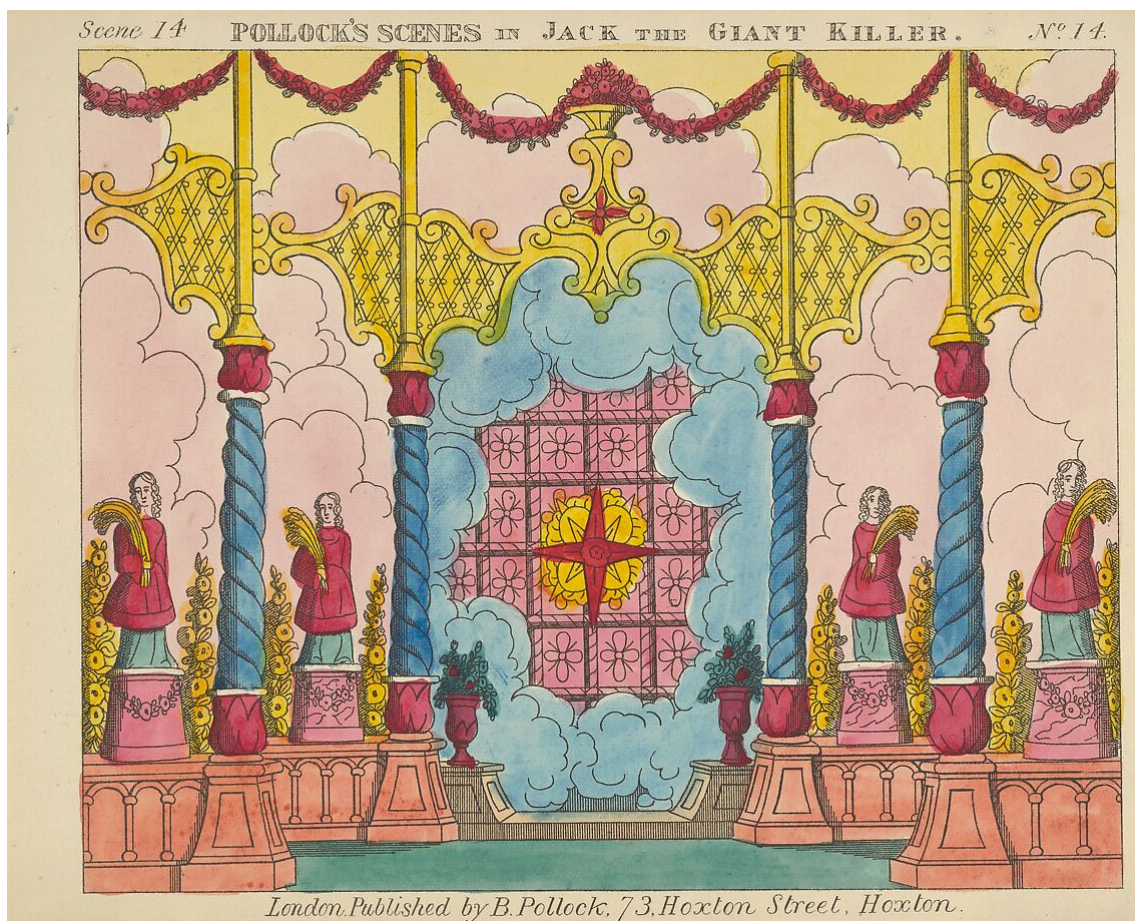


**University Interscholastic League**

# **The A+ Handbook for One-Act Play**



**For A+ Middle School & Junior High One-Act Play Directors,  
Contest Managers & Adjudicators**

**6<sup>th</sup> Edition**

# THE UNIVERSITY INTERSCHOLASTIC LEAGUE

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For further information write:

State Theatre Director E-MAIL: [UIL WEB:](mailto:UILWEB@uiltexas.org)

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*“In a well-planned One-Act Play Contest, there are no losers.”*

# A+ Handbook for One-Act Play 5th Edition, Amended



## Acknowledgements

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## Educational Theatre - a definition

Modern educational theatre is a creative, practical activity. Its participants learn to do by doing those scores of tasks which are required of them as they are taught the art of play production. They learn to think independently because the development of individual thought and action is one of the basic elements of play production. They learn to appreciate the dignity of human labor because the theatre demands a great amount of human labor. They learn to master the techniques of handling tools, needles, pigment, electrical equipment, paint, lumber, and cloth. They learn to sell tickets and advertising, to make and upholster furniture, and to launder clothing. They draw upon their knowledge of mathematics, physics, speech, art, journalism, music, English, dance, history, literature, industrial arts, psychology, homemaking, and foreign languages, and combine all these with specific training in the art of theatre as they work together to produce a single play.

Modern educational theatre is a creative, culturally enlightening activity. Its participants learn to appreciate the great literary masterpieces of Molière, Shakespeare, O'Neill, Shaw, and the Greeks, because the works of these masters must be thoroughly studied and understood if they are to be brought to life on the stage. An appetite for good literature is created, and motivation for literary appreciation is strongly established by the requisites of play production.

Modern educational theatre is a creative democratic activity. Students learn the principles of democracy and civic responsibility because these principles are inherent in an effective educational theatre program. Working together in close harmony as members of a play company, establishing the esprit de corps which occurs so naturally during rehearsal periods, assuming responsibilities as crew members, coordinating all work projects to meet a deadline, settling with tolerance and understanding the differences of opinion and procedure which are always present in a free society, learning to command and be commanded: these are aspects of functional democracy and community leadership which are encountered daily by all who work in play production. Such an activity makes a definite contribution to the improvement of democratic process in the community.

Modern educational theatre is a creative activity which has personal and therapeutic values. Students develop such qualities as self-confidence, poise, cooperativeness, initiative, resourcefulness, self-control, self-discipline, and a sense of understanding and appreciation of the abilities and efforts of others. They learn the importance of

systematic organization, orderly procedure, and detailed planning because even the most casual type of play production encourages and requires the development of organizational abilities. Students in educational theatre experience the feeling of belonging; they are provided with a controlled outlet for physical, emotional, and mental disturbances which seem common to most young people. They discover through dramatics a more definite purpose for staying in school and an acceptable reason for giving closer attention to the other scholastic pursuits. If students are shy, they are taught to overcome shyness. If they are too aggressive, they learn to temper aggressiveness with consideration for others. In play production students find an opportunity to expend excess energy in a constructive and educationally productive way, to develop imagination, and to use leisure hours to better advantage.

Modern educational theatre is a creative activity which has definite vocational possibilities. One of the reasons for the increased number of collegiate theatre courses has been the demand for public school and university teachers of theatre arts. Educational theatre also exists for the purposes of giving training to those students who seek careers in television, community and professional theatre, dance, and the motion picture industry.

