an end in itself, there also must be losers. In order to increase the importance of winning, there must be few winners and many losers. The music classroom must be a place where positive feelings are created. If the focus is personal improvement and that is accomplished, positive feelings will follow. If the focus only is winning, a significant portion of participants will encounter only disappointment as the outcome of their musical experience.

Myth #2: Competition is the only motivating force powerful enough to accomplish excellence. Competition is a powerful motivator without question, but only to a limited population. It works best with those who feel they have a chance of winning. Those who don't feel that way tend to ignore the motivational qualities. For some, an event in which they cannot

WINDY ENSEMBLE. Fidel Villarreal and Lisa Ring, members of the Aldine Mustang Band, huddle against 10-degree temperatures, waiting for their Conference 5A state football halftime performance, December 23 at Texas Stadium in Irving.

Photo by JOHN MOORE.

adequately compete represents a real threat. A personal glimpse illustrates this point. After a particularly successful contest in which my own groups performed in winning fashion, I walked, almost floated, to the parking lot. As I was basking in glory I encountered one of my students and I, in an I-told-you-so fashion, said, "See. Weren't all those extra rehearsals and long hours of work worth it now that we have won?" He answered, "Not really," and walked away. I labeled him "an attitude problem" until I returned to school, started on new music, and began more clearly to see the real extent of my teaching. The question thus becomes, "Is music class only for those who are positively affected by the motivational force of competition?" If we believe that every child deserves music, then we must answer "no." If we believe that music is a part of the curriculum, then we must accept every student's predisposition to learn, even if the competitive spirit is not a part of that child's personality.

Myth #3: All competition is bad. This is not true and you also are incorrect if you think that this is where this article is leading. Competition can be extraordinarily positive when handled properly. It also can be misused, overemphasized, and cause extraordinary harm in the hands of the misguided teacher.

How do we define "misguided"? In today's world when confronted with virtually any question, a test seems to be recommended to provide the answer, so let's try such a test. After all, some of our

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Transitions should be aesthetically pleasing

The UIL office is still flooded with brown envelopes these days. The play approval deadline was a January 15 postmark and most directors seeking special play approval waited until the last week. Members of the Play Appraisal Committee are reading furiously, and I will send their response as soon as possible. It does not help to call. It only delays the machinery and more chaos is created by my secretary having to dig through evaluations to find yours. If you waited until January to submit, expect to wait until February for a response.

Because of the many play submissions this month, the evaluators cannot take time to edit the profanity or cursing from scripts. Directors are responsible! If directors don't assume that responsibility, the Contest Manager is required to enforce Section 1033 (c) (1) (H). The same section houses the "morals" rule. Directors are responsible for editing all plays, including those receiving special approval. If there is any question of what is acceptable "moral" behavior, check with your administration and then call me. If there is a question of language, call me first. Language problems should be solved before you get to contest. Get rid of off-hand, slang, or profane references to the Deity. The rule-of-thumb is to delete any references to the Deity unless it is in prayer reverence, or sincere supplication.

When a director obtains approval for *The Shadow Box* and goes to contest with suggestive materials that relate to sexual orientation or the behavior of Beverly, disqualification or protest will result. Don't take the chance. The literary value of most quality plays does not depend on questionable dialogue or behavior.

It is clear to all that there will never be agreement as to what constitutes acceptable behavior in every community. The Play Appraisal Committee strives to maintain a generally acceptable behavior and minimally acceptable literary merit, but it is impossible for committee members to determine what a director might do with "action". Action may be more damaging than dialogue. The final "moral" judgment must be at the local level.

I annually received letters of praise and letters of condemnation about the same materials and productions. The process of play selection is very subjective and it is difficult to explain. "Why" to any director who receives a rejection is impossible. Beyond minimal literary merit and basic UIL rules, I believe that each school and community has the responsibility to determine what is best for its students. The belief is detailed on pages 51-58 of the current *OAP Handbook*. I urge directors to review this section annually. Playing censor for 1170 schools is the most difficult part of my job. Fortunately, I do not serve on the Play Appraisal Committee unless decisions concerning technical difficulty or rule violations are involved. Their task is more difficult than mine.

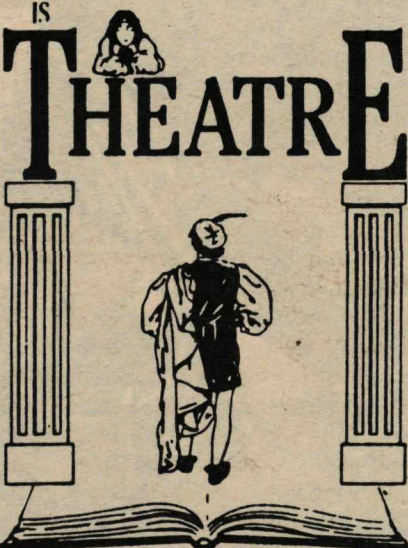
Since the OAP approval deadline is past, our next step is the set deadline Feb-

ruary 14 and the title deadline is February 23. As you select from the approval lists and plan your production, make sure you consider carefully the transitions that must be physically made during performance. Intermissions between acts are considered pauses that refresh the body and mind. During the performance of short plays or scenes from long plays, there are no intermissions. However there may be distractions which break audience contact and permit the audience to lose empathy.

OAP directors, especially, can create a better impression on the audience and the judge by improving methods of effecting transitions between scenes from a cut version of a full-length play. These moments afford opportunities for imaginative and an aesthetically pleasing on-going activities while cast and crew set for the next scene. The use of proper techniques at these junctures does not oblige the audience to fill in the gaps with their own private devices, and continual concentration is realized.

An obvious but apparently ignored parallel situation exists in radio drama. Potential weak moments are used to reinforce the story with sound effects, music, and narration. These devices for compression and intensification are valid for theatre and especially useful for contest. There are characteristic sound effects which can be taped to effect a bridge between bits of action. There is some theme, some characteristic melody that can be used to advantage. Do not forget that your students may provide original music. Give them a chance. Vocal montages might help tell some of the action that cannot be shown. Professionals use these techniques for transitions. The theatre arts teacher and OAP director should consider using such devices within OAP

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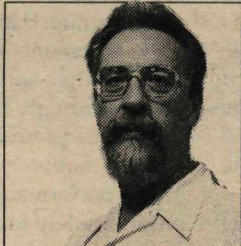
THEATRE

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SCHOOLS

MONTH

A PROJECT OF THE AMERICAN ALLIANCE
FOR THEATRE AND EDUCATION



LYNN
MURRAY

Educational Theatre

contest rules to enhance production and ease transitions.

Current practice displays the following devices: blackouts, closed curtains, neutral props, crews, and sometimes, 110 light cues. Blackouts are the most popular — silent, not wholly blacked out, and filled with desperate scrambling cast and crew. This is poor planning. The dimly visible rapid actions call attention to

themselves and increase aesthetic distance sharply. If the actions are calm and controlled and therefore more pleasing, empathy may be maintained, but the pace of the subsequent scene may be harmed. This is particularly true if the following scene begins with a burst of speed.

Closing the curtains is the alternative to a blackout, or it may be used concurrently. If there are frequent scene breaks, the curtain becomes an enemy, not a friend, and its frequent undulations will shatter empathy and increase aesthetic distance. The contest production is often at the mercy of someone else's mechanical monster. A closed curtain, however, permits the use of other audio-visual devices to hold the interest of the audience and to magnify the mood and imagery involved in the play.

The need for variety and emphasis may suggest that the curtain be left open during most scene breaks so that when the curtain is used, it has a more telling effect. Theatrical devices that may be used during an open-stage break include the customary visual techniques: actors who stay in character and perform the necessary bits, crew members make necessary changes while the action continues in

another area, costuming which can be put on or taken off, or skillful lighting effects. The director may devise special visual effects for the full or the forestage: a walking chorus, slide projections, or pantomimes. The latter may use a character from a connecting scene, a character from a subplot, or even a character who was cut from the script, or one that never originally appeared (state office approval), but is talked about enough to be easily identified. There are unique items involved with almost every type of play.

