

Proposed Recommendation by
UIL Review Advisory Committee
to
Standing Committee on Academics

A. Brief Explanation of Proposed Recommendation

This recommendation amends the language of theatre Sections 1031-1037 of the *UIL Constitution and Contest Rules* to include only the structure of the contest and removes specific contest procedures and operations that will be placed into a handbook for each event.

B. Factual and Policy Justifications

The academics portion of the C&CR contains contest structure, rules, contest procedures and operational details. This amendment would more closely align academics with the structure of athletics and music and clarify the language in the C&CR so that it truly becomes a book about the structures and rules of the competition. Handbooks for each event would become the interpretation of the rules in the C&CR.

C. Proposed Recommendation

Section 1031: ~~THEATRE~~

~~The Handbook for One-Act Play Directors, Critic Judges and Contest Managers and A Guide for UIL One-Act Play Contest Managers are prepared in order that all might be encouraged to achieve the purposes of the One-Act Play Contest and to make it a more meaningful, creative and educational experience for all participants. The current handbooks are available from the League office and are essential for all involved in the One-Act Play Contest. Addendums are posted on the UIL website. Directors, judges and contest managers should read articles and notices related to One-Act Play posted in the Leaguer. The Leaguer is located on the UIL website and is updated weekly, although new One-Act Play notices may not be posted every week. Directors, judges and contest managers should check regularly and take special note of information found in the "Academic" and "Official Notices" sections.~~

Section 1032: ~~THE DRAMA LOAN LIBRARY~~ **MOVE TO APPENDIX**

- ~~(a) PURPOSE. The Drama Loan Library is maintained primarily to assist Texas play directors in the selection of their scripts.~~
- ~~(b) PLAY SELECTION. Scripts may be borrowed by any faculty member of a member Texas public school system and by members of the Texas Educational Theatre Association Adjudicators Organization (TETAAO). Up to ten reading playscripts may be borrowed for three weeks by using the checkout form found on the UIL website or by submitting the request on school letterhead. The borrower's school is held responsible for all borrowed materials. Additional materials will be available once the original order is properly cleared. A postage and handling fee shall accompany each order. The current fee structure is found on the UIL website.~~
- ~~(c) APPROVED PUBLISHERS. The current list of approved publishers is found on the UIL website.~~

Section 1033: ONE-ACT PLAY CONTEST

See Official Interpretation #14, Appendix I.

- ~~(a) AIMS. THE CONTEST~~

- ~~(1) To foster appreciation of good acting, good directing and good theatre.~~
- ~~(2) To satisfy the competitive, artistic spirit with friendly rivalry among schools, emphasizing high quality performance in this creative art.~~
- ~~(3) To learn to lose or win graciously, accepting in good sportsmanship the judge's decision and criticism with a view to improve future productions.~~
- ~~(4) To promote interest in theatre during adult life.~~
- ~~(5) To increase the number of schools which have adopted theatre arts as an academic subject in school curricula.~~

- (1) *PURPOSE.* THE PURPOSE OF THIS CONTEST IS TO FOSTER APPRECIATION OF GOOD THEATRE. TO SATISFY THE COMPETITIVE, ARTISTIC SPIRIT WITH FRIENDLY RIVALRY AMONG SCHOOLS. TO LEARN TO LOSE OR WIN GRACIOUSLY. TO PROMOTE INTEREST IN THEATRE DURING ADULT LIFE. TO INCREASE THE NUMBER OF SCHOOLS WHICH HAVE ADOPTED THEATRE ARTS AS AN ACADEMIC SUBJECT IN SCHOOL CURRICULA.
- (2) *CONTEST FORMAT.* EACH SCHOOL PERFORMS A SHORT PLAY. THE PLAYS ARE ADJUDICATED AND ADVANCING SCHOOLS ARE ANNOUNCED AND INDIVIDUAL AWARDS GIVEN. SCHOOLS RECEIVE AN EVALUATION FORM AND AN ORAL CRITIQUE. PLAYS AT STATE ARE RANKED 1ST THROUGH 6TH. PLAYS IN THE A+ PROGRAM ARE RANKED 1ST THROUGH 3RD.

(b) ~~CONTEST ENTRY PROCEDURES-ELIGIBILITY~~

- (1) *Representation. ENTRIES.* Each participant high school of the League is entitled to enter a play company in the district contest of its appropriate conference.
- (2) ~~*Student Eligibility.* Only high school students eligible under Subchapter M are eligible for the high school contest. There is no amateur rule for this contest.~~
PARTICIPATION. PARTICIPATION SHALL BE DEFINED AS A PERFORMANCE OF AN APPROVED SCRIPT WITH A RUNNING TIME OF NOT LESS THAN EIGHTEEN MINUTES. A SCHOOL THAT FAILS TO PARTICIPATE IN THE ONE-ACT PLAY CONTEST AFTER ENROLLING SHALL BE SUBJECT TO THE FULL RANGE OF PENALTIES, INCLUDING SUSPENSION FROM THE ONE-ACT PLAY CONTEST FOR THE FOLLOWING YEAR.
- (3) *Faculty Director.*
 - ~~(A) Each school shall be allowed a maximum of three directors. The names of those directors shall be entered online and be listed on the program.~~
 - (A) Directors in the HIGH SCHOOL One-Act Play Contest shall be full-time employees of the school districts the plays represent. Full-time means that the person is under contract to the school board for the whole scholastic or calendar year and the person has enough contractual duties to be considered a full-time employee by the Teacher Retirement System and state law.
 - ~~(i) A retired teacher or administrator who has 20 or more years of experience may be hired and paid for directing the one act play.~~
 - (ii) Student teachers, during the semester they are assigned to a participant school district to fulfill their student teaching requirements, may volunteer, pro bono, to assist in directing their contest play and may serve as one of the three directors allowed.
 - ~~(iii) A full-time substitute who has directed one act play during the school year may~~