Therefore, educational theatre is a creative segment of academic life which becomes more than an extracurricular activity, more than a medium of entertainment, and more than just a class play. It provides actual experience in practicing democratic principles of living which increases the student's potential values to the community. It supplies personal and therapeutic values which give a greater emotional and mental stability and which enhance the chance to provide an adequate livelihood. Students can find somewhere in the diversified intricacies of play production an opportunity to use all of their talents and capabilities. Each of their needs is met in the educational theatre because of the scope and comprehensiveness of its activities.

--F. Loren Winship served as League OAP Director beginning in 1938. He is considered by many to be the father of modern educational theatre.

## **Section 1033: ONE-ACT PLAY CONTEST**

(a) THE CONTEST.

(1) Purpose. The purposes of the One-Act Play Contest are to foster appreciation of good theatre, satisfy the competitive, artistic spirit with friendly rivalry among schools, learn to lose or win graciously, promote interest in theatre during adult life and 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.

(b) ENTRIES.

(1) Representation. Each member high school of the UIL is entitled to enter a play company in the district contest of its appropriate conference.

(2) 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) 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.

(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 member 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 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.

(c) 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 UIL 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 UIL 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 UIL’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 shall be ranked through sixth place. A+ contests (Junior High) shall be ranked through third place.

(B) Individual awards shall include 2 best performers, 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.

(C) Medals and points given to individual students for competition in the One-Act Play Contest stay with the students even if the school is disqualified. However, if the disqualification of the school is the result of an ineligible student, that student shall return awards, and points for that student are deducted.

(9) Judges.

(A) Selection Of Judges. Only judges selected from the current UIL's list of accredited critic judges, unless the UIL approves an exception for valid reasons, shall adjudicate all One-Act Play Contests.

(B) Judges. 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.

## **Section 1454: JUNIOR HIGH ONE-ACT PLAY**

(a.) THE CONTEST



(1) Summary. Students will have the opportunity to work in all aspects of the production of a 40-minute play. During the production of the play they will be able to:

- (A) satisfy the competitive, artistic spirit with friendly rivalry among schools, emphasizing high quality performance in this creative art;
- (B) foster appreciation of good acting, good directing and good drama;
- (C) promote interest in that art form most readily usable in leisure time during adult life;
- (D) learn to lose or win graciously, accepting in good sportsmanship the judge's decision and criticism with a view to improve future productions; and
- (E) increase the number of schools that have adopted theatre arts as an academic subject in school curricula.

(2) Contest Format. Schools will produce a play in strict accordance to the rules and regulations in the current One-Act Play Handbook and Sections 1033 and 1034, with the following exceptions:

- (A) all deadlines and schedules are to be determined by the district executive committee;
- (B) enrollment and Title Entry Forms are not required for junior high schools and will not be available from the UIL office; and
- (C) directors for eighth grade and below do not have to be full-time employees of the school district as required by 1033 (b) (5) (A).

(b) REPRESENTATION

(1) Contestants. Students in the seventh and eighth grades who are eligible under Section 1400 may enter this contest. Sixth graders who are eligible under Section 1405 may participate in the contest if they are on the same campus as the seventh and eighth grade. Participants shall be full-time students in grades six, seven or eight at the school they represent.

(2) Divisions. This contest consists of one division.

(c) OFFICIAL RESULTS. The decision of the critic judge or judges is final. The winner of a junior high school one-act play contest shall not advance beyond the district level. Winners shall be ranked first, second and third.

No printed materials are shipped for A+ One-Act Play contests. All instructions and forms are available

(d) MATERIALS

No printed materials are shipped for A+ One Act Play contests. All instructions and forms are available for download from the UIL website.

### **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, member 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. Section 901, the Academic 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.

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 appropriate District Executive Committee at the zone and district levels and the State Executive Committee at the area, regional and state levels.

(8) Professional Growth and Development. Directors are encouraged to take advantage of the opportunity for professional growth through affiliations with professional associations and publications.

## **The A+ Contest Structure**

### **Participation**

- Each member junior high school may enter a single play.
- If less than three schools are enrolled to compete in the district in which a school participates
- a school may enter two plays. (Contact the State Office by the deadline, or
- junior high schools may combine with junior high schools from different conferences and districts to form a OAP district.
- Any points awarded go back to the participating school's home district and count toward the home district's overall championship point totals.
- Eligibility
- Students in the seventh and eighth grades who are eligible under Section 1400 may enter this contest.
- Sixth graders who are eligible under Section 1400 may participate in the contest if they attend school on the same campus as the seventh and eighth grade.
- Participants shall be fulltime students in grades six, seven or eight at the school they represent.
- There is no amateur rule for this contest. Students may work as paid professionals in theatre or film, summer stock, television commercials, etc. and still participate in OAP.

### **Student Company Size**

The Company may include a maximum of 24 students and may include the following:

1. a maximum of 20 cast and crew members, and
2. a maximum of 4 alternates.

### **SPECIAL NEEDS ACCOMMODATIONS OR MODIFICATIONS**

UIL Staff members will consider accommodations or modifications for students with special needs on an individual basis. The procedures can be found on our website.

## **THE DIRECTORS**

**Directors for eighth grade and below do not have to be full-time employees of the school district. Section 1454(C)**

1.) Full-time Co-op employees may direct or assist in directing the contest play for one of their co-op member schools if all the superintendents in the co-op agree. In the event that an agreement cannot be reached by the superintendents, the co-op employee could serve as a consultant for the one-act play director at the member school but could not assist with directing the students or designing any element.

3.) Student teachers may volunteer to assist in directing the one-act play during the semester they are assigned to a participant school while fulfilling their student teaching requirements. They may be listed as directors on the eligibility notice and program but they do not count against the allotment of directors. Schools shall not pay student teachers for assisting

## **Directors' Responsibilities and The Ethics Code**

Responsibilities:

1. Maintain a safe environment.
2. Accept, embrace and teach this literal truth, "In a well-planned OAP contest, there are no losers."
3. Select a high-quality play that highlights the quality of educational theatre in your school and best uses your and your students' talents.
4. Help your company achieve their highest potential by conducting your production in the highest quality manner.
5. Familiarize yourself with matters and issues regarding contest rules, contest management, and contest adjudication.

## **PLANNING MEETINGS**

### **The Contest**

We urge you to attend your contest's OAP planning meeting. You need to do this in order to have input into specifics of your contest. Contact the District's A+ Chair about the scheduled dates.

### **Levels**

There are two possible levels of competition for junior high contests: zone and district. Companies do not advance beyond the district level.

- Junior high schools may zone but students may not miss more than one full day or two half-days of school for the entire contest. Three schools advance from zone. The additional contest may be scheduled after school on Friday or on Saturday.

## **Advancing and Awards**

- Junior high district winners are ranked first, second and third and do not advance beyond the district level. Ratings such as excellent, good, fair, and poor shall not be used in a UIL OAP contest.
- When zone contests are scheduled, junior highs shall advance three unranked schools from each zone to district.