There is no need to repeat the suggestion to use recorded music or narration because there are vivid examples available on radio or TV. The tempo, the orchestration, the mood of what is suitable does not even require a trained musician.

Whatever method is selected to propel the action forward and to carry the audience with it really depends on the play and the harassed director. The process can be simplified from the beginning by the exercising of better judgment in the selection of episodes. Jerky, unrhythmic breaks in the action can be omitted or controlled if the director selects only those scenes that follow the "spine of actions." These scenes will probably be sequential and it remains only to emphasize their mood and build to a climax with devices that simultaneously inhibit distractions. Do not risk the discontent shared by spectators and judges when all they see is a string of silently isolated scenes chopped from what used to be a play. The cutting is open to evaluation by the critic judge and the judge will then be accused of critiquing the play choice!

Solve the problem of bridging between scenes before the problem exists. Eliminate the fascinating characters, the melodramatic scenes, the opportunities for going "all out," unless they are integrally woven into the main action of the one story you are telling. Theatricality and good "bits" must be sacrificed for the integrity of plot. It must be remembered that spectacle is one of the least central aspects of good drama!

I repeat, do not create a loss of empathy or shatter aesthetic distance by showing disjointed scenes with frequent curtain closings, semi-blackouts, and other devices that tend to isolate the audience or that permit awkward silences which allow the intrusion of extraneous noise from outside or inside the theatre building to distract attention. Do utilize the devices of radio and television or create devices that will allow the action to continue. Once the proper sequence of scenes has been determined by their validity as integral units in the story, their inherent style and theme can be kept vivid by one or more of the following techniques: (1) sound effects that epitomize the actions; (2) music that reinforces the mood; (3) narration that tells the needed portions of the plot; (4) changes that take place while the action continues; (5) costume changes; (6)

Quick Fix

ILPC offers help to student journalists

So your yearbook isn't all that you want it to be. Maybe your newspaper has a few holes in it. Or perhaps you just need a quick fix to help you through the spring blues.

Whatever the reason, the Inter-scholastic League Press Conference state convention, April 7-8 on the campus of The University of Texas at Austin, can be your salvation. For two days, ILPC — an affiliate of the UIL — will provide sessions on all aspects of school publications and journalism education. From photojournalism to desktop publishing, ILPC provides more than 80 educational sessions aimed at assisting the beginning students, next year's editors and exhausted teacher/advisers.

"The highlight of the convention is the announcement of the Tops in Texas newspapers and yearbooks," said ILPC director Bobby Hawthorne. "But the focus of the convention is on improving publications by providing delegates an opportunity to hear many of the nation's finest newspaper and yearbook experts. It is ILPC's philosophy that student newspapers and yearbooks should represent the school's commitment to the teaching of higher order thinking skills, and we provide practical and meaningful suggestions to assist staffs achieve intellectual excellence."

Two nationally recognized educators already on the program are David Knight of South Carolina and William O. Seymour of the University of West Virginia. They will be joined on the program by at least five other out-of-state speakers. In addition, the program will spotlight professors from The University of Texas at Austin Department of Journalism, Austin-area journalists, and many of the state's finest high school and junior high journalism teachers.

Most importantly, the convention is not reserved for ILPC-members only. "Virtually every one of the state's top publications began its journey to excellence by attending a state convention," Hawthorne said. "Once advisers and students get a taste of the endless possibilities of student journalism, they are eager for more. Students and advisers find camaraderie, recognition and forums to discuss common problems and solutions."

Registration is \$13 per person, and information can be obtained by writing ILPC, Box 8028, UT Station, Austin, TX 78713-8028.

Good news could be bad PR

Thumb through any recent education administration journal, and chances are you'll come across an article on school public relations. School PR is becoming a top priority, and information specialist are no longer apt to be the English or journalism teacher who happens to write a few press releases or crank out a newsletter on a mimeograph machine, but instead a 12-month employee, paid administrative wages.

In the face of waning confidence in American public schools, it is their job to convince skeptical taxpayers that there's more good in schools than bad, even if the preponderance of news stories regarding secondary schools is generally negative. Public schools depend on the voter and the taxpayer, on public opinion and on the individuals elected or appointed to school boards. Schools cannot succeed unless parents and students believe they can succeed. School PR officials are given the task of nurturing confidence in the schools, and again, this isn't as impossible a task as it may appear simply because schools are full of success stories.

For some reason, the average person fails to see the miracle in the fact that on any given day, a thousand or so teenagers of every demographic and psychological persuasion are able to criss-cross a relatively small area five or six times at regular intervals, squeezing into crowded locker rooms, sitting for hours in uncomfortable chairs and standing in lines waiting on cafeteria food, without breaking out into general revolt. That most of these kids learn to read and write, cipher and think while traversing this obstacle course at a time in their lives when they would rather be doing virtually anything than this is even more astonishing.

Someone once said that school shouldn't be wasted on teenagers because they have other things on their minds — I won't suggest what — that won't allow them to concentrate on anything for more than a few minutes at a stretch.

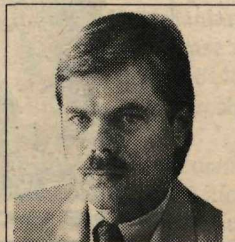
Despite their lack of attention at times, these kids are alright. We have nothing to fear from them. They're okay.

Likewise, the people teaching them are for the most part dedicated and knowledgeable professionals who care more about student learning than money or summer vacations, regardless of the self-serving declarations made by their critics. The great majority of teachers work hard because they care about kids.

Fred M. Hechinger, president of the New York Times Company Foundation, wrote, "On the whole, public education is the engine that has driven American society toward its goal of freedom, equality and prosperity." I believe this to be true.

The system isn't without its serious problems, but it is probably less flawed than many other institutions in our society.

Thus, the message that school PR people are given to deliver is that, despite its deficiencies, public education works.



BOBBY
HAWTHORNE

Scholastic journalism

This is done in a number of ways. For years, school administrators have known of the public relations potential of the student newspaper. I endorse this wholeheartedly but not if the journalistic integrity of the publication is compromised and that, it seems, is the trend: to use the student newspaper as a sort of "Good News Gazette." Someone wrote that consumers are attracted to products by slick advertising campaigns extolling the virtues of the product, not the blemishes. While this may be true for selling light beer or underarm deodorant, it is not true here.

First and most importantly, the student newspaper should be a vehicle to teach students to question, inquire, analyze and interpret. These are the same skills that education and business leaders are saying that students must learn in order to function in a rapidly-changing, highly-technological society.

Furthermore, by writing about real people and real issues for an audience of their peers, student reporters learn to balance difficult ethical, moral and legal considerations. They learn the responsibility of accuracy, comprehension, balance and fairness. Along the way, they develop a writing style all their own. Certainly, students who are capable of informing or entertaining an audience of their peers — young people like themselves who grew up on *People* magazine, *USA Today* and MTV rather than Steinbeck or Hemingway — then they are certainly capable of mastering basic composition. At a time when the National Assessment of Educational Progress reported (January 17) that the writing performance of 17-year olds remains low and has changed little since 1974, this is no small feat. Secretary of Education Lauro F. Cavazos recently called students' reading and writing skills "dreadfully inadequate."

Is it too much to expect student newspapers to be as responsible and mature as I have suggested? Absolutely not. The objectives stated above are not ivory tower platitudes. Among the state's better journalism teachers, they are the basic goals set for their students, not to mention the thrust of the state's essential elements for journalism. Any school that offers a journalism course should expect nothing less, and I do not understand how administrators can tolerate mindless, shallow publications. During a visit to a college once, I picked up the student newspaper and read that a particular athlete's favorite food was pizza, his fa-

vorite color was blue and white (school colors) and his *idle* was Roger Staubach.