~~be permitted to continue through the State One Act Play Contest~~

- (B) *EXCEPTIONS.* A RETIRED TEACHER OR ADMINISTRATOR WHO HAS 20 OR MORE YEARS OF EXPERIENCE MAY BE HIRED AND PAID FOR DIRECTING THE ONE-ACT PLAY. STUDENT TEACHERS, DURING THE SEMESTER THEY ARE ASSIGNED TO A PARTICIPANT SCHOOL DISTRICT TO FULFILL THEIR STUDENT TEACHING REQUIREMENTS, MAY VOLUNTEER, PRO BONO, TO ASSIST IN DIRECTING THEIR CONTEST PLAY AND MAY SERVE AS ONE OF THE THREE DIRECTORS ALLOWED. A FULL-TIME SUBSTITUTE WHO HAS DIRECTED ONE-ACT PLAY DURING THE SCHOOL YEAR MAY BE PERMITTED TO CONTINUE THROUGH THE STATE ONE-ACT PLAY CONTEST.
- (C) *AID IN DIRECTING.* Directors shall not accept nor solicit aid in the preparation of the play, or in coaching the actors, or in designing props, makeup, costumes, scenery, lighting or in directing the contest play. Violations of this rule may result in the PLAY BEING DEEMED INELIGIBLE FOR COMPETITION. ~~school and/or director being subject to the full range of penalties outlined in Sections 27 and 29.~~
- (i) ~~A critic judge may be used at a contest or festival so long as three or more casts participate at the same site on the same day. Each session shall include a performance of the play and shall not exceed two hours.~~
- (ii) ~~Companies are limited to a maximum of four sessions at non-UIL One Act Play contests or festivals during each school year.~~
- (iii) ~~No more than three sessions at non-UIL One Act Play contests or festivals are permitted during school days.~~
- (iv) ~~Companies are restricted to no more than two sessions with the same clinician per school year.~~
- (4) ~~*Enrollment and Participation.* Schools desiring to enter this contest shall enroll via the UIL One Act Play online entry system by midnight October 1.~~
- (A) ~~Approval for late enrollment requires a majority consent by the district executive committee or the spring meet district director, if authorized. See Section 902 (g) (1) (C).~~
- (B) ~~Participation shall be defined as a performance of an approved script with a running time of not less than eighteen minutes. A school that fails to participate in the One Act Play Contest after enrolling shall be subject to the full range of penalties, including suspension from the One Act Play Contest for the following year. Schools who fail to participate shall file a written report to the State Executive Committee stating their reasons for not doing so. The contest manager shall report violations of this rule to the State Theatre Director. Schools who perform but fail to meet the minimum time of eighteen minutes shall not be included in the final rankings, be selected as an advancing play or be eligible for acting awards.~~
- (5) ~~*Zones, Bi-districts and Areas.*~~
- (A) ~~When nine or more schools are participating in the district one act play contest, the district executive committee may divide the district into zones consisting of four or more participating schools. Zoning may only be determined by random draw or geographical boundaries.~~
- (B) ~~Bi-district contests shall be organized by the District Executive Committees.~~

- ~~(C) Area assignments shall be made when more than four districts of a conference in any region have entries in one act play.~~
- ~~(6) Awards and Qualification for Participation in a Higher Contest.~~
- ~~(A) Team Awards. Three unranked advancing plays and an alternate shall be selected at zone, district, bi district, and area levels. Two unranked advancing plays and an alternate shall be selected at the regional level. Plays at the state level shall be ranked through third place.~~
- ~~(B) Individual Awards. Individual awards shall include the best actress, best actor, all star east and honorable mention all star east. The number in the all star east shall equal the size of the average size cast participating in the contest, not to exceed eight performers. An honorable mention all star east, not to exceed the size of the all star east, may be selected at the discretion of the judge or judges.~~
- ~~(C) Points. The schedule of points for sweepstakes is found in Section 902 (m).~~
- ~~(D) Certification of Advancing Plays; Substitutions. The district academic chair shall certify the advancing plays via the Spring Meet Entry System no later than midnight Monday following the day of the district contest. The regional academic director shall certify the advancing plays via the Spring Meet Entry System no later than midnight Monday following the day of the regional contest. Substitutions may be made in cast, crew or alternates up to the time of the contest. See Section 902 (g) (1) (B). These substitutions shall be entered in the online system by the academic director at each level of competition prior to certifying results.~~
- ~~(7) Dates and Deadlines.~~
- ~~(A) Failure to Meet a Deadline. A school that fails to meet the enrollment, title entry or eligibility deadline requires a majority consent by the appropriate executive committee or the meet director, if authorized, in order to participate. See Section 902 (g) (1) (C).~~
- ~~(B) Request for Play Approval Deadline. All requests for permission to produce plays not on the approved lists, together with any requests to use scenic elements not permissible under contest rules for that same play, shall be postmarked, sent via courier or hand-delivered to the League's Play Appraisal Committee no later than December 21. A single reading/set approval fee shall accompany each request. The current fee structure is found on the UIL website.~~
- ~~(C) Request to Use Scenic Elements Not Permissible Under Contest Rules. All requests to use scenic elements that are not permissible under contest rules for plays on the approved lists shall be postmarked, sent via courier or hand-delivered to the League, no later than December 21. Items (i) (iv) of Section 1033 (e) (2) (G) shall be included. The request shall include an evaluation fee. The current fee structure is found on the UIL website.~~
- ~~(D) Title Entry Deadline. The title of the play selected for contest use shall be registered online no later than midnight February 23. The title of the play may be changed after the entry deadline due to illness, academic ineligibility or other reasons deemed justified by the State Theatre Director.~~
- ~~(E) Zone, district, bi district, area or regional play contests may be scheduled at times separate from other League contests as long as they do not deviate from the official calendar's designated weeks for One Act Play meets. Early scheduling requires written approval from the UIL Director of Academics. Dates conflicting with State Cross-Examination Debate shall not be approved.~~

~~(F) No deviations from nor exceptions to any official League deadline shall be made.~~