Individual acting awards are given to the:

- 2 Best Performers - CHANGED AS OF AUGUST 2019
- 8 All-Star Cast members.
- 8 Honorable-Mention All-Star Cast members.
- An "Ensemble" award is reserved for groups of actors that cannot be identified as individuals.
- Awards recognizing technicians or crew may be given at the discretion of the Contest Manager and are strongly encouraged by the League. No other acting awards may be given.

Time limits - setup, performance and strike only

Companies in violation shall be ineligible for advancement or ranking but are eligible for acting Awards.

Time Allowed

- 7 Minutes      Setup and Strike\*
- 1 Minute      Time allowed to start the performance after declaration of end of setup\*\*
- 40 Minutes    Performance Time (minimum of 18 and maximum of 40)\*

\*\* Violations shall be reported to the appropriate executive committee as an ethics violation.

## **Time limits**

1. The company shall have 7 minutes to set and 7 minutes to strike. (You shall receive countdown warnings at 1-minute intervals starting at 5 minutes left.) A warning will also be given at 30 seconds and 15 seconds remaining.

2. No more than 60 seconds shall elapse between the set time and the beginning of performance time unless the Contest Manager calls a "time-hold." (You shall be told when the 60 seconds start. An official timekeeper backstage shall give the company audible warnings at ten-second intervals beginning at sixty seconds through "10 seconds." (i.e. "10 seconds remaining."))
3. No play shall run less than 18 minutes or exceed 40 minutes of performance time. (You shall receive a warning when 15 minutes have elapsed and when 35 minutes have elapsed. A warning will also be given at 5 minutes, 3 minutes, 2 minutes, 1 minute, 30 seconds and 15 seconds remaining.) You will be asked to confirm. No other warnings are given.

### **Rule Violations**

Entries may be declared ineligible for advancement or ranking for any of the following violations:

1. Use of ineligible students.
2. Exceeding the number allowed in the performing company.
3. Exceeding the time limits on performance or set-up or strike.
4. The use of firearms, explosives or combustible materials.
5. The use of additional unit set.
6. The director communicating with the company during the performance.

Companies not eligible for advancement or ranking shall be considered for individual acting awards, the associated points and the oral critique.

### **Other Violations**

Violations of other rules are considered ethics violations and shall be reported to the appropriate executive committee. The full range of penalties may apply.

## **Contest Administration**

Like an umpire or referee in a sporting event, the Contest Manager serves as the official during a one-act play competition.

### **The Contest Manager**

The function of the Contest Manager is to organize and operate the contest in strict accordance with the most recent edition of the Constitution and Contest Rules and this Handbook.

1. Every UIL One-Act Play Contest Manager must be certified by passing the online Contest Manager Certification Program each year.
2. Information on Contest Manager Training can be found on the theatre website.

## **Adjudicators**

Adjudicators for the contest at all levels (including Junior High) shall be selected from the certified judges found on the Texas Theatre Adjudicators and Officials (TTAO) website.  
[www.ttao.org](http://www.ttao.org)

Adjudicators for zone and district contests are recommended by directors during planning meetings and then approved by the District Executive Committee. A single critic or a judging panel of three shall be used. The League strongly discourages the use of panel judging in zone contests with four or less schools.

**“Strike lists” are not acceptable.**

## **Contest Entry Procedures**

No Play may be Presented in the contest unless the contestant entry form has been submitted.

**[A+ Contestant Entry Form Link](#)**

## **Substitutions After the Ten-Day Period**

You may find it necessary to change or add members to your company after the ten-day deadline. There are two basic scenarios:

1. The Substitute Eligibility form may be downloaded from the UIL's Theatre web page. [Link Here](#)



2. A letter certifying eligibility that is signed by the school's administrator may be used in place of the certificate. You may do this up to the second your play is about to begin.

DATE	RESPONSIBLE PARTY	TASK
No Later Than 10 Calendar Days Prior to Your First Contest	Director or School UIL Coordinator	Go to "Junior High " page on the UIL Theatre website "and complete the Zone or District Contestant Entry Form.
No Later Than 10 Calendar Days Prior to Your First Contest	Principal or Superintendent	Sign the "Community Standards and Copyright Compliance Form." The form can be downloaded from the UIL website.

### Where Do We Send Substitution Forms or Additions Letters?

Level	Contact 1	Contact 2
Zone and District	Contest Manager	District Academic Chair

### Failure to Participate

Schools that withdraw or fail to show for the contest shall:

- Contact the District Academic Chair, the Contest Manager and the State Theatre Director immediately.
- The principal of the withdrawing school shall file a written report to the State Theatre Director stating their reasons for withdrawal by June 1st.

- The State Executive Committee shall consider each case and inform the school if any penalties have been assessed. The State Executive Committee may impose the full range of penalties.

## **The Contest Play**

### NOTICE

**Photocopied, computer-generated or typed copyrighted scripts will not be accepted by the League or at contest, unless accompanied by publisher permission.**

Your contest play shall be selected from:

1. The approved lists of plays (Directors are not required to submit plays on the approved lists for approval.), or
2. Be approved by the League's Play Appraisal Committee through the Play Approval process found in Handbook.

A great resource for potential titles is the annual Participation Lists that can be downloaded from the UIL website. (see Resources and Forms) These lists include the directors and title produced by each participating school for that particular school year.

### **Play Selection Policy**

Plays which are, by nature, monologues, duet acting scenes, predominantly narration or choral speaking, readers theatre or musical theatre shall not be used in this contest. This includes some versions of titles found on the approved lists where "various dramatizations" are permissible. (i.e. Alice in Wonderland has several musical versions.)  
Standards (Read Carefully)

When selecting your play, remember that League rules require directors and administrators to eliminate profane references to a deity, obscene language, actions or scenes from the approved production. It is up to each school's administration to determine that all profanity and obscenity has been eliminated and that their play and production does not offend the moral standards of their community.

1. Profanity is characterized by irreverence or contempt for God or any sacred principles or things. The use of any deity's name when not in reverence or prayer would be profanity by definition.

The use of "Jesus," "Oh, God," "God knows," etc. is considered, by definition, profane when not used in reverence or prayer and shall be removed. This is not an option.

2. Indecent and obscene language shall also be eliminated. Foreign language that is profane, indecent or obscene shall also be eliminated.

3. Since most competitors are minors, particular attention shall be paid to any action that insinuates sexual activity and physical violence. School Administrator shall review the production to make sure it complies with the Standards rule before the "Community Standards and Copyright Compliance Form" is signed.
4. Each school's administrator must affirm that they have seen the play as produced for that level of competition when they sign the "Community Standards and Copyright Compliance Form."
5. Plays Not On the Approved Lists: The League's Play Appraisal Committee may eliminate language, actions or scenes as a condition for approval of plays not on the approved lists.
6. Plays on the Approved Lists: They shall be edited by the director and administrator to comply with this rule. All profanity, indecent and obscene language and action shall be eliminated. Their appearance on the lists does not imply that the unedited play meets the Standards Rule.