I didn't leave with a real high opinion of that college. An educational institution that dishes out such tripe in the guise of instruction for a stranger like myself to stumble upon and read must be suspect.

So, my point here is this: student publications should be an integral part of the district's public relations effort. But the publication should represent the highest pursuit of knowledge and understanding. If it deals with blemishes occasionally, it is because the students wish to make the school a better place for students and adults. Sometimes, they will err. The basis of their argument will be wrong. Their suggestions won't be practical. But when students disagree with the establishment line, they do so not to create dissension for its own sake, not to draw attention to themselves nor to serve their own interests but because they honestly and sincerely believe that their position is worthy of public consideration.

A case in point: Last year, the student newspaper of Dallas Hillcrest High School dealt with an extremely sensitive issue: Racism. Without doubt, schools are experiencing a disturbing resurgence of prejudice, and the staff attempted to grapple with this complex issue. Their story was far from perfect. One or two quotes seemed (to me, at least) to be unnecessarily inflammatory. But I applaud this staff for making the effort to deal with such a difficult issue. As school columnist Matthew Ellis wrote, "If the next generation is not made to feel the pain, the injustice, the dwindling of the human spirit that prejudice brings forth, then mankind will have wasted yet another cycle of life, and history will repeat itself once more."

Henry Tatum, *Dallas Morning News* editorial page associated editor, agreed. He wrote, "Racism is an adult problem. But it has happened because most grown-ups were never forced to face up to the ugliness of racial prejudice when they were kids. They simply adopted the stereotypical attitudes of their parents. By challenging that premise with an article that may have offended some and shocked others, the *Hurricane* let students know that there is no comfort in their ethnic preconceptions. The article reminded us that prejudice has no color barriers. No one is immune."

Rather than generating one-dimensional briefs that artificially reflect a "positive" if skewed image of the school while requiring the exercise of few if any thinking skills, newspapers like the *Hurricane* assure patron that the school will not tolerate superficiality of thought or action, that the school is more interested in intellectual pursuits than data processing.

Therefore, the good news inherent in thoughtful and relevant student newspapers is that the school takes learning seriously, especially it allows — even encourages — young people to occasionally expose and examine its blemishes.

Answers to life's nagging questions

My ploy worked. My column is being read. Either you are now wondering whether I have lost the last strand of my sanity or perhaps you have lost the last of yours because you have been waiting with baited breath since my December column to discover the answers to the most commonly asked speech/debate questions come Spring Meet.

A disclaimer first before we delve into the questions from last month. The explanations below are based on my interpretation of the UIL C&CR. If you were to call me (and were lucky enough to reach the UIL switchboard on one of the few available lines) these are the answers you would likely receive.

Interpretation: (True/False)

1. In finals a poetry reader may use his Category A selection for Category B if Category C were used in prelims. True. Although the student must prepare three selections (one from each category) only two selections will be read at any given contest (one category for prelims and another for finals). It is possible for a student's Category A selection (Pulitzer Prize-Winning Poets) to become his Category B selection (Performer's Choice) provided only one poem is used since Category B dictates that the contestant perform only one poem. A poetry reader may read one or more poems for Category A provided that all the poems are by the one Pulitzer Prize-winning poet. If at least three poems were used by one Pulitzer Prize-Winning poet for Category A, it is also possible that the selections could double as a poet-centered program (Category C). Since the luck of the draw determines the categories, students must prepare three selections.

2. Singing is allowed in a prose/poetry introduction. True. Although a spoken introduction is required, a student may sing a portion of it. The entire intro may not be sung. The introduction must include the name of the poet and the selection(s) and should prepare the audience to listen. Good public speaking skills should be used, with the reader using a personal and informal style. The introduction is the only opportunity an interpreter has to feature himself by using his own words. Furthermore, it is impossible for a student to "speak as himself" if he is using an introduction written by someone else. It is also highly unlikely that a student understands the selection if he cannot write his own introduction. Without understanding there is no interpretation. The best introductions are delivered naturally. Don't perform your intro. Save the performance for later. Although the UIL rules do not specify that the introduction has to be memorized, the more effective ones are not read.

3. Transitions are not required in Category C poetry. True. An introduction is required, but a commentary between the poems is not. The goal of the Poet-Centered Program is to encourage students to look at the body of a poet's

work, rather than at a few poems, and to approach the commentary and introduction as important ways to introduce the poet as well as the poems. Transitions which tie the poems together often score brownie points with judges by letting them know that the performer really does understand what is being read.

4. An excerpt from a bibliography is the only kind of documentation suitable for verifying an author's birthdate for Category Band C prose. False. A photocopy of any biographic information showing the author's birthdate will suffice. A book jacket, an entry in an encyclopedia, a copy of the author's driver's license or birth certificate, or a letter from the author are but a few of the acceptable methods of documentation. The purpose of documentation is to place responsibility on the student rather than the contest director.

5. A prose contestant may perform a nonfiction selection for Category A (Pulitzer Prize-Winning Fiction Writers). True. Contestants may perform a fiction or nonfiction prose selection written by an author awarded the Pulitzer Prize for Fiction. Selections are not limited to the works named for the prize.

6. A contestant is not permitted to read from a manila folder. False. Manila folders, although considered tacky by many, satisfy the manuscript rule requirement. Reading straight from books or magazines is not permitted. A manuscript must be used. Judges tend to take more seriously a performer who looks professional. A small dark (black, brown or navy) folder nonverbally communicates that the interpreter is prepared and takes his reading seriously. A zebra-striped folder with "Suzy + Johnny" surrounded by hearts would be distracting and take away from the performance.

7. Movement from the waist down is allowed in poetry/prose. True. That one got your attention, huh? Let's open a can of worms. The rules allow for responsive use of the body. The guidelines given in the UIL C&CR suggest that use of the body should: be appropriate to the demands of the selection; be a natural outgrowth from the literature to be performed; not call attention to itself; and be limited in scope. Movement from the waist down, i.e. bending knees or shuffling feet, is acceptable if appropriate, natural, and lim-



KAREN
MCGLASHEN

Speech Notes

2A and 4A State Debate Meet Schedule Change

To avoid conflict with the State One-Act Play Contest, the State 2A and 4A Team Debate Meet will be held Thursday, May 3rd. The preliminary rounds for 2A and 4A CX will begin at 5:00 p.m. Thursday and the time of the elimination rounds will be announced Thursday evening. 2A and 4A Lincoln-Douglas Debate will continue to be held, like all the other conferences, on Friday evening and Saturday.

and suitable for the category, students may perform their own works. The literature the selection is published in should be available to the general public.

9. If an author's birthdate cannot be verified, but the prose can be documented as being written in 1920, the selection is suitable for Category C. False. An author's birthdate must be documented. Using the example given, it is possible that a 19-year-old wrote a selection in 1920 and therefore is a 20th century author (born in 1901) which is not suitable for Category C (19th century author). If documentation can be provided which gives an author's age in a given year, it is acceptable (i.e., "John Doe, author of XYZ was 29 in 1989"). A contest director can logically deduce the birthdate by counting backward.

10. A student will not be disqualified for exceeding the seven minute time limit if no time signals were given. False. There is no "grace" period in prose or poetry. The responsibility of keeping within the time limit is the performer's, not the timekeeper's. Performers should be instructed to work with the timekeeper before the contest to specify the type of signals (cards or fingers) and the method of giving the signals (every minute once four minutes have elapsed and a thirty second warning). Performers should be reminded to prepare selections which do not push the maximum time (a 6 minute reading with a 20 second intro) and to allow extra time for appropriate audience reaction such as laughter.

Extemp: (True/False)

ited. Gestures may even be employed. Since judging is totally subjective students should be instructed that many old-school judges may possibly penalize a performer for any movement, although allowable by UIL rules. Conversely other judges may long for more "acting."

8. A contestant may not read his original work. False. If published

1. Students draw topics at approximately seven minute intervals. False. Speakers draw at approximately nine to ten minute intervals.