(c) ~~CONTEST PLAY SELECTION AND ELIGIBILITY.~~ CONTEST ADMINISTRATION AND PROCEDURES

- (1) *CONTEST MANAGER.* THE ONE-ACT PLAY CONTEST MANAGER, APPOINTED BY THE DISTRICT DIRECTOR, SHOULD NOT BE THE DIRECTOR OF A PLAY ENTERED IN THE SAME CONTEST.
 - (A) *RESPONSIBILITIES.* IT IS THE RESPONSIBILITY OF THE ONE-ACT PLAY CONTEST MANAGER TO ORGANIZE AND CONDUCT THE CONTEST IN ACCORDANCE WITH LEAGUE RULES AND THE "GUIDE FOR CONTEST MANAGERS," IN THE CURRENT *HANDBOOK FOR ONE-ACT PLAY*.
 - (B) *VIOLATIONS.* THE CONTEST MANAGER IS REQUIRED TO DECLARE INELIGIBLE A PLAY THAT VIOLATES ANY OF THE FOLLOWING: USES AN INELIGIBLE STUDENT, EXCEEDS THE NUMBER ALLOWED IN THE PERFORMING COMPANY, USES ADDITIONAL UNIT SET, OR VIOLATES SECTIONS 1033 (C)(4), (C)(6) OR (C)(7). VIOLATIONS OF ANY OTHER RULES SHALL BE REPORTED TO THE APPROPRIATE EXECUTIVE COMMITTEE.
- (2) *ENROLLMENT.* SCHOOLS SHALL ENROLL, REGISTER THEIR TITLE AND ENTER CONTESTANTS BY FOLLOWING THE PROCEDURES FOUND IN THE CURRENT *HANDBOOK FOR ONE-ACT PLAY*. THE DEADLINES CAN BE FOUND IN THE CURRENT OFFICIAL CALENDAR.
- (3) *PLAY SELECTION.* ALL PLAYS ON THE APPROVED LISTS OF LONG OR SHORT PLAYS MAY BE USED IN LEAGUE CONTESTS
 - (A) *PLAYS NOT ON THE APPROVED LIST AND SCENIC ADDITIONS.* ALL REQUESTS FOR PERMISSION TO PRODUCE PLAYS NOT ON THE APPROVED LISTS, TOGETHER WITH ANY REQUESTS TO USE SCENIC ELEMENTS NOT PERMISSIBLE UNDER CONTEST RULES, SHALL FOLLOW THE PROCEDURES OUTLINED IN THE CURRENT *HANDBOOK FOR ONE-ACT PLAY*.
 - (B) *STANDARDS.* DIRECTORS SHALL ELIMINATE OR REJECT PROFANE REFERENCES TO A DEITY AND OBSCENE LANGUAGE, ACTIONS OR SCENES FROM THE APPROVED PRODUCTION. THE ADMINISTRATION OF THE PRODUCING SCHOOL SHALL ASSURE THAT THE DIRECTOR COMPLIES WITH THESE REQUIREMENTS AND THAT THE PLAY DOES NOT OFFEND THE MORAL STANDARDS OF THE COMMUNITY. WHEN A SCRIPT AND THE STAGED PRODUCTION ARE EXAMINED AND APPROVED BY THE ADMINISTRATION OF THE PRODUCING SCHOOL, THE PRODUCTION IS ELIGIBLE FOR PRESENTATION AT ANY CONTEST SITE. THE STANDARDS COMPLIANCE FORM SERVES TO CERTIFY THAT THE PLAY AND PRODUCTION HAVE BEEN CAREFULLY EXAMINED AND APPROVED FOR PRESENTATION. THE LEAGUE'S PLAY APPRAISAL COMMITTEE MAY ELIMINATE LANGUAGE, ACTIONS OR SCENES AS A CONDITION FOR APPROVAL OF PLAYS NOT ON THE APPROVED LISTS.
- (4) *TIME LIMITS.* NO PLAY SHALL EXCEED 40 MINUTES PERFORMANCE TIME. NO PLAY SHALL USE MORE THAN SEVEN MINUTES TO SET AND SEVEN MINUTES TO STRIKE. NO MORE THAN 60 SECONDS SHALL ELAPSE BETWEEN THE SET TIME AND THE BEGINNING OF PERFORMANCE.