If the play cannot be cut to meet community standards, then the play should not be selected for contest use. It is the duty of each director and their administrator to make a responsible selection for the students

you work with and the community you represent. Make sure that you discuss the choice of script and questionable language and risky staging with your administrators.

If the script has been read and the staged production viewed and determined to be in compliance with League rules by the administrator of the producing school, the production is eligible for presentation at any contest site.

### **Performing Plays on the Approved Plays Lists**

- The lists of approved long plays and short plays can be found on the UIL website.
- Directors and administrators shall eliminate profane references to a deity, indecent and obscene language, actions or scenes from plays on the Approved Lists of Plays..
- Although a play may appear on this list, it does not guarantee that the publisher will license the play or allow you to perform "scenes from" or allow you to substitute or eliminate profane, indecent or obscene language.

- In addition to the plays on the lists, all plays written by Shakespeare, Chekhov, Ibsen, Molière, George Bernard Shaw, Eugene O'Neill, Sophocles, Euripides, and Aeschylus are approved.

This blanket approval does not include any adaptations unless those adaptations are specifically listed on the approved play lists. If not, they must be submitted for League Approval by the December 14th deadline. E-mail the League's Theatre office for clarification.

EXAMPLE: Sophocles' Antigone is found in "An Approved List of Long Plays" and its translations do not require League approval. Jean Anouilh's Antigone is an adaptation of the play by Sophocles that is also on the approved list of long plays and also does not require League approval. However, Timberlake Wertenbaker's Antigone is an adaptation that is not on the approved lists and requires League approval. Phrases like "adapted by," "a new version" or "a new adaptation" found on the title page or cover should send up a red flag.

### **Standards (Read Carefully)**

When selecting your play, remember that League rules require directors and administrators to eliminate profane references to a deity, as well as obscene language, actions or scenes from the approved production. It is up to each school's administration to determine that all profanity and obscenity has been eliminated and that their play and production does not offend the moral standards of their community.

- Profanity is characterized by irreverence or contempt for God or any sacred principles or things. The use of any deity's name when not in reverence or prayer would be profanity by definition. The use of "Jesus," "Oh, God," "God knows," etc. is considered, by definition, profane when not used in reverence or prayer and shall be removed. **This is not an option.**
- Indecent and obscene language shall also be eliminated. Foreign language that is profane, indecent or obscene shall also be eliminated.
- Since most competitors are minors, particular attention shall be paid to any action that insinuates sexual activity and physical violence. School Administrator shall review the production to make sure it complies with the Standards rule before the "Community Standards and Copyright Compliance Form" is signed.
- Each school's administrator must affirm that they have seen the play as produced for that level of competition when they sign the "Community Standards and Copyright Compliance Form."

### **Performing Plays not on the Approved Play lists, including Adaptations and original plays.**

For A+ competition, the League's Play Appraisal Committee evaluates plays from August 1-April 15 or 45 days before competition date. No plays will be accepted after those dates.

To request an approval, you will need to do the following:

1. Submit the current year's online "A+ Middle and Junior High School One-Act Play and Scenery Approval Request Form 2020-2021" found under "Resources and Forms" on the Theatre website.

Mail the following:

- a) A copy of your "UIL One-Act Play Approval Request Form." Print it after you review it and before you hit the "submit" button.
- b) The complete published play which specifically and clearly indicates
  - The exact portions of the total script to be used. This includes dialogue and action. (Highlighted in Yellow only)
  - Deletion of all dialogue and stage business not to be used. Make it clear that you are cutting but light enough that a reader can look at the material that has been eliminated. (Strike-through in pen) Do not use pencil.
  - Deletion of all language and action that violates the "Standards Rule." (Strike-through in pen) Do not use pencil.
  - Deletion of scenery that might restrict approval. Make it clear that you are cutting but light enough that a reader can look at the material that has been eliminated. (Strike-through in pen)
- c) A list of all characters to be played and how necessary doubling is to be accomplished.
- d) Any scenic items that are not allowed under the rules but are "without which the approved play cannot be produced."
- e) A \$30 fee. This fee includes scenic items requested with the script. The check should be made out to "UT Austin - UIL"

**IMPORTANT:** Requests for scenic additions for a play that is not on one of the approved lists must be submitted with the play request by December 14.

- Submissions that are returned as disapproved or incomplete may be resubmitted for an additional fee. However, this must still be done by the December 14 deadline. Submit as early as you can to allow for necessary corrections or re-submittals.
- **CHANGES TO APPROVED PLAYS, AFTER THE DEADLINE, REQUIRE LEAGUE APPROVAL AND DOCUMENTATION. PLEASE CONSULT WITH THE STATE OFFICE BEFORE MAKING CHANGES.**

As a policy, anything that is rejected by the first reader is then sent to a second reader.

- If both readers disapprove, then it is rejected.

- If one reader approves and the other disapproves, the play is sent to a third reader for a tie- breaker.
- Any script that is disapproved has anywhere from two to four reads as it is sometimes sent to the State Theatre Director.
- Most disapprovals are based on procedural issues. They fail to pay or use pencil instead of pen or we can't follow the cut due to bad or unclear markings.

Plays returned "requiring clarification" or a "Letter of Support" from the local administrator shall be resubmitted with the required information within two weeks of the UIL's request date.

### **Scenic Items and Properties Requiring Approval**

Scenic additions and restricted properties will be approved only if they are "without which the approved play cannot be produced."

For A+ competition, the League's Play Appraisal Committee evaluates Scenery Approvals from August 1- April 15 or 45 days before competition date. No scenic requests will be accepted after those dates.

No request will be approved:

- If directorial desire is the sole justification.
- If stage directions and scenic descriptions are the only justification.
- If elements of the Unit Set will serve the same purpose or achieve a similar effect.
- If the requested item(s) exceeds eight feet or does not fold to four feet.
- If it requires casters. (Some exceptions for properties)

If you find that scenery or properties beyond what is allowed under current rules is required, the director shall submit on or before December 6 or for A+ contests **(45 days before contest)**, the following:

1. For Plays On the Approved Lists: Complete and submit the electronic "Middle and Jr High School One- Act Play and Scenery Approval Request Form." and instructions.

For Plays Not on the Approved Lists: The information is submitted as part of the "High School Scenic Items or Properties Requiring Approval Request."

2. You will receive a receipt/ copy of your submission via e-mail immediately after submission. Check SPAM/ junk files if you do not receive it. DO NOT RESUBMIT WITHOUT CONSULTING WITH THE STATE OFFICE.