2. Each contestant draws three topic slips and then selects one on which to speak. False. Five slips should be drawn.

3. It is the topic's obligation to be informative or persuasive. False. It is the speaker's duty to remain objective (informative) or to convince (persuasive).

4. Topics for extemporaneous speaking will include current news events from national and international levels only. False. Topics may include state issues. Of this year's 25 topics provided, the breakdown is: 5 state, 10 domestic and 10 foreign. Sample topics are provided in each Leaguer.

5. Files used in the preparation room must be in index card format. False. Many speakers are now using computer filing systems and the printouts which are placed in a folder and serve as an index to the various magazines or newspapers are permissible. Computers are not allowed in the prep room.

6. A student may not speak on the same subject area in both prelims and finals. False. If the luck of the final round draw allows a student to get a topic similar to one he had in prelims, he may use it. Topics from prelims to finals are not duplicated, but areas sometimes are (i.e., educational issues). Topic slips are now labelled "Informative Prelims" or "Informative Finals" to aid the contest directors in delineating between the topics. Informative topic slips and ballots are yellow whereas persuasive slips and ballots are green.

7. An extemper may use only one 4 X 6 inch notecard when delivering his speech. False. A tricky question perhaps. Definitely a petty one, but one rule in which a speaker was disqualified at district last year. A speaker may use one 3 X 5 inch notecard. It is possible that a speech could be written word for word on a 4 X 6 inch card which defeats the purpose of extemporaneous (outline). The front and back of the 3 X 5 inch card may be used. Aren't you glad we're beyond the 100 word limit? Was a number or symbol counted?!

8. A speaker is disqualified for exceeding the seven minute time limit. False. The speaker may complete the sentence he is speaking without disqualification. The responsibility for keeping within the time limit rests with the speaker, not the timekeeper.

9. A contest director must comply if a participant demands that while he speaks everyone with the exception of the judge and timekeeper leave the room. False. I've never understood why anyone would "close" a round. The entire purpose of public speaking or oral interpretation is lost without an audience, albeit a judge and a timekeeper.

10. When a panel of three judges is used, a student receiving ranks of

Texans vote to explore space as national debate problem area

Last month 219 Texas high schools voted for the 1990-91 national debate problem area. The results of the Texas ballot were:

1st choice—OUTER SPACE (387 votes)

2nd choice—ASIAN PACIFIC RIM (447 votes)

3rd choice—MIDDLE EAST (480 votes)

Texas' vote, along with the other states', was forwarded to the National Federation of State High School Associations. Once the final vote is announced by the National Federation, voting for the specific resolution within the chosen problem area will be conducted during February. Each high school debate sponsor will be mailed a second ballot to be completed and returned to the UIL by March 1. Texas' vote, along with the other states', will then be forwarded to the National Federation of State High School Associations. The favored resolution for 1990-91 will be announced by the National Federation on March 20th.

What they're arguing about

Informative Speaking

1. What is the T.A.S.P.?
2. Jim Mattox: Why is he said to have built his reputation on confrontation?
3. Why did Jerry Glanville leave the Oilers?
4. What caused the fall of Michael Dukakis?
5. What has been Dan Quayle's role as Vice President?
6. Who was Charles Stuart?
7. What is President Bush doing to entice families to save more money?
8. How will Samuel Beckett be remembered?
9. Who was Billy Martin?
10. How is Jack Kemp attempting to save HUD?
11. What legislation is planned to channel children's television in a healthy direction?
12. Business: Who's in a boom? Who's in a gloom?
13. Who is Vaclav Havel?
14. Why has Ceasecu's death created tension in Beijing?

15. What military lessons were learned from the Panamanian invasion?
16. What is the case against Noriega?
17. What does the election of Prime Minister Singh foreshadow for India's future?
18. What is the current situation in famine-stricken Africa?
19. What were the substantive outcomes of the Malta summit?
20. What is the difference between Prague of 1968 where uprising was unsuccessful and Prague of 1990 where prospects look favorable?

Persuasive Speaking

1. Do T.A.S.P. results prove we owe students more?
2. How effective of a governor would Jim Mattox be?
3. What is in store for the post-Jerry Glanville Oilers?
4. Will Michael and Kitty Dukakis be able to forget a year of nightmares?
5. Is Vice President Quayle a powerful force in the Bush administration?
6. Has Justice William Brennan seen

better days?

7. Are recession and gloom inevitable?
8. Is David Dinkins tough enough to cope with New York City?
9. Are decaffeinated coffee and reduced cholesterol foods proving to be more harmful than beneficial?
10. President Bush: Is boldness breaking out?
11. Are college athletes adequately prepared for the real world?
12. Did President Bush make an error in sending a high-level delegation to China after the Malta summit?
13. Rumania: What follows the deluge?
14. Was there a U.S.-Vatican deal on Noriega?
15. Was the pain of the Panamanian invasion worth the gain?
16. Can Latin American leaders decrease the rich-poor gap?
17. Can the U.S. win the war on drugs through international cooperation?
18. How should the U.S. address the serious famine problems in Africa?
19. Is the U.S. rebuilding with Noriega loyalists?
20. Who was to blame for the mass-sacred Jesuit priests in El Salvador?

And that's my final word on the subject

• Continued from page 6

1,1 & 8 places above a student receiving 2,2 & 1. True. The UIL majority system is used to determine all ranks. Low total is not the first criterion in determining winners. Refer to pages 114 through 118 in the *UIL C&CR* to determine ranking contestants who are judged by a panel (three or five).

Debate: (True/False)

1. A sponsor who watches a debate round may be found in violation of the scouting rule. True. The contest director is empowered with the final decision in questions concerning scouting. The current rule restricts a coach or any other representative of a school from hearing a debater in an earlier round in the tournament who will meet a debater from his/her school in a later round of debate, unless that coach or representative is serving as a judge of that round. Since it is nearly impossible to determine who a team might "meet in a later round", most contest directors, in an attempt to avoid possible problems, prohibit any spectators. Although the director has this right, other problems may be created. These are the ones I hear. What about the proud mom and dad who drive three hours to hear their son's golden voice? Or what about the new sponsor who got thrown into

coaching and wants to learn? Or what about those debaters who were eliminated after prelims and want to watch the semifinal round to learn from the better teams? My feeling is that debate is public and that the rule limiting notetaking (no one in the room, other than the judge and the student participants, may take notes) solves most of the problems. If approved by the State Board of Education, next year's scouting rule will be more definitive. The 1990-91 rule will: (1) permit individuals to observe all debate rounds; (2) limit notetaking for observers to the final round; (3) disqualify debaters or coaches who give or accept notes taken during a given tournament.

2. Maps or charts (as visual aids) may be used by a debater. True. If used, the charts/maps must be left before the audience and should be available for use by the opposing debaters in refutation.

3. A contest director must break brackets to avoid two teams from the same school debating each other. False. Just ask Sharyland H.S. if you don't believe me. At last year's state meet two students from the same school met in the semifinal round. The state contest manager and I did not believe in breaking brackets, so we didn't. No discourse on the advantages or disadvantages of altering brackets now, but a word to the wise—Determine which method will be used before the need arrives to decide. Last year's state meet contestants may not have

agreed with the decision not to break brackets, but everyone knew before the contest.

4. Win-loss record followed by low total ranks may be used to determine which CX teams break to eliminations. True. Contest directors have the option of using ranks or points to solve ties with records. Many districts opt to use low ranks instead of high points because there is less disparity between a rank of 1 and 4 than there is with points of 0 to 20. The likelihood of one judge's low points really harming a team is lessened. Whatever system is used, the decision should be made before the contest.

5. Two completely new students may be substituted at region or state for a CX team which is unable to attend the meet. True for the 1990 spring meet. If approved by the State Board of Education, the rule for 1990-91 requires that at all times the team must consist of at least one of the original members of the team who competed at district. The rule for '90-91 further stipulates that substitutions should only occur due to illness or academic ineligibility.