- (5) *SCENERY. SCENIC* ITEMS MAY BE USED AS SPECIFIED IN THE CURRENT *HANDBOOK FOR ONE-ACT PLAY*.
- (6) *FIREARMS OR EXPLOSIVES.* NO STARTER PISTOL, REAL GUN, RIFLE, PELLET GUN, AIR GUN OR PISTOL SHALL BE USED IN ANY WAY, REGARDLESS OF WHETHER OR NOT THE FIRING PIN IS REMOVED. TOY, WOODEN OR MODEL FIREARMS MAY BE USED. DISCHARGE OF A FIREARM, CAP PISTOL, STARTER PISTOL OR ANY TYPE OF EXPLOSIVE OR THE USE OF COMBUSTIBLE MATERIALS IN CONNECTION WITH A CONTEST PLAY SHALL NOT BE PERMITTED.
- (7) *THE DIRECTOR DURING THE CONTEST PERFORMANCE.* DIRECTORS SHALL NOT BE PERMITTED IN THE LIGHT BOOTH, BACKSTAGE OR OFFSTAGE AREAS DURING THE CONTEST PERFORMANCE OF THEIR PLAY, BUT DIRECTORS ARE PERMITTED IN THESE AREAS DURING THE SET AND STRIKE PERIODS. DIRECTORS SHALL NOT MAKE CONTACT OR COMMUNICATE WITH CREW AND CAST MEMBERS WORKING IN SAID AREAS DURING PERFORMANCE.
- (8) *AWARDS.* THREE UNRANKED ADVANCING PLAYS AND AN ALTERNATE SHALL BE SELECTED AT ZONE, DISTRICT, BI-DISTRICT AND AREA LEVELS. TWO UNRANKED ADVANCING PLAYS AND AN ALTERNATE SHALL BE SELECTED AT THE REGIONAL LEVEL.
 - (A) PLAYS AT STATE AND A+ CONTESTS SHALL BE RANKED THROUGH THIRD PLACE.
 - (B) INDIVIDUAL AWARDS SHALL INCLUDE THE BEST ACTRESS, BEST ACTOR, ALL-STAR CAST AND HONORABLE MENTION ALL-STAR CAST. AN HONORABLE MENTION ALL-STAR CAST, NOT TO EXCEED THE SIZE OF THE ALL-STAR CAST, MAY BE SELECTED AT THE DISCRETION OF THE JUDGE OR JUDGES.
- (9) *JUDGES.*
 - (A) *SELECTION OF JUDGES.* ALL ONE-ACT PLAY CONTESTS SHALL BE ADJUDICATED ONLY BY JUDGES SELECTED FROM THE CURRENT LEAGUE'S LIST OF ACCREDITED CRITIC JUDGES, UNLESS THE LEAGUE APPROVES AN EXCEPTION FOR VALID REASONS.
 - (B) *JUDGING.* JUDGING SHALL BE BY AN ODD NUMBER OF JUDGES OR BY A SINGLE CRITIC JUDGE. A CRITIQUE OF EACH PLAY SHALL BE PRESENTED ORALLY TO ALL ENTRIES AND INTERESTED AUDIENCE MEMBERS AFTER THE CONTEST MANAGER HAS ANNOUNCED RESULTS OF THE CONTEST.
 - (C) *RESPONSIBILITY FOR SELECTION OF JUDGES.* JUDGES FOR ZONE, DISTRICT AND BI-DISTRICT CONTESTS SHALL BE SELECTED BY THE DISTRICT EXECUTIVE COMMITTEE(S); JUDGES FOR AREA CONTESTS SHALL BE SELECTED BY THE CONTEST MANAGERS OF THESE CONTESTS; AND JUDGES FOR THE REGIONAL AND STATE CONTEST SHALL BE SELECTED AND ASSIGNED BY THE STATE THEATRE DIRECTOR. A JUDGE SHOULD NOT BE SELECTED THAT WOULD RESULT IN ANY ENTRY BEING EVALUATED BY THE SAME JUDGE TWICE IN THE SAME YEAR.
 - (D) *DECISION OF THE CRITIC JUDGE OR JUDGES.* THE DECISION OF THE CRITIC JUDGE OR JUDGES IS FINAL.

~~(1) *Title Selection.* All plays on the approved lists of long or short plays may be used in League~~

contests, but each shall conform in all details to play contest rules. The lists are posted on the UIL website. Directors are not required to submit scenes from plays in public domain or from approved publishers when the title appears on the approved list of long plays. It should be noted, however, that the appearance of a title on the list does not constitute approval from the publisher or playwright to cut or produce scenes from the play.

~~(A) Directors intending to request approval for plays not on the approved lists shall submit the complete play they propose to use which specifically and clearly indicates the following:~~

~~(i) The title of the play, its author and its publisher.~~

~~(ii) A list of all characters to be played and how necessary doubling is to be accomplished.~~

~~(iii) The exact portions of the total script to be used (highlighted in yellow).~~

~~(iv) All dialogue and business not to be used and deletion of scenery and language that might restrict approval (strikethrough).~~

~~(v) Requests for any scenic elements not permissible under contest rules. All information and items called for in (c) (2) (G) below shall be submitted with this same request. The required reading fee covers the scenic request.~~

~~Only printed scripts of published plays will be accepted. Photocopied or computer-generated copies of original plays, titles in the public domain, internet downloads or where publisher permission to copy is provided will be accepted. The script thus prepared shall be postmarked, sent via courier or hand-delivered to the League for approval by December 21. Such plays are approved only by individual request each year and shall be accompanied by a reading fee. The current fee schedule is found on the UIL web site.~~

~~(B) Plays which are by nature dramatic monologues, duet acting scenes, reader's theatre, musical theatre, or which are predominantly narration, choral speaking or not interactive shall not be used in contests. This includes certain versions of titles found on the approved lists that are described as "various dramatizations."~~

~~(C) The League's Play Appraisal Committee will not approve scripts from catalogues of play publishing companies that do not appear on the approved publishers list on the UIL website.~~

~~(D) *Standards.* Directors shall eliminate or reject profane references to a deity and obscene language, actions or scenes from the approved production. The administration of the producing school shall assure that the director complies with these requirements and that the play does not offend the moral standards of the community. When a script and the staged production are examined and approved by the administration of the producing school, the production is eligible for presentation at any contest site. The Standards Compliance Form serves to certify that the play and production have been carefully examined and approved for presentation. The League's Play Appraisal Committee may eliminate language, actions or scenes as a condition for approval of plays not on the approved lists.~~

~~(E) Approval of a script, whether on the lists or by special request, does not constitute approval of any scenic elements which may be described in the script but are not permissible under contest rules.~~

~~(F) *Script Integrity and Music Log.* These scripts shall be made available for the critic judge and contest manager.~~

~~(i) A copy of the approved published, original or public domain play script marked~~

~~to reflect the performance text and identifying all special approvals, revisions and/or adaptations shall be provided by the play director to the contest manager at each contest level.~~

~~(ii) A copy of the approved play script, marked to reflect the performance text and clearly indicating where each music cue occurs and a dated and signed log of music used in the production shall be submitted to the contest manager prior to the contest rehearsal. The music log shall note the duration of each music cue and the cumulative total.~~

~~(2) *Contest Play Eligibility.* The contest manager is required to declare ineligible for advancement or ranking a play that violates Section 1033 (c) (2) (C), (D) (i and ii) H and J. Violations of any other rules shall be reported to the appropriate Executive Committee.~~

~~(A) *Contestant Entry.* No play shall be performed unless the school has entered their students, directors and play information online in accordance with Section 902 of the Spring Meet Plan. The information shall be submitted via the UH One Act Play entry system by midnight ten calendar days before the day of the first contest.~~