3. Send a copy of the submitted form, a copy of the play, if not on the approved list, and a payment of \$30 made out to UT-Austin / UIL. Combined requests (script and set) require only one \$30 fee.

Remember that if a play is not on the approved lists, essential additions to the basic set shall be submitted with the play request. A set addition submitted separately will not be accepted.

The director will receive an email indicating whether or not the use of each item shall be permissible for the approved play. A copy of that email shall be provided to the Contest Manager at each level.

Set additions not approved in writing by the League shall not be used. Should unapproved additions be used, the Contest Manager shall report the violation to the appropriate executive committee.

Incomplete requests will be rejected. The League shall not request additional information or corrections for clarification.

Please note that script approval does not guarantee set additions will be approved.

### **Licensing and Royalties (This is not necessary for plays in the Public Domain.)**

- You must request and receive publisher permission to produce the play you have selected. Written evidence must be produced before you will be allowed to perform.
- Permission to perform the play for the contest from zone through state should be requested. This should prevent withdrawal of production rights during the contest season.
- Your Contest Manager will ask you to produce a license from the publisher to perform and, in the case of a "scenes from," written permission to cut.
- Your Contest Manager will ask you to produce written evidence from your school administration that royalty for each performance has been paid. A canceled check, check copy, purchase order, or a letter from your administration on school letterhead will suffice.

### **DO NOT ASK THE PUBLISHER FOR A RECEIPT OR OTHER PROOF OF PAYMENT!**

TAKE TIME TO READ THE LICENSE PROVIDED BY YOUR PUBLISHER. THIS IS A LEGAL DOCUMENT. THEY OFTEN CONTAIN RESTRICTIONS THAT YOU MUST FOLLOW. i.e. plays such as *The Crucible*, *Steel Magnolias* and *The Women* restrict changes in gender and or time and place.

### **Dangerous Myths**

Do not assume that a play approved in the past will be approved again. Plays are approved only for the individual making the request and the approval is valid only for that contest year. Plays that are approved for a specific school are not automatically added to the approved play lists. Check the current approved lists and secure performance rights before starting work on a production. There must have a strong history of production before a play goes on the list.

### **Performing a "Scenes From"**

- Always request permission to do a "scenes from."

- Getting help with editing a play for contest use is not a violation of the professional assistance or full-time employee rules.
- Sharing a "scenes from" edited script is permissible under League rules.
- When borrowing a "scenes from" edited script from the approved lists, it is important to make sure that it complies with current contest rules.

### **Adaptations**

The addition of material, relocation of dialogue or scenes, changing gender, adding characters, splitting characters or any other revision that alters the text or plot is considered an adaptation of the play. After completing your "scenes from," ask yourself the following questions:

1. Have I added characters to scenes where their presence changes the plot or story?

Exceptions: The number of actors used in a listed "ensemble group" such as children in *I Never Saw Another Butterfly*, *Schoolgirls in The Prime of Miss Jean Brodie* or *The Children's Hour*, Townspeople in *The Diviners*, EXAMPLE: Dividing the role of Hamlet among three actors in *Hamlet* would be considered an ADAPTATION and would require submitting the play through the Play Approval process.

2. Have I added or relocated dialogue or scenes?

Exceptions: Logical vocal reactions or ad-libs, not written into the script, are permissible as long as they do not change the plot or writer's intent.

EXAMPLE: A student who gets hit on the thumb with a hammer saying "OW!", although not written into the text of the script, is permissible. The all-too-familiar setting of the party or the courtroom where "responses and conversations" are heard is another example. These logical reactions, utilizing words or sounds, are appropriate.

3. Have I reassigned lines?

Exceptions: This is not meant to restrict directors from redistributing lines that are assigned to choral or other ensemble type groups. This could include the Furies in *The Insanity of Mary Girard* or the chorus in *Wiley and the Hairy Man*.

4. Have I changed character gender, added new characters, or split characters?

Exceptions: Gender-blind casting also known as nontraditional or integrated casting, does not require approval where there are no gender references to the character in the text of the play. However, changing the gender of a character where a gender is specified or implied by the text requires approval. An example of an implied gender would be the butler in *The Importance of Being Earnest*. This does not prohibit a female from playing a male character or a male from



playing a female character. For example, a female may play Buddy Layman in *The Diviners* as a male but cannot turn him into a female character. Check your performance license from your publisher for restrictions.

5. Have I made off-stage voices into on-stage characters? On-stage to off-stage?

Examples of this situation might involve the Interviewer in *The Shadow Box*, the Loudspeaker in *I Never Saw Another Butterfly* or Charley in *Flowers for Algernon*.

6. Have I used substitutions for words deemed profane or obscene?

Exceptions: Dramatists Play Service allows this. Other publishers need to be contacted.

7. Has there been any other revision of the text or structure of the play other than deletions to comply with League rules?

If the answer is “yes” to any of these questions, you have adapted the work and will require League and publisher approval. If you have any doubts, e-mail the League’s Theatre office for clarification.

### **Drama Loan Library**

The UIL’s Drama Loan Library is maintained to assist UIL play directors in the selection of their scripts. They may be borrowed by any faculty member of a UIL member school or by members of the TTAO for a period of three weeks. The borrower’s school is held responsible for all borrowed materials. Additional materials will not be available until the original order is properly cleared. Information and forms can be found in the UIL Theatre and Film website. [LINK](#)

## **Aid in Directing**

**IMPORTANT: Please remember that critics at festivals cannot give official interpretations or opinions or be the justification for violations of OAP rules. Official opinions must be obtained ONLY from the State Theatre Director or the State Executive Committee.**

**VIOLATIONS OF THIS Aid in Directing Rule SHALL DEEM THE PRODUCTION INELIGIBLE FOR COMPETITION.**

Directors shall not accept nor solicit aid in designing or in directing including staging, coaching dialogue, choreography, casting, or designing any technical elements of the contest play except as follows:

1. OAP Festivals: Unlike theatre workshops and demonstrations where sessions deal with general topics, festivals are specific to and for the benefit of the specific OAP entries that are participating.

**a. Schools are restricted to a total of FIVE sessions at non-UIL contests or festivals per school year.**

b. ONLY three sessions may be scheduled during school days;

i. However, only one non-UIL contest or festival session is permitted during any one school week.

c. Each session shall not exceed two hours.

d. During any school year, companies are restricted to no more than two sessions with the same critic per school year.

**e. The minimum number of schools at a host site is not required. A school may bring a critic to their home campus.**

2. Professional Suppliers and Volunteers: Directors may obtain costumes from entities that will rent or loan costumes to all schools. Theatrical supply companies, parents or volunteers may construct or provide scenery, properties or costumes.

3. Workshops and Conventions: Directors and students may attend workshops and conventions. The League encourages these programs and urges your participation. Please contact the League office if you have questions regarding participating specific OAP workshops that may or not involve members of the OAP entry.