6. In team debate, the negative team may switch rebuttals. True. The format in the *UIL C&CR* states that in rebuttal either team may present its speakers in reverse order. Strange, but true.

7. Invitational tournaments may not select the LD topic which will be debated at District, Region and State. False. Invitational hosts, though not mandated, are encouraged to use the topic for practice in preparation for the spring meets. This year's topic was released much earlier for this reason. If approved by the State Board of Education, only two LD topics will be used next year.

8. LD debaters, like team debaters, who refuse to debate in semifinal or final rounds at district, regional, and/or state meet will be disqualified from the tournament. False. Only team debaters are required to debate. Next year, if approved by the State Board of Education, C-X teams will no longer be required to debate. They must debate for the state championship, but may mutually agree, flip a coin, etc. for the district or regional honors.

9. LD debate became a UIL event in 1980. False. The UIL added LD in 1984-85.

10. A sponsor or designee who fails to notify the regional or state contest director that a team will not attend the meet may be suspended from the event for the following year. True. Check the "Official Notices" section of *The Leaguer* to see. Although no schools have been suspended for failing to notify the regional or state contest director, several schools and sponsors have been placed on public reprimand.

Miscellaneous/Trivia: (Short Answers)

For the sake of space, only the last question will be answered. If you've endured through the details of this column, you deserve the answer.

Name five people who served as State Speech and Debate Director in the 1980's. Marilyn Swinton, Janet Wiman, J.E. Masters, Elizabeth Bell, and Karen McGlashen. The 1990's will bring a yet unidentified face to the UIL speech and debate office. Effective February 1st I will no longer direct the speech and debate program. My marriage and move will take me away from Austin and the UIL office, but not away from speech and debate. I'll see you at the State Meet in May!

District meets are just around the corner

District meets are just around the corner which means it is time to identify students who show academic promise and enter them in the UIL academic district meets. Both the principal and the UIL coordinator play a vital role in this rewarding endeavor.

The opportunity to tap your school's finest presents itself at a time when many students need extra motivation or need a new emphasis to sustain their interest in academic pursuits. Teachers often utilize the district meet as an opportunity to challenge their students. Schools may select up to 80 students to represent the school in academic events including one-act play. For some, the decision to enter students leads to a number of questions.

- How do I enter students? The district meet entry forms are mailed to principals on February 5. If one does not arrive or is misplaced, a call to the League office can secure an additional mailing.



JANET
WIMAN

Academically Inclined

- When and where is the district meet? District meets are held on one of two weeks: March 19 to 24 or March 26 to 31. Dates and sites are selected by the schools involved in the district. Check with your principal for details.

- How do I know which UIL district we are in? Look for the name of your school in the Spring Meet List in the *Coordinator's Handbook*. The schools that comprise the district are listed together, and a number is assigned to each district such as

12 AAA or 16 AAAAA.

- Who is our Spring Meet District Director? A list of directors for the districts and their addresses is provided with the entry form. For example, if a school is in 16 AAA, the person whose name is listed by #16 on the 3A page will be the Spring Meet District Director.

- Is there a fee? The local UIL district sets fees.

- When is the entry form due? The form is due to the Spring Meet District Director at least 10 days prior to the date of the meet.

- What happens if one of the persons listed on my school's district meet entry form cannot attend? Select a substitute. Obtain a letter from the principal certifying the student's eligibility and have the substitute present the letter to the contest director the day of the meet. If time permits, call or write in advance. Read pages 87-88 in the C&CR for more details.

- How many students can enter?

Three contestants may enter each event except science where six may enter.

- How many awards are given? In general, points are awarded through sixth place. This ensures that at least two schools will place in each event.

- Why bother? Students not only learn subject matter from preparation, but they also get an opportunity to meet and test their skills against students from other schools in other areas of the state. One student wrote, "The UIL academic meet made me aware of the challenges I would face from other students when I left high school and went to college. It was very motivating for me." Contestants in all academic contests who participate at the UIL Academic State Meet qualify to apply for over \$360,000 in scholarship funds to be disbursed during the 1990-91 school year. Is this reason enough?

The only road that leads to State starts at the district meet, and it's just around the corner.

Looking at keyboard loophole

Slip-skip method of damage control is unsportsmanlike, some advisers claim

By DR. ALAN THOMPSON
Keyboarding Contest Director

The slip (make an error)-skip-type method of damage control has created a controversy which has brought more complaints from teachers/sponsors over the past several years than any other single item associated with the keyboarding contests. The complaints range from mild to strong, and the recommended penalties range from light to harsh—up to and including a reprimand for the sponsor and disqualification for the contestant who uses this method of salvaging what he can after making an error.

In the slip-skip-type method of damage control—for those who are not familiar with it—a student, upon realizing he has made an error, will simply space and go on to the next word rather than use his time to finish the word in which the error occurred. Many keyboarding teachers contend that while a legal loophole in the existing contest rules may permit a contestant to practice the slip-skip-type method of damage control, to use this loophole is a breach of good sportsmanship as outlined in the UIL's *Constitution and Contest Rules* on page 85, Section 901 (b) which states in part that: (b) SPRING MEET CODE. The general Spring Meet Code means to: (1) Participate in contests in the spirit of fairness and sportsmanship, observing all rules—both in letter and in spirit. (2) Sponsor and advise individuals and teams without resorting to unethical tactics, trickery which attempts to skirt the rules, or any other unfair tactic which detracts from sound educational principles.

While this slip-skip-type practice is not new, it seems to be more prevalent now among contest participants. In fact, because the existing CCR rules state that no more than one error shall be counted per word, no matter how many errors the word contains, some teachers feel that they have nothing to lose and something to gain by taking advantage of the loophole and training their students to use this practice in order to save time and effort.

On short words, this practice may hardly be worth the effort and the break in rhythm; however, on long words, some advantage can be gained by getting credit for several untyped strokes. And this practice could make a positive difference in the contestant's final score.

The first question to be considered is if the legal loophole—whether or not it is judged to be a breach of good sportsmanship—should be closed and dealt with accordingly in the rules, and, if so, how? After numerous discussions on this topic with Janet Wiman, who is director of the UIL academic contests, we decided that we should request permission to reword the rules in order to close this loophole. The UIL Legislative Committee approved this request in its June 1989 meeting.

Preliminary efforts then began to develop the necessary wording to close the loophole. We had hoped to present the proposed new wording to the Legislative Committee at its meeting in October 1989. If approved by the Legislative Committee, the new rules would have gone into effect in time for the 1991 spring meets. However, because of the controversial nature of the slip-skip-type method, we decided to postpone action until we could receive input from the keyboarding teachers to help us determine what, if any, changes should be made in the existing rules in order to close the slip-skip-type loophole; thus, the questionnaire below.

As teachers/sponsors, please respond to the following alternatives by placing a check mark by your choice of the alternatives listed below and by providing any suggestions you may have on this issue. The example to be used is "... therefore, the ..." Hyphens will be used to denote missing or skipped letters, while underscores denote missing spaces and/or missing punctuation.

____ 1. Leave the rules as they are, make no changes, and allow students to use the slip-skip-type method of damage control without penalty.

Example: tha_____the = 1 error

____ 2. Count one error for the initial mistake and one for not finishing the remainder of the word, regardless of the number of strokes omitted.

Example: tha_____the = 2 errors

____ 3. Count one error for the initial mistake and one error for each five strokes or part thereof of the unfinished portion of the word.

Example: tha_____the = 3 errors

____ 4. Count one error for the initial mistake and one for not finishing the word only if five or more strokes are skipped in the unfinished portion of the word.

Example: therefa____the = 1 error

According to (p) (4) *Parts of Words* on page 173 of the 1989-90 *Constitution and Contest Rules*, we should count as a part of a word, (a) the space that follows the word; a punctuation mark that might follow a word; and the space or spaces that follow a punctuation mark. These punctuation marks and spaces would be included in the count of strokes omitted if they are also omitted. Also, if alternative 2, 3, or 4 is adopted, then the wording in (p) (3) *Error Count* on page 173 would have to be altered to include "Count only one error against one word, no matter how many errors it may contain, except in cases of omissions after an error."