~~(B) *Publisher Permission and Royalty Payment.* If the play being produced is not in the public domain, the director shall produce written evidence that publisher or playwright permission for production has been obtained and that royalties, if applicable, have been paid. Such written evidence shall be presented to the contest manager at each contest. No play shall be performed in contest unless the director can produce such evidence. The League assumes no responsibility for payment of royalties or obtaining permission from the publisher or author to produce plays or scenes from plays.~~

~~(C) *Number in Company.* No play shall be performed that uses more than fifteen individuals in the cast, five crew members and four alternates. The director shall certify any change in the eligible student listing in writing by following the procedures outlined in the current handbook for One Act Play. See Section 902 (g) (1) (B) of the Spring Meet Plan.~~

~~(D) *Time Limit.* A minimum of two official adult timekeepers (backstage and in the auditorium) are responsible for recording the limits below. Under no circumstances will the judge or the contest manager serve as timekeeper. If there is a discrepancy between the times reported by the official adult timekeepers, the contest manager shall use the lowest of the times as the official time. In case of violation of the time limits below, the contest manager shall, after the final curtain of the play in question, first notify the director that the play is ineligible. If there is any doubt, the State Theatre Director should be contacted for clarification. The critic judge should be notified as soon as possible thereafter. The watches shall not be cleared until the director has seen them.~~

~~(i) No play shall exceed 40 minutes performance time. Playing time shall be determined by time elapsing from the first clear indication that the play has begun to the final clear indication that the play has ended. Indicators may be curtain, music, lights, sound, dialogue, action, etc. These indicators shall be provided to the contest manager at the directors' meeting.~~

~~(ii) No director shall use more than seven minutes to set and seven minutes to strike all sets, lights, properties or sound effects for any contest production.~~

~~(iii) No more than 60 seconds shall elapse between the set time and the beginning of performance time unless a technical emergency "time hold" is declared by the~~

~~contest manager. Such an emergency shall be considered by the contest manager as beyond the control of the performing company. Any violation of the 60-second maximum shall be reported to the appropriate executive committee and is subject to the full range of penalties.~~

~~(iv) The total amount of music allowed shall not exceed ten minutes and shall be in compliance with copyright law. No more than thirty seconds of music may be used from an single work under copyright. Live music onstage, whether instrumental or vocal, shall be plot-driven or specifically prescribed by the playwright and requires League approval. The timekeepers shall verify the cumulative time reported and any violation of the ten minute maximum shall be reported to the appropriate executive committee and is subject to the full range of penalties.~~

~~(E) *The Basic Set.* The basic set shall be the one that is available at the contest site. The basic set to be used for all one act play contests may consist of a standard box set of draperies, stage lighting equipment and controls, an intercommunication system, standard stage door and window units and the approved unit set as described in the current *Handbook For One Act Play*. The contest manager may borrow necessary equipment so long as it is available to all play entries for both rehearsal and performance. A standard light plot of six, nine or more areas should be provided. A light plot specifically and exclusively focused, programmed or controlled for one play, including the host's entry, is a violation of this rule unless League approval has been obtained.~~

~~(F) *Scenic Items Not Requiring Approval.* Unit set elements and items (III) and (IV) below shall be used upstage of the house curtain/proscenium unless the apron exceeds twelve feet or the apron depth is greater than the stage area.~~

~~(i) A maximum of six portable lighting instruments or projection devices may be used. These instruments shall be provided and controlled by the performing company and may be hand held or safely mounted from the floor on either a static light stand that does not exceed 8' in height or on any part of a unit set element. Conventional lighting instruments shall not exceed 1000 watts each. Gobos may be used. Intelligent/robotic lighting requires League approval.~~

~~(ii) 160 Square feet of Softgoods/cloth type trim elements, may be hand held, used on fence and railing (see [v] below) or used on or with unit set elements but shall not exceed the square footage described below. No one unframed unit may exceed 8' x 10'.~~

~~(iii) Lightweight capitals and bases may be used on unit set pylons. They shall not exceed more than one foot in any direction from the top or bottom edge of the pylon. Extensions attached to or supported by the capitals or bases become part of the capitals or bases. Bases shall not be used to support or elevate unit set elements.~~

~~(iv) Twelve self supported, lightweight and non-metallic trees, shrubs or plants are permissible. Six shall not exceed 2' wide by 3' high. Six shall not exceed 4' wide by 8' high. Two dimensional cutout trees or bushes may be suspended from unit set elements.~~

~~(v) Twelve linear feet of lightweight, self supported, non-metallic fence or railing may be used. Sections shall not exceed 4' high by 8' long by 8" wide, including~~

~~supports. Sections may be used in conjunction with unit set elements. Such sections shall not be used to elevate unit set elements.~~

~~(vi) Standard stage properties may be used. Actors may stand on stage properties as a natural character action or when script driven.~~

~~(G) *Scenic Additions Requiring Approval.* If a director desires special lighting instruments, softgoods or scenery not permitted under 1033 (c) (2) (E) and (F) and without which the approved play cannot be produced, the director shall postmark, send via courier or hand deliver to the League on or before December 21 the play title, author, exact scenes from or adaptation of the play and each of the following, on 8 1/2" x 11" paper:~~

~~(i) A scale drawing of the complete ground plan of the proposed set.~~

~~(ii) A scale drawing of each proposed addition to the basic set.~~

~~(iii) A full description of all materials to be used in construction of each proposed addition to the basic set.~~

~~(iv) A full description and justification of the intended use of each proposed addition to the basic set.~~

~~— No consideration will be given to any request for additions to the basic set unless items (i) (iv) listed above are submitted. (Additions to the basic set do not include stage properties. Refer to "Supplements" in the current *Handbook For One Act Play* for definition of stage properties.) An evaluation fee shall accompany each request. The current fee structure is found on the UIL website. The letter from the League approving set additions shall be presented by the director to the contest manager at each level. Set additions not officially approved by the League shall not be used in one act play contests.~~