## IMPORTANT

Directors and adjudicators should take care to avoid festivals where the critic may adjudicate the production at any level of OAP competition. Bi-District, Area, Region and State adjudicators are posted online by August 10th each year.

**A school that allows a potential adjudicator to see their production prior to contest shall be in violation of the ethics code. [The "Clinic Conflict" form may be downloaded here and shall be filled out by the host.](#)**

- The critic shall sign the form acknowledging that they have reviewed it and have no conflicts.
- **The form shall be sent to the state office and placed in the critic's file. A host school who has not executed the conflict form and allows a critic to see a play they may be judging shall be in violation of the ethics code.**

- The participating school and clinician shall also be in violation of the appropriate ethics code.

### **Finding or Hosting a Festival**

You can find a festival or register your festival at [the "Statewide One-Act Play Festival Information" website](#).

- The minimum number of schools at a host site is not required. A school may bring a critic to their home campus.
- Festival hosts have the responsibility of making sure that the critics are provided a list of the plays and the school they are seeing.

### **Cast and Crew Assignments**

The League strongly supports "Non-traditional casting and gender-blind casting" as an educational tool. This is an educational event and students should be cast based on their abilities and not the circumstances of their birth.

- A male may play a female role and a female may play a male role as long as they play the part as the gender that the playwright intended. Publisher permission may be required. Please consult with them.
- Offstage voices that do not appear on stage may be recorded by anyone, amplified or spoken live offstage by a crew member or a cast member who plays an onstage role.
- Offstage voices are not eligible for any awards and shall not be listed in the Online Entry System or program.
- Each cast member may play multiple roles.
- There are no League rules specifying how or when you cast a play or make crew assignments.

## **Rehearsals**

**STATE LAW REGARDING REHEARSAL TIME AND THE NUMBER OF PERFORMANCES APPLY TO ALL "EXTRACURRICULAR" THEATRICAL PRODUCTIONS.**

**THIS INCLUDES "NON-UIL" SHOWS. HOWEVER, THERE ARE NO LEAGUE RULES SPECIFYING *HOW OR WHEN* YOU BEGIN REHEARSING FOR A PLAY.**

There are state laws and UIL rules that restrict the amount of time a student may rehearse for an extracurricular activity:

**During School** - The State of Texas limits rehearsals or practice during the school day to one class period (defined as 60 minutes) during the school day.

**After School** - For each extracurricular activity\*, a school district must limit students to a maximum of eight hours of rehearsal or practice outside the school day per school week. School week means the week beginning at 12:01 a.m. on the first instructional day of a calendar week and ends at the close of instruction on the last instructional day of the calendar week, excluding holidays. A Theatre Production class that is scheduled after school may be used for rehearsals and does NOT count towards the eight hours.

**Sundays** - The League does not prohibit regular school OAP rehearsals or festivals on Sundays. Since they are considered a part of the competition, official rehearsals held at the contest site shall not be held on Sunday.

## How many hours may I rehearse or practice?

\* See Definition of "Extracurricular" in the "Extracurricular Defined" section.

DAY	AFTER SCHOOL REHEARSAL	AFTER SCHOOL THEATRE PRODUCTION CLASS	NOTES ON 8-HOUR RULE/TEA LAW
MONDAY	2 HOURS	1 HOUR	TEA laws restrict the amount of time dedicated to rehearsals or practice for ALL extracurricular activities

TUESDAY	2 HOURS	1 HOUR	TEA limits rehearsals or practice during the school day to one class period (defined as 60 minutes). This includes a Theatre Production class that meets after school.  The School week begins at 12:01 AM on the first instructional day of the calendar week. The school week ends at the close of instruction on the last instructional day of the calendar.
WEDNESDAY	2 HOURS	1 HOUR	
THURSDAY	2 HOURS	1 HOUR	SEE ABOVE
FRIDAY	UNLIMITED	1 HOUR	There is no limit on the number of hours a school may rehearse or practice <b>on the weekends.</b>
SATURDAY	UNLIMITED	NO CLASS	<b>There is no limit on the number of hours a school may rehearse or practice during holidays.</b>
SUNDAY	UNLIMITED	NO CLASS	<b>Schools may rehearse or practice an unlimited amount of hours during spring break and winter break.</b>

**School Performances** There are state laws and UIL rules that restrict the number of performances or games (extra-curricular activities) that are allowed.

For any individual extracurricular activity\*, a student may not participate in more than one performance per school week, excluding holidays. For example, a student may participate in a single play performance, a choir concert and a basketball game during a school week. This applies to performances of their contest play for their schools and communities.

**4 SCENARIOS FOR LEGAL EXTRA-CURRICULAR PERFORMANCE SCHEDULES**

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
SCENARIO WEEK 1				PERFORM	PERFORM	PERFORM
SCENARIO WEEK 2	PERFORM				PERFORM	PERFORM
SCENARIO WEEK 3		PERFORM			PERFORM	PERFORM
SCENARIO WEEK 4			PERFORM		PERFORM	PERFORM

**3 SCENARIOS FOR ILLEGAL EXTRA-CURRICULAR PERFORMANCE SCHEDULES**

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
SAMPLE WEEK 1			PERFORM	PERFORM	PERFORM	PERFORM
SAMPLE WEEK 2	PERFORM	PERFORM			PERFORM	PERFORM
SAMPLE WEEK 3		PERFORM	PERFORM		PERFORM	PERFORM

**EXTRA-CURRICULAR DEFINED**

**STATE LAWS GOVERNING REHEARSALS AND PERFORMANCES ARE NOT SPECIFIC TO THE OAP ENTRY. THEY APPLY TO ANY PRODUCTION THAT CAN BE CATEGORIZED AS AN EXTRACURRICULAR BASED ON THE CRITERIA LISTED BELOW.**

An extracurricular activity is an activity sponsored by the University Interscholastic League (UIL), the school district board of trustees, or an organization sanctioned by resolution of the board of trustees.

The activity is not necessarily directly related to instruction of the essential knowledge and skills but may have an indirect relation to some areas of the curriculum.

Extracurricular activities include, but are not limited to, public performances, contests, demonstrations, displays, and club activities.

(1) In addition, an activity shall be subject to the provisions for an extracurricular activity if any one of the following criteria apply:

- (A) the activity is competitive;

- (B) the activity is held in conjunction with another activity that is considered to be extracurricular;
- (C) the activity is held off campus, except in a case in which adequate facilities do not exist on campus;
- (D) the general public is invited; or
- (E) an admission is charged.

The Commissioner of Education recommends that a school district avoid the scheduling of extracurricular activities or public performances to occur on the day immediately preceding or evening immediately preceding the day on which the administration of state-mandated testing is scheduled.