If you have taken the time to read this far, then please take a few minutes to indicate your choice of the alternatives given above and write any suggestions you may have for rewording the existing rules to close the slip-skip-type loophole—if you desire to close the loophole.

Since we are anxious to present our recommendations to the Legislative Committee in June, 1990, we are requesting that you please mail your response to me at The University of Texas at Austin, P.O. Box 7879, Austin, Texas 78713-7879, at your earliest convenience.

State Board studying grid playoff plan

A proposal to expand the Conference 5A football playoffs was approved overwhelmingly by school superintendents but received a chilly reception during a hearing of the Student Committee of the State Board of Education, January 13 in Austin. The proposal was approved 160-57 by 5A school superintendents. If eventually passed by the SBOE, it would advance three teams per district into the 5A playoffs. The smallest of the top three finishing schools would remain in the 32-team 5A bracket, and the two largest of the top three finishing teams, regardless of their records, would advance into a 64-team large-school playoff bracket.

"The proposal in an attempt to remedy the inequity that exists only in 5A," said Dr. Bill Farney, UIL athletic director. "Conference 5A does not have an upper enrollment cap, and thus some schools can be as much as three times larger than others. The Legislative Council believed that this expanded playoff plan could be a solution to this problem."

However, SBOE Student Committee member Mary Knotts Perkins of Lufkin said she had received numerous letters opposing the idea, and said that approval of the proposal would "send a wrong message to the public" during a time of educational reform.

The SBOE Student Committee will conduct a second hearing February 9 on the proposal and make a recommendation to the entire 15-member board for a February 10 vote. If approved on a second reading in April and a third reading in May, the item would go into effect next fall.

Other items on the referendum ballot included:

- a proposal to allow Sunday practice for UIL academic, music and fine arts contests as well as for non-UIL academic, fine arts and music competitions was defeated, 389-565.

- a proposal separating provisions of the awards rule for academics, athletics and fine arts, and stipulating that awards for non-UIL academic and fine arts contests would no longer be restricted by the UIL awards rule passed 731-233.

Observe 'Theatre in Schools' month

• Continued from page 4

lighting; (7) unique effects peculiar to particular type of play.

These devices will help the audience by preventing annoyance, self-consciousness, and loss of attention, and interest. They will also help motivate the students involved and create more opportunities for artistic expression. By increasing the empathic response and balancing aesthetic distance, these techniques will help effect a better and more artistic dramatic experience for all concerned.

The American Alliance for Theatre and Education has declared March as a national Theatre In Our School Month, and the Texas Educational Theatre Association has cooperated by changing our educational theatre month from February to March. The governor has participated by providing the appropriate proclamation. March is a great theatre month because we begin UIL one-act play competitions! So, let's celebrate!

Krin Perry, TEA Theatre Arts Specialist, is coordinating this celebration and she needs your help. Get your local mayors, city councils, superintendents, and principals to proclaim "Theatre In

Our Schools Month" in your communities and schools. Use the TIOSM logo on your programs for zone and district contests and for local productions of your one-act play. Mention your observance of TIOSM in publicity articles about your play. Get your school newspaper involved. AATE is giving three awards to states with the biggest celebrations. We not only need to do the month up in Texas style, but we need to document our celebration. Send copies of your contest programs, proclamations, publicity, and newspaper articles to Krin Perry at TEA.

If this publication reaches you before February 1, there is a planning workshop for our TIOSM celebration on that Thursday, at 1 p.m. This Theatrefest '90 convention program is designed to draw participants willing to help promote. Theatre In Our Schools Month publicity packets will be distributed then. If you don't make the TETA convention in Houston, please write for your packet or call Krin Perry, at TEA, Division of General Education, 1701 N. Congress, Austin, Texas 78701, (512) 463-9556. A complete packet of promotion and publicity ideas will be mailed to you immediately. Don't delay; March is on the way.

Speaking of TETA, plan for convention at the Hyatt Regency in Fort Worth next year. January 30 - February 2 are the scheduled dates and Chuck Sheffield, Theatre Director at Richland College, will serve as Program Director.

Details of the UT-Austin Annual Summer Theatre Workshop for high school teachers and students will be provided in the February column and publicity distributed in March. Teachers interested should make application to UT-Austin as transient students unless they are seeking admission to graduate school. The deadline for transient application is May 1, but don't wait until then to request the application. Call me if you want to know more now.

Good Show for the Spring! If you need help, keep trying. The phone is on a rotation basis and success comes to those that dial most often. You might also note the attempt to solve the State Meet OAP versus team debate conflict. Some will be happy and there will be a few that will object, but we aim to give it a shot. There are a few crazy debaters that want to do something in addition to research. Good luck group!

Music is not a game to be won or lost

• Continued from page 3

leading magazines publish these self-administered tests, so why not our journal. Try the following COMPETITION MISGUIDEDNESS TEST. Be honest, at least with yourself, and respond to these items with a simple yes or no answer.

1. Is your curriculum (lesson plans) structured according to a series of events rather than a series of concepts? In other words, could your lesson plans be reduced to rehearse for concert #2, and so on?

2. Do you have every child in your program rehearse All-State repertoire even though some of that music might be inappropriate for some learners' current ability levels?

3. When you have a discipline problem in class, is your first impulse to exclude that student from further participation?

4. Do you wish that sight-reading competition would be eliminated because it takes time away from concert preparation?

5. Do you limit your group's repertoire to only that music included on the contest list?

6. Do you think that the only solution to improve the quality of instruction at the elementary school level is to begin elementary contests?

7. Do you firmly believe that playing pitches and rhythms with exacting precision guarantees a musical experience?

8. Do you wish that all contests in this state culminated in single state champion?

9. Have you ever sought copies of sight-reading contest selections prior to the contest?

10. If your group finished sixth in a statewide contest, would you express disappointment to your students for not finishing higher, rather than delight in finishing as high as they did?

11. Would you consider influencing other teachers or falsifying students' records to circumvent no pass-no play rules?

12. Do you choose music based on student needs or based on the piece's "winning" qualities?

13. Do you consider improvisational, compositional, or other "creative" musical activities inappropriate for your class?

14. Do you have a slogan with the word "winning", but without the word "excellence" on display in your classroom?

15. Do you leave contests without having your students hear any other group's performances?

16. Have you ever had your group perform in a stylistically incorrect manner merely because the editor of the music marked the score that way and you fear a judge's reprisal if you deviate from the score?

17. Have you ever thought that other teacher's have it easy because they don't have to go to contest?

If you answered "yes" to any of the above questions, in my opinion, you are at

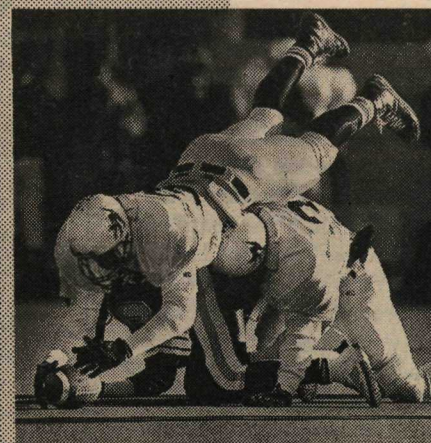
risk. You may be misguided in your attitudes toward competition and should reevaluate your responsibilities as a music educator. If, at this point, you are angry, that also is another sign. I urge you to think about these issues.