~~(H) *Firearms or Explosives.* No starter pistol, real gun, rifle, pellet gun, air gun or pistol shall be used in any way, regardless of whether or not the firing pin is removed. Toy, wooden or model firearms may be used. Discharge of a firearm, cap pistol, starter pistol or any type of explosive or the use of combustible materials in connection with a contest play shall not be permitted.~~

~~(I) *Prompting.* Scripts containing text from the play shall not be used on stage. No prompting of actors for lines or time shall be allowed during the performance by anyone out of the acting area. (Scripts may be used in off stage areas or for technical purposes or to study lines so long as they are not used for prompting a performer on stage or a live offstage voice.)~~

~~(J) *The Director During the Contest Performance.* Directors shall not be permitted in the light booth, backstage or offstage areas during the contest performance of their play, but directors are permitted in these areas during the set and strike periods. Any location designated for the operation of lights or sound constitutes an offstage area, and directors shall not make contact or communicate with crew members working in said areas during performance.~~

~~(d) CONTEST PLANNING PROCEDURES AND JUDGING.~~

~~(1) *Planning Meeting.* One act play directors in each district are reminded to hold a preliminary planning meeting. (See the Official Calendar.) Recommendations resulting from this meeting concerning site, judge selection and other contest procedures may be made to the district executive committee. Representatives from each bi district pairing shall meet prior to August 15 to recommend site, judge selection and other contest procedures.~~

~~(2) *Contest Procedures.* The one act play contest manager, appointed by the district director,~~

~~and registered with the UIL, shall not be the director of a play entered in the same contest. It is the responsibility of the one act play contest manager to organize and conduct the contest in accordance with League rules and the "Guide for Contest Managers," in the current *Handbook For One Act Play*. The contest manager shall complete the online rules compliance program prescribed by UIL prior to officiating any level of OAP competition.~~

~~(A) *Schedule*. The order of performance shall be determined by a drawing conducted by the contest manager if not previously determined by the Spring Meet District Executive Committee in accordance with Section 902 (c) (3) and (4). Adjustments in order of rehearsal or performance may be made to avoid conflict with other contests or for other reasons deemed valid by the contest manager. The contest manager is required to establish rehearsal periods and a performance schedule, and directors shall be advised of these as soon as possible after they have been arranged. The schedule should permit each company a rehearsal period of not fewer than 40 minutes on the stage of the contest site and with scenery, lights and properties which the director will need and which have been approved. The contest manager or a designated substitute shall be in attendance. Schools shall be in compliance with state law prohibiting more than one hour of rehearsal during the school day, and in compliance with the Sunday prohibition.~~

~~(B) *Timekeepers and Script Integrity*. The contest manager shall appoint a minimum of two responsible adults to serve as timekeepers and a responsible adult to follow the integrity script provided by the participating school. These individuals are responsible to and shall report only to the contest manager. Timekeepers will record the beginning and closing times of each play, music use, set and strike times, and blackouts and scene changes as may occur during a performance. A minimum of one timekeeper shall be backstage and a minimum of one shall be in the auditorium. Under no circumstances will the judge or the contest manager serve as timekeeper.~~

~~(C) *Site Crews*. The contest manager may appoint crews to assist all companies and operate technical equipment at the contest site. Site crew members, appointed by the contest manager and equally available to all entries, do not count against the limited number of crew members eligible for each company. Alternates from participating schools may be used as site crew members to assist all companies, but shall not be permitted to participate with their own company during dressing room preparation, performance and the set and strike periods.~~

~~(3) *Judging*.~~

~~(A) *Selection of Judges*. All one act play contests shall be adjudicated only by judges selected from the current Accredited List of Critic Judges, unless the League approves an exception for valid reasons. Judges for area, region and state contests shall be selected from those designated as area and regional judges in the current UIL accredited list of critic judges. The list is on the UIL website.~~

~~(B) *Judging*. Judging shall be by an odd number of judges or by a single critic judge. A critique of each play shall be presented orally to all entries and interested audience members after the contest manager has announced results of the contest.~~

~~(C) *Responsibility for Selection of Judges*. Judges for zone, district, or bi-district contests shall be recommended by the member schools and approved by the district executive committee; judges for area contests may be selected by the contest managers of these contests or assigned by the State Theatre Director; and judges for the regional and state~~

~~contest shall be selected and assigned by the State Theatre Director. A judge should not be selected that would result in any entry being evaluated by the same judge twice in the same year.~~

~~(D) Decision of the Critic Judge or Judges. The decision of the critic judge or judges is final.~~

Section 1034: ONE-ACT PLAY CONTEST ETHICS CODE

One mission of the UIL One-Act Play Contest is to promote a spirit of cooperation among all involved directors, students, administrators, parents and audience members to promote growth in the realm of educational theatre. The One-Act Play Contest Ethics Code shall carry the force of rule. Member school districts, participant schools and/or covered school district personnel who violate any of the provisions of this code shall be subject to penalty.