### **The TEA-UIL Side-by-Side Document**

The UIL publishes this document to provide member schools notice of Texas Education Agency regulations which relate to UIL and all other extracurricular activities sponsored or sanctioned by the school district. [This document provides explanations and interpretations of Commissioner of Education rules, UIL Constitution and Contest Rules, and statutes.](#)



### **Guide for Directors: The Contest Site**

Any access to facilities or equipment at the contest site that a single school is allowed to use shall be made accessible to *all* companies competing in the One-Act Play Contest at that site.

This includes rentals and site visits beyond the official rehearsal. Their availability shall be approved by the DEC. The Contest Manager shall make *any decision* concerning the use of the facility and that decision shall be final.

#### **There are three primary restrictions:**

- No rigging from any part of the facility is allowed.

- Nothing shall be done to the facility or equipment that may damage it or endanger the site crew, audience or participants. This includes placing lighting, sound and scenic equipment where it may damage the site or endanger the site crew, audience or participants.
- **Stacking-** Pylons shall not be stacked HIGHER than 12 ft. (measured from the floor)
- **NEW: No item (including set pieces, properties), unit set element or combination of the unit set shall be taller than 12ft, (measured from the floor) INCLUDING CAPITALS.**
- **No Pylons shall be stacked on 1'x1' CUBES.**
- **No item (including set pieces, properties), unit set element or combination of the unit set shall be taller than 12ft.**
- The Contest Manager and/or host may require you to eliminate, reduce quantities or restage a scene where action or materials used (i.e. blood, water, food, glitter, etc.) may damage the host site, unit set or endanger the site crew, audience or participants. The performing school shall be responsible for any damages. Any action that would damage the unit set, participants or audience members is prohibited. *This includes the slamming/smashing/dropping of any unit set element to the floor for a sound or special effect.*
- **New: Be prepared for CM's to request photo(s) of your set; including stacking, clamping...**
- **The use of any walls (substitute for walls), other than that which is specifically allowed in the contest rules and handbook, require special UIL approval.**

## **Music Playback and Intercommunications Equipment**

Sound playback equipment and an intercommunication system for the crew should be provided at the site and made accessible to all participating companies. If not available, the Contest Manager may borrow the equipment.

- You may bring your own sound/ music playback equipment.
- Phones, tablets and similar devices may be used only if set in airplane mode.
- An intercommunications system used exclusively by any performing company is not permitted. Only ONE system will be used by all schools and for the entire contest. Please check with your Contest Manager if you need additional headsets, etc. Additional items must be available to all companies for rehearsal and performance.



## Lighting at the Contest Site

A standard light plot containing a minimum of six or more areas (preferably 6, 9 or 15 areas) and at least one follow spot should be provided and be accessible to all companies.

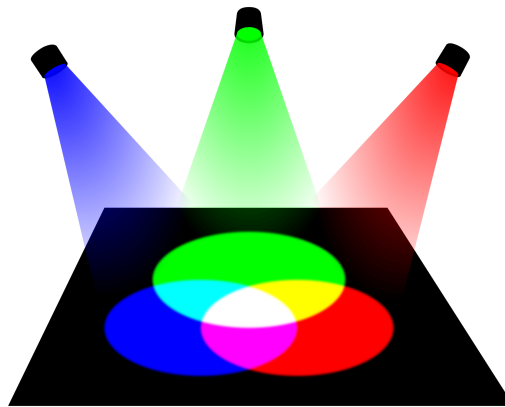
Follow spots *shall not* be moved backstage during the contest. **The lighting plot shall be disclosed to all the participating schools or potential participants no later than 10 days prior to the official rehearsal.**

**Lighting that is not disclosed and used exclusively by any performing company shall be considered a violation of the Ethics Code.**

## Lighting Specials

The Contest Manager may provide you with lighting “specials.” These “specials,” however, shall be made available to all participating companies.

**A “special” is the name given to a lighting instrument hung specifically for one show, but made available to all companies as part of the basic set.**



**The Unit Set**

**and Doors**

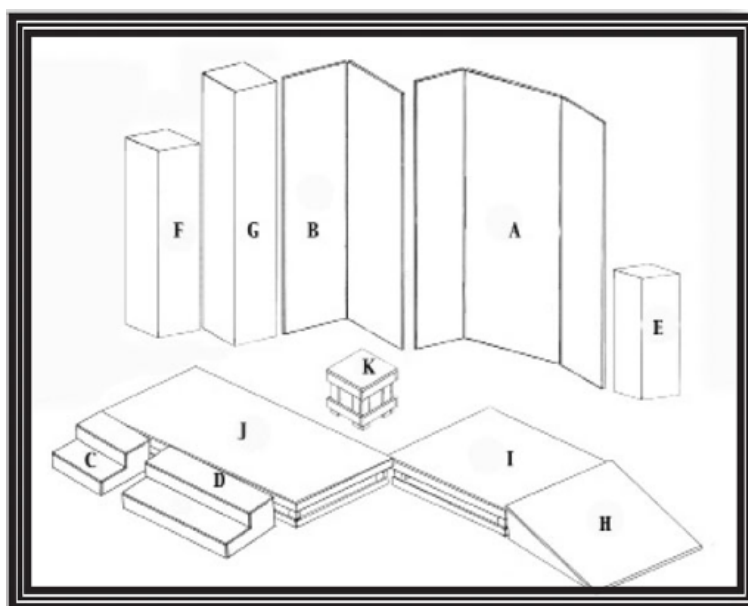
**and Windows**

The use of any walls, flats, platforms, self-supported scenery, other than that which is specifically allowed in the contest rules and handbook, require special approval.

The UIL Unit Set contains 28 medium gray scenic pieces. Every competing play company is allowed the use of one, and only one, complete Approved Unit Set. Construction drawings and lists of materials are found on the Theatre page of the UIL website. (Resources and Forms/ Handbook Supplements)

The complete set contains: (Key to Chart)

A- (4) 3-Fold Flats	E- (2) 4' Pylons	I-(2) 4X4 Platforms
B- (4) 2 Fold Flats	F- (2) 6' Pylons	- (2) 4'X'8 Platforms
C- (2) 2' Steps	G- (2) 8' Pylons	K- (4) 1'X1' Cubes
D- (2)4' Steps	H- (2) 4X4 Ramps	



## Storage and Dressing Space at the Contest Site

The amount of storage space that you are given is not regulated by League rules. Each site is limited by what they have available. **There is no standard allotted storage area size rule.** The Contest Manager is urged to make certain that an equitable and safe procedure is used for storage, set and strike. No one should have to lose valuable time as a result of site limitations. **Directors may be asked to take items to their dressing room/truck if overall storage space is limited or affects backstage movement.**

The type of dressing areas that schools are given is not regulated by League rules. Like storage, each site is limited by what is available. The Contest Manager is urged to make certain that it is equitable.