Myth #4: I am powerless to change my current practices and attitudes regarding competition. No, you are not. Competition can be such a wonderful tool. Preparation for All-State auditions can be such an extraordinary learning experience. Pride in accomplishment can be such a long-lasting positive influence in one's life. The joy of overcoming personal limitations through competition can be the single most memorable experience of a life-time. We can not afford to deprive our students of such experiences. Neither can we afford to be in league with those who would exploit or misuse such experiences. Music is not a game to be played upon a field of honor with spoils going to the victor. Music is an academic and emotional discipline of great worth. Those who perpetuate the notion that music is a game to be won or lost endanger its very existence in the curriculum. How can we expect the general public to view music as something other than a frill when they see music educators treat music as just that? TMEA representatives had to work long and hard to achieve cocurricular status for music classes. May we all work together to protect that concept. We are not powerless. We are the ones who choose.



SO CLOSE. Mexia players sink to the ground following the hard-fought 22-21 loss to Vernon in the 3A finals while Don Busby (60), a senior defensive tackle, celebrates. Vernon led 21-7 in the fourth quarter but a 63-yard run by Michael Jones and a 56-yard run by Dwayne Cooper brought Mexia back.

Photos by JOHN MOORE.



UP FOR GRABS. Vernon fumbled the ball only once but it was recovered by Mexia's Rodney Freeman (above) and the Blackcats then drove for the winning score in its 22-21 Conference 3A title game. Playing in sub-freezing weather at Pennington Field in Bedford, Mexia came from behind to win its first state title ever. Chris Miller tossed a 10-yard touchdown pass to Kevin Morton, and Kiley Cobb, son of Mexia head coach Norman Cobb, added the PAT to seal the victory.

Reclassification/realignment procedures

Basic information of schedules and procedures for release of the reclassification and realignment.

Reclassification and realignment information for 1990-91/91-92 will be released on February 1, 1990, at 9:00 a.m. (Central Standard Time) at your respective Regional Service Centers.

The information will be distributed to school superintendents at the Regional Service Centers. Schools may also access the Electric Page Communication Network at that time and print their assignment out via their school computer.

Schools will receive reclassification and realignment packets by a bulk mailing which will be mailed on February 1. If there is an evident error in assignment or a school has been omitted, schools are to call the League office (512/471-5883).

February 12, 1990: Deadline for a participant school to request an appeal of

either the conference or district assignment. The school must file its request and a supporting statement with the State Conference and District Assignment Review Board. The school appealing must inform in writing the superintendent and principal of the schools in the conference and district to which it was assigned and notify the schools in the conference and district to which it wishes to be assigned. Notification must go to all schools that could be involved in the change. This Board will not consider appeals with respect to conference assignment unless there was an error in the enrollment figures submitted.

February 13, 1990: State Conference and District Assignment Review Board Hearing. This meeting will be held at the Red Lion Hotel in Austin (6121 I-35 North at Highway 290). Schools in the affected districts and the applicant school will be

informed of the decision in writing by the UIL office.

February 19, 1990: Last day to submit a written appeal to the Assignment Appeals Committee regarding the decision of the State Conference and District Assignment Review Board.

February 20, 1990: Assignment Appeals Committee Hearing for Written Appeals. This meeting will be held at the Red Lion Hotel in Austin (6121 I-35 North at Highway 290). There will be no oral presentations. When all reviews and appeals have been made, the Assignment Appeals Committee shall approve the conferences and assignments to districts. Until this approval, contracts for contests by participant schools are not effective. Schools in the affected districts will be notified in writing by the UIL Director. The chairmen of the affected districts will be notified by telephone.

February 21, 1990: First day for District Executive Committee meetings to set district schedules.

NOTE: Football schools playing out-of-state opponents.

Schools playing out-of-state opponents may play their first game on August 31, 1990, and on August 30, 1991. Beginning practice dates will remain the same for all conferences. Schools playing on August 31, 1990 or August 30, 1991 will continue to be limited to no more than ten regular season games.

Please review Section 360 of the UIL Constitution and Contest Rules. It states: A school may be disqualified for district honors for up to two years in the sport for contracting with other (Texas) schools prior to the finalization of the reclassification and realignment by all University Interscholastic League appeal committees.

Success of changes depends on members

This past year some major changes were made and hopefully the changes are what is best for the kids involved in the program. We hope that coaches (school and non-school) will let the athletes make some choices on their own and can have some fun in off-season activities.

Major changes that have impacted the UIL and regulatory committees: 1) the removal of off-season playing restrictions (with exception to player limitation and restriction on the school coach); 2) abolish the traditional State Executive Committee (members appointed by the president of the University of Texas) and create a new State Executive Committee with the commissioner of the Texas Education Agency appointing the members; 3) expanding the 20 member elected Legislative Council by allowing the legislative council chairman to appoint four additional members to the committee showing sensitivity of ethnicity, gender and student population.

The jury is still out on the first item. If coaches realize that they do not have a monopoly on student-athletes and they sincerely encourage multi-sport partici-



GINA
MAZZOLINI

Sports Notebook

pation, this could be a good move. Some cautions and concerns that we've heard to date are that the pressure applied to the students makes them feel that they have to specialize and play one sport 12 months a year. If a student chooses this alternative that's fine, but coaches, please don't force the athletes to specialize.

The brand new State Executive committee has definitely had their work cut out for them and I must say that they have done exemplary work. This new committee composed of school administrators, school board members and at-large members have dealt with cases ranging from grade modification, to abuse of sport officials, to bona fide residence issues. The

committee has done good work, but more importantly the school administrators and school board members have realized the lack of enforcement of policies by their colleagues and the remedy for this can only help our programs.

The additional members of the Legislative Council, in my opinion is and has been nothing but positive. We now have women and minorities on the Legislative Council, on subcommittees and on ad hoc committees. The members of previous council's did a good job but the addition of the four new members and the hope that each election will continue to include a diverse council and members who represent the trend in population can only help the image and awareness of the council.

So, what now? It is now up to each and every one of us to make things happen. Good programs do not just happen. Good sportsmanship does not just happen. A well-rounded program does not just happen. Administrators, coaches, sponsors and participants need to have a plan. Each person involved is going to have to work to make positive things happen. Remember - nothing good comes

easy.

COMING STATE ACTIVITIES:

Girls' State Basketball Tournament - March 1-3, 1990

Boys' State Basketball Tournament - March 8-10, 1990

State Swimming Meet - March 23-24, 1990

Linesmen for UIL State Individual Tennis. There are approximately 1,062 schools that play UIL tennis, so there are at least 1,062 tennis coaches. The two day state tournament features boys and girls, singles and doubles. Total, there are 140 matches, so if less than 15% of the coaches in the state volunteer to monitor a match - we would have each quarter, semi and final match covered. Unfortunately, we can only get 20 to 30 coaches who in turn are worked to death so we can have each match covered. What we would like to do is have each coach volunteer to monitor one match - two if necessary. This should bring more spectators to the tournament, allow more coaches to meet and share ideas and allow the faithful few to enjoy the tournament and observe more matches. Please respond on the form in the individual tennis manual.

Learning to lose may be most valuable lesson

BY CATHERINE SOMERS—

Indiana High School Activities Assn.

Participation in high school sports can be a wonderful experience. It can build confidence, increase discipline, and teach teamwork. These are all positive characteristics that our students should develop.

Athletics also can teach another lesson—one that each of us has to face at some point in life. Sometimes you lose.

No matter how good you are or how hard you try, it's going to happen.

For some of your students, losing an athletic contest is their first experience with defeat. You as coaches and administrators will be with them when it happens. What you teach them about handling that disappointment will stay with them the rest of their lives.

Most of your student-athletes will not compete in their sport at the college level. Some never will again use the athletic skills you've taught them. But each one of them will experience failure again. What you teach them about losing may be the most valuable thing they take from your program.

Losing teaches us that there is disparity in life. In an athletic contest, we can see that the talent is distributed unequally.

Many young men would love to throw for 8,126 yards in three seasons. We've only had one, though, who was born with the incredible ability to accomplish that. Many young women would love to run 400 meters in 54.42 seconds. Why has only one been able to do it?

Not everyone is born with the abil-



They may have lost, but they should know that they used their own talent to its maximum. They are not defeated, if from the experience, they improve themselves in some way.

ity—the proper ratio of fast and slow twitch muscles, the perfect neuro-muscular connections, the ideal anaerobic energy system.