- (a) ~~ONE-ACT PLAY CONTEST CODE~~ ONE-ACT PLAY CONTEST CODE. Section 901, the Spring Meet Code requires participants to:
- (1) Participate in the OAP contest with the spirit of fairness and sportsmanship, observing all rules both in letter and intent.
 - (2) Direct and sponsor companies and individuals without resorting to tactics which attempt to skirt the rules or distract from sound educational principles.
 - (3) Accept decisions of the adjudicator(s) and contest manager(s) graciously without questioning their honesty or integrity unless concrete evidence of impropriety can be brought forward. Extend courtesy to contest officials and site crews from the company members, school officials and audience. Conduct that berates, intimidates or threatens competitors, based on gender or ethnic origin, has no place in interscholastic activities.
 - (4) Receive the adjudicator's point of view with an open mind. Negative reaction during the critique shall be deemed inappropriate.
 - (5) Provide information or evidence regarding eligibility of any contestant or school to the local school administration, then to the proper district executive committee. To withhold information is considered dishonorable and contrary to good sportsmanship. Schools guilty of violating this section are subject to penalty.
- (b) ~~CODE FOR ONE-ACT PLAY CONTEST DIRECTORS AND SCHOOL OFFICIALS~~ CODE FOR ONE-ACT PLAY CONTEST DIRECTORS AND SCHOOL OFFICIALS. The Code for one-act play directors and school officials includes the principles described above and the purposes listed in Section 1033 (a-c) and the "Guide For One-Act Play Contest Directors" in the *Handbook for One-Act Play*. The Code requires:
- (1) Awareness, understanding and observance of all rules governing the competition for which the director is responsible.
 - (2) Treatment of company members based on sound educational precepts and the general welfare and health of the student.
 - (3) Professional courtesy to other directors, contest manager(s), adjudicator(s) and participants.
 - (A) Directors shall communicate the aims and rules of the one-act play contest to all company members in the early stages of the rehearsal process.
 - (B) Directors shall model professional behavior during the planning, the production rehearsal and throughout the duration of the contest.
 - (C) Directors shall be responsible for making company members, school officials, parents and patrons aware of the objective criteria described in the *Handbook for One-Act Play* and the subjectivity involved in the process of adjudication; i.e. evaluating, selecting

and critiquing any work of art, including a one-act play.

- (D) Directors and company members shall model professional decorum during all phases of the contest. For example, directors and company members, as representatives of their schools and communities, shall refrain from disruptive behavior, slanderous or overt actions of disrespect, or any other displays of negative behavior.
- (4) Adherence to the one-act play contest calendar and pre-contest planning procedures.
- (5) Avoidance of any practice that would endanger the welfare or safety of any company member.
- (6) Emphasis on the academic progress of all participants through a check of their academic standing.
- (7) Protests and reports of violations forwarded to the district executive committee at the zone and district levels and the State Executive Committee at the area, regional and state levels.
- (c) PROFESSIONAL GROWTH AND DEVELOPMENT. Directors are encouraged to take advantage of the opportunity for professional growth through affiliations with professional associations and publications.

Section 1035: THEATRICAL DESIGN CONTEST

- (a) ~~PURPOSE. THE CONTEST. In the 1980s, the Texas Education Agency introduced courses in theatrical production (Theatre Production I-IV) and in technical theatre (Technical Theatre I-II). Since that time students in Texas schools have been provided instruction in these areas. This contest will afford recognition for their skills in design.~~

- (1) *PURPOSE.* THE PURPOSE OF THIS CONTEST IS TO FOSTER APPRECIATION OF GOOD THEATRICAL DESIGN, TO INCREASE THE NUMBER OF SCHOOLS WHICH HAVE ADAPTED TECHNICAL THEATRE AS AN ACADEMIC SUBJECT IN SCHOOL CURRICULA, TO LEARN TO LOSE OR WIN GRACIOUSLY, ACCEPTING WITH GOOD SPORTSMANSHIP THE DECISION AND CRITIQUE WITH A VIEW TO IMPROVE FUTURE PROJECTS AND TO SATISFY THE COMPETITIVE, ARTISTIC SPIRIT WITH FRIENDLY RIVALRY AMONG SCHOOLS
- (2) *Contest Format.* EACH SCHOOL SUBMITS DESIGNS TO THE STATE OFFICE AS DIRECTED IN THE CURRENT *THEATRICAL DESIGN GUIDE*. THE DESIGNS ARE ADJUDICATED AND RATED AND ADVANCING SCHOOLS ARE ANNOUNCED. SCHOOLS RECEIVE A CRITIQUE. QUALIFIERS AT STATE ARE RANKED 1ST THROUGH 6TH.

~~(b) AIMS~~

~~The aims of the Theatrical Design Contest are:~~

- ~~(1) To foster appreciation of good theatrical design.~~
- ~~(2) To increase the number of schools which have adapted technical theatre as an academic subject in school curricula;~~
- ~~(3) To learn to lose or win graciously, accepting with good sportsmanship the decision and critique with a view to improve future projects; and~~
- ~~(4) To satisfy the competitive, artistic spirit with friendly rivalry among schools~~

~~(e) (b) ENTRIES~~

- (1) *ENTRIES.* Each member school shall be allowed to enter one group entry. The group, AS DEFINED IN THE CURRENT *THEATRICAL DESIGN GUIDE*, ~~of three~~ shall enter a portfolio as described in the current *Theatrical Design Guide*. In addition to the group, each

school shall be allowed two individual entries in each of the design areas found in the current *Theatrical Design Guide*. The individual contestants shall not be members of the group entry.

~~(2) Eligibility. Each contestant must be eligible under Subchapter M of the Constitution. Only high school students are eligible for this contest. Academic eligibility at the time of submission is required. There is no amateur rule in this contest. There is no loss of eligibility for a student who has worked professionally in theatre or film.~~

~~(2)~~ (2) *Deadlines*. Entry deadlines can be found in the current Official Calendar and the current *Theatrical Design Guide*. See the UIL website for official changes.

(3) *FACULTY SPONSORS*.

(A) SPONSORS IN THE THEATRICAL DESIGN CONTEST MUST BE FULL-TIME EMPLOYEES OF THE SCHOOL DISTRICTS OF THE SCHOOLS WHICH THE ENTRIES REPRESENT.

(B) FULL-TIME MEANS THAT THE PERSON IS UNDER CONTRACT TO THE SCHOOL BOARD OF THE SCHOOL THAT THE DESIGNS REPRESENT FOR THE WHOLE SCHOLASTIC OR CALENDAR YEAR AND THE PERSON HAS ENOUGH CONTRACTUAL DUTIES TO BE CONSIDERED A FULL-TIME EMPLOYEE BY THE TEACHER RETIREMENT SYSTEM AND STATE LAW.