No matter how hard your athletes work (and everyone else is working hard, too), at some point they may compete against someone who has a natural capacity to excel at that sport. This is an opportunity to explain to your team that people are given talents in different areas. They should respect that person's talent and the hard work that has developed it.

They should also realize that it took a lot of courage on their part to compete against that person. Knowing the odds going in, facing the adversity head-on, and finishing with their self-confidence intact are noble accomplishments in their own right.

They may have lost, but they should know that they used their own talent to its maximum. They are not defeated, if from the experience, they improve themselves in some way.

A loss offers the opportunity to teach another lesson as well.

Sometimes the determination of success or failure is made not by our performance, or our dedication, or even our own

level of talent. Sometimes it is made by factors that are out of our control. Coaches, administrators, parents, fans, the media, the competition, and even the playing field may affect the outcome of an athletic contest.

Your student-athletes should realize that the rest of their lives will be full of judgment calls and personal determinations being made by other people. They should learn to accept that.

When the outcome is not what they had wanted, disappointment is understandable. Devastation is not. They should move on with their lives, work through the experience, and become better stronger people because of it.

One group of students offers a special challenge when trying to teach them about defeat. They are the ones with incredible athletic ability who may never suffer a high school loss. Sometime after high school, though, they will.

Those who go on to play in college will face a whole team of athletes who are outstanding. In competition for playing time or for starting assignments, they are bound to experience setbacks.

After they finish their playing careers (whether it's in high school, college, or the

pros), they are going to compete in various arenas against their peers. These peers have suffered defeats already. Most have learned to bounce back and to try again. The star athlete is at a disadvantage if he/she is not prepared to deal with the eventual, inevitable defeats in life.

Every day people lose elections, jobs, homes, friends. How we respond to these losses is a learned behavior. We can learn to show grace and class or immaturity and brooding.

A coach is first and foremost an educator. When a loss occurs in sports, there is an opportunity to teach your athletes a great deal. They need guidance as to the appropriate behavior to display and the proper perspective in which to view it.

Will leaving a loss behind keep them from greater achievement? Should they keep those painful memories around as motivation to work harder? After all, many victories have their roots in previous defeats.

It's all right for athletes to remember feeling disappointed following a loss. But after a reasonable amount of time, the disappointment itself should be gone. In its place should be knowledge and confidence. The student-athlete should be a little bit wiser, a little bit stronger, and have a little bit more character for experiencing the loss. Years later, your students' athletic skills may have slipped, and the trophies may be gathering dust in the attic. It is then they will realize that the most valuable thing they learned from your program was how to handle a loss.

POSTMASTER: Send changes of addresses to **THE LEAGUER** • Post Office Box 8028
University Station • Austin, TX 78713-8028

official notices

SPLENDORA ISD

The District 23 AAA Executive Committee has issued a public reprimand to Splendor ISD and placed them on probation in football through the 1990 season. The penalties were issued for failure to file correct eligibility forms and allowing students to participate, and failing to submit physical examination/medical appraisal forms prior to allowing students to practice.

WESTWOOD ISD

Westwood High School, Palestine, has been given a public reprimand for violations of the residence rule by a football player, and all games in which the ineligible player participated have been forfeited. The penalty was issued by the District 18 AAA Executive Committee.

WEST-ORANGE COVE ISD

The State Executive Committee has issued a public reprimand to Coach Dan Hooks, West Orange-Stark High School, and has placed him on probation through December 12, 1990, for violating the Athletic Code.

MUNDAY ISD

The State Executive Committee has issued a public reprimand to Munday High School and placed the school on probation for violating the Athletic Code. The terms of the probation include presenting an acceptable plan to the State Executive Committee to resolve the situation and to see that it doesn't occur in the future.

DETROIT ISD

The State Executive Committee has issued a public reprimand to Detroit High School and placed the school on probation through December 12, 1990, for violating the Athletic Code. The terms of the probation include presenting an acceptable plan to the State Executive Committee to resolve the situation and to see that it doesn't occur in the future. The committee issued a public reprimand to Coach Lewis Lamar, Detroit High School, placed him on probation through December 12, 1990, and suspended him from attending the first two football games of the 1990-91 season, for violations of the Athletic Code.

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.

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.

According to Section 440 (b), students who have an option to attend more than one high school within a school district, rather than being assigned to a school according to attendance zones, are eligible at the school they first select. If a student subsequently changes to another school within that school district, he is not eligible for varsity athletic competition until he has been enrolled in and regularly attending that school for at least the previous calendar year.

Section 1014 (c) prohibits a student from entering the Keyboarding Contest more than one time, regardless of how many school years that student is enrolled in first-year typing.

Section 1220 (b) (8), in the boys' baseball plan, should be deleted from page 310 of the 1989-90 C&CR. See Section 1209 (h) (2) on page 308 for current restrictions on participating on a non-school baseball team.

In order to consider a guardianship under Section 442 (b) and (c), the guardianship must be legal, recorded in its regular order in the office of the District or County Clerk, and of at least one year's standing. If no legal guardianship has been taken out, three years' residence with and support of a contestant establishes guardianship within the meaning of this rule.

Section 1206 (c): Schools may use non-traditional systems for length of classes provided:

1. the classes meet within the regular school day;
2. classes are alternated throughout the semester and meet on Monday-Wednesday-Friday one week and Tuesday-Thursday the next week;
3. the total time for the alternate period in any five-day school week does not exceed 300 minutes;
4. the school has Texas Education Agency approval of the plan;

5. the schedule is mandated at the beginning of the semester and is not changed to allow for more time during an abbreviated school week.

Section 402: For the purposes of eligibility, persons are considered high school graduates if they received an equivalency credential based on the General Education Development Testing Program.

DALLAS CARTER

Carter High School, Dallas ISD, has been disqualified from district football honors for the 1989-90 school year, and placed on probation in football through the 1990-91 school year, for playing an ineligible student in a district football game. This penalty was assessed as a result of the appeal by Carter High School of the decision of the district executive committee.

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.

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.

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.

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.

WESTLAKE HS (EANS ISD)

Westlake High School, Eanes ISD, has been issued a public reprimand and placed on probation in all UIL activities through the 1990-91 school year. The penalties were assessed by the district executive committee for violation of the Athletic Codes.

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)
templar: change to templar
(T)
wonton: change to won
ton
whiskbroom: change to
whisk broom
whoopla: change to
whoopla, hoopla, houp-la
Zeus: change to Zeus
(genus of fish)

MUSIC MEMORY

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

PORT ISABEL ISD

Jacqueline Pederson of Port Isabel High School has been suspended from all UIL activities through November 30, 1989, and placed on probation through October 31, 1990, for incorrectly certifying a student's eligibility for the 1988-89 academic district meet.

Virgil Lee of Port Isabel High School has been suspended from all UIL activities through November 30, 1989, and placed on probation through October 31, 1990, for falsifying records which resulted in incorrectly certifying a student's eligibility for the 1988-89 academic district meet.

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.

SAVOY ISD

Coach Billy Coburn, Savoy High School, has been issued a public reprimand and placed on probation through October 31, 1990, for violation of the Athletic Code. Also, Savoy High School has been placed on probation in football through October 31, 1992, for violation of the Athletic Code.

MUSIC NOTICES

Prescribed Music List - Page 107, Russell: Buffo Set (play one) is published by G. Schirmer.

Prescribed Music List - Page 117 - Miscellaneous String Trios - Class 2

Tartini - Two Trio Sonatas in D Major (2 violins, cello or viola)

MEDIUM ENSEMBLE CONTEST

Section 1109 (d) (5) on page 270 of the 1989-90 *Constitution and Contest Rules* should read:

(5) Limitation. A student may enter two medium ensemble events provided they are different events as listed in Section 1109 (a), (b) and (c) in addition to the limitations stated in Section 1108 (g).