(C) A RETIRED TEACHER/ ADMINISTRATOR WHO HAS 20 OR MORE YEARS OF EXPERIENCE MAY BE HIRED AND PAID FOR SPONSORING THE THEATRICAL DESIGN CONTEST. STUDENT TEACHERS, DURING THE SEMESTER THEY ARE ASSIGNED TO A PARTICIPANT SCHOOL TO FULFILL THEIR STUDENT TEACHING REQUIREMENTS, MAY VOLUNTEER TO ASSIST FOR THAT SCHOOL. SCHOOLS SHALL NOT PAY STUDENT TEACHERS FOR ASSISTING.

(D) SPONSORS MAY ONLY PROVIDE GUIDANCE TO THE GROUP OR INDIVIDUALS. THEY SHALL NOT PRODUCE ANY OF THE MATERIALS CONTAINED IN THE SUBMISSION.

(E) SPONSORS SHALL NOT ACCEPT NOR SOLICIT AID IN THE PREPARATION OF THE ENTRIES OR IN COACHING THE STUDENTS. (THIS PROVISION IS NOT INTENDED TO PREVENT SPONSORS FROM TAKING THEIR STUDENTS TO THE SEVERAL THEATRE CONFERENCES AND WORKSHOPS CONDUCTED BY THE LEAGUE AND BY NUMEROUS HIGH SCHOOLS, COLLEGES AND UNIVERSITIES).

~~(d)~~ (c) ~~CONTEST ENTRY~~ CONTEST ADMINISTRATION AND PROCEDURES

(1) *Selection of Title*. The play title used for the Theatrical Design Contest shall be the same as that used by the UIL Literary Criticism Contest, unless it is deemed inappropriate for the aims and purpose of this contest. If the Literary Criticism script is a screenplay, another title, genre or playwright shall be announced. All designs submitted shall be for that title, genre or playwright.

(A) Prompt. A “directorial prompt” shall be provided each year. In it, students will be given certain conceptual parameters from which they will develop a design concept.

(B) The prompt can be found online and in the current *Theatrical Design Guide*.

(2) *Submission*. Packaging and Labeling. Schools shall submit all items required for groups and individuals by following the requirements as published in the current *Theatrical Design*

Guide.

- (3) *Evaluation.* Each entry shall be ~~shipped~~ SUBMITTED to the League and evaluated by qualified theatre and marketing professionals. Each entry shall be evaluated and awarded an Award of Merit, Award of Honor, Award of Achievement or Award of Distinguished Merit. A certificate and a ~~recorded oral~~ evaluation shall be sent to the school.
- (4) *Advancement.* Those entries ~~receiving an Award of Distinguished Merit and~~ designated as Exemplary shall be exhibited during the UIL OAP State Meet and ranked 1st ~~5th~~- 6TH. The winners shall be recognized during an awards ceremony at the UIL OAP State Meet. A plaque and ~~four~~ individual medals shall be presented to the top ~~four~~-SIX groups. ~~Medals shall be presented to 4th and 5th place groups.~~ Medals shall be presented to the 1ST – 6TH PLACE individual winners.

~~Faculty Sponsor~~

- (A) ~~Sponsors in the Theatrical Design Contest must be full time employees of the school districts of the schools which the entries represent. Full time means that the person is under contract to the school board of the school that the designs represent for the whole scholastic or calendar year, and the person has enough contractual duties to be considered a full time employee by the Teacher Retirement System and state law. Exceptions: A retired teacher/ administrator who has 20 or more years of experience may be hired and paid for sponsoring the Theatrical Design Contest. Also, student teachers, during the semester they are assigned to a participant school to fulfill their student teaching requirements, may volunteer to assist for that school. Schools shall not pay student teachers for assisting.~~
- (B) ~~Sponsors may only provide guidance to the group or individuals. They shall not produce any of the materials contained in the submission.~~
- (C) ~~Sponsors shall not accept nor solicit aid in the preparation of the entries, or in coaching the students. (This provision is not intended to prevent sponsors from taking their students to the several theatre conferences and workshops conducted by the League and by numerous high schools, colleges and universities.)~~

(e) SUBMISSION

- (1) ~~Packaging and Labeling.~~ Schools shall submit all items required for groups and individuals by following the requirements as published in the current *Theatrical Design Guide*.
- (2) ~~Representation.~~ Each participant high school of the League is entitled to enter one group entry consisting of four members and two individual entries in each design area found in the current *Theatrical Design Guide*. A school may elect to use an intramural elimination contest to determine their representative group and individuals.

(f) EVALUATION. Each entry shall be shipped to the League and evaluated by qualified theatre and marketing professionals. Each entry shall be evaluated and awarded an Award of Merit, Award of Honor, Award of Achievement or Award of Distinguished Merit. A certificate and a recorded oral evaluation shall be sent to the school.

(g) ADVANCEMENT. Those entries receiving an Award of Distinguished Merit and designated as Exemplary shall be exhibited during the UIL OAP State Meet and ranked 1st 5th. The winners shall be recognized during an awards ceremony at the UIL OAP State Meet. A plaque and four individual medals shall be presented to the top four groups. Medals shall be presented to 4th and 5th place groups. Medals shall be presented to the individual winners.

THE DRAMA LOAN LIBRARY

- (a) PURPOSE. The Drama Loan Library is maintained primarily to assist Texas play directors in the selection of their scripts.
- (b) PLAY SELECTION. Scripts may be borrowed by any faculty member of a member Texas public school system and by members of the Texas Theatre Adjudicators and Officials (TTAO). ~~Up to ten reading playscripts may be borrowed for three weeks by using the checkout form found on the UIL website or by submitting the request on school letterhead.~~ The borrower's school is held responsible for all borrowed materials. Additional materials will be available once the original order is properly cleared. A postage and handling fee shall accompany each order. The current PROCEDURES FOR BORROWING AND THE fee structure is found on the UIL website.
- ~~(c) APPROVED PUBLISHERS. The current list of approved publishers is found on the UIL website.~~

D. Potential Fiscal Impact of the Proposed Rule to Member Schools

Handbooks would need to be created for each contest, which will be made available in digital download format for a free.

E. Standing Committee Consideration

The UIL Review Advisory Committee recommends that the Standing Committee on Academics approve this proposal to the UIL Legislative Council for consideration.