**REMINDER: ONLY those directors and students entered online may be in the dressing room.**

## **Rules for Unit Set Use and Stacking the Unit Set**

1. Nothing shall be done with the unit set that may damage it or endanger the site crew, audience or participants. Nothing shall be done with the unit set that may damage it or endanger the site crew, audience or participants.
  - a. The use of unit set in front of the curtain line or on the apron is restricted to a 6' combined height (no change) UNLESS APPROVED BY THE CONTEST MANAGER AND THE HOST SITE AT THE SITE REHEARSAL. Not allowed at the State Meet.
  - b. The Contest Manager and/or host may require you to eliminate, reduce quantities or restage a scene where action or materials used (i.e. blood, water, food, glitter, etc.) may damage the unit set, host site or endanger the site crew, audience or participants. The performing school shall be responsible for any damages.

2. The quantity and color of unit set elements is restricted to what is listed above. The use of any walls, flats, platforms, steps, self-supported scenery, other than that which is specifically allowed in the contest rules and handbook, require special approval.

**Platforming or substitutes for UIL platforms such scaffolding or pallets require special UIL approval.**

3. Unit set elements shall only be supported or elevated by other unit set elements.
  - a. Pylons shall not be stacked higher than 12 feet.
  - b. Flats may be used horizontally (i.e. supported by other unit set elements); however, the points of contact on the flats shall be restricted to the covered wooden surfaces and not the canvas-only surfaces.
  - c. Casters or other rolling devices shall not be attached to or used in conjunction with the unit set.
  - d. 4X8 Platforms standing on the 4' end are not permissible.
4. **NEW: STACKING THE UNIT SET** - No item (including set pieces, properties), unit set element or combination of the unit set shall be taller than 12ft. (measured from the floor)
5. No Pylons shall be stacked on 1'x1' CUBES. You can add a capital to a cube

6. No item (including set pieces, properties), unit set element or combination of the unit set shall be taller than 12ft.

7. If the unit set elements can stand, at any angle, without the use of a support device, the configuration is permissible. Standard store-bought devices may then be used, with minimal strain on the unit set elements, to make the configuration stable.

8. Contest Manager may request a photo of any unit set stacking prior to your site rehearsal.

- You may hang and attach properties, architectural trim and approved scenic items on unit set elements.
- Only standard "store-bought" devices and stage weights or sandbags may be used to stabilize the unit set and to attach or hang properties on the unit set. (Hanger irons, magnets, strap hooks, c-clamps, hanger hooks, furniture clamps, quick clamps or similar devices.
- No more than *40 pounds* of standard stage weights or sandbags may be used inside each upright pylon to stabilize it. *The Contest Manager may add more at rehearsal or set up if deemed necessary.*
- No attachments may be made with adhesive materials or devices that penetrate, tear or peel the paint, including spike tape or glow tape.



**Store-bought Clamp**



**C-CLAMP**

### **Actors on Elevated Unit Set Elements**

Safety for all involved is the first principle for unit set use. Unstable stacking and clamping should be avoided at all costs. No scenic effect is worth it.

1. No participants shall be staged on unit set elements elevated over six feet.

2. No participants shall be staged under unit set elements when elevated over four feet high and other participants are staged on them.

3. The following shall not be used to elevate unit set elements when actors will be staged on or under them.

- Ramps standing on end.
- 4X8 Platforms standing on the 4' end.
- Platforms with 1" X 2" railing - Those with 2"X4" railing may be used on their sides.
- Flats

4. Carrying actors in or on unit set elements must be “without which the approved play cannot be produced” and requires League permission. (i.e. a boat in *The Yellow Boat* or a casket in *The Night Thoreau Spent in Jail*.)

5. Actors shall not be used to support or elevate unit set elements in order to create a scenic background.

### **Standard Door and Window Units**

UIL Standard doors and windows must be made available to all participants at the contest for rehearsal and performance

Standard-sized **medium gray** door and window units, including screen doors, may be used without restriction as to number.

Details for the construction of these units can be found in the “Handbook Supplements” link on the UIL website. ([Resources and Forms](#))

**The following is permissible with the standard doors and windows if easily attached and removed during the set and strike period or during the course of the performance:**

1. Headers:

a. A lightweight flat medium-gray header may be temporarily attached to the top of the door frames using standard store-bought devices. The combined door and header shall not exceed a total elevation of 8'. Details for the construction of these flat headers can be found in the “Handbook Supplements” link on the UIL website. ([Resources and Forms](#))

b. A lightweight *decorative* header, may be temporarily attached to door and window frames using standard store-bought devices or using the standard flat header found in

the Unit Set drawings. The combined door and header shall not exceed a total elevation of 8'6", 8" in thickness and shall not exceed more than 6" from the side edges of the door or window unit.

c. The door may be removed and the frame used on its own. Check with your Contest Manager if the host site will permit their doors to be removed or if you can bring your own doors.

d. Window and door dressings (Curtains, beads, etc.) used to create curtains or projection material, suspended inside standard stage windows, French doors and standard stage door frames, do not require approval. These dressings do not count towards the soft goods allotment.

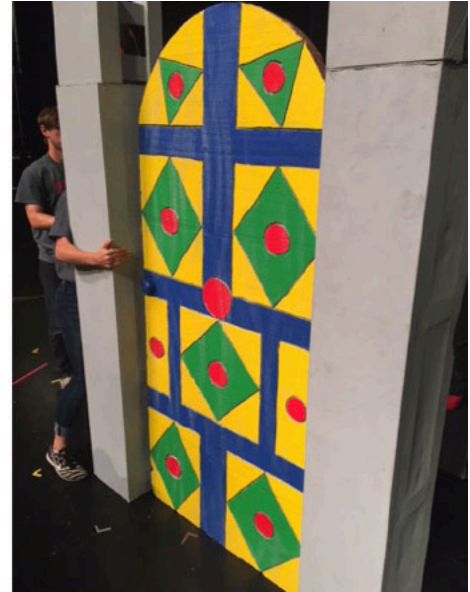
e. Doors may be constructed to swing either on or off stage. Check with your contest manager before arriving to the contest site.

f. Standard stage weights or sand bags (not to exceed 40 pounds) may be used on each stage jack to support standard stage door and window units. The jacks shall not be removed. A Contest Manager may request that more weight be added if the official deems it is required for safety.

### **Special Doors, Entryways (Entrances) and Windows**

Two special, no larger than 4' wide X 8' tall X 6" thick lightweight, non-metallic and non-wooden doors, entryways, arches or windows (i.e. constructed from softgood or foam) may be used.

- They shall be supported by or suspended between unit set elements using standard "store-bought" devices.
  - They may be hinged and used as two consecutive pieces (side by side).
- They shall be used as non-unit set scenic flats which require special permission and must be " without which the approved play cannot be produced."



## SCENIC ELEMENTS AND PROPERTIES

### 1) LIGHTING AND PROJECTORS

In addition to the lighting provided at the contest site, projection devices provided by the company and theatrical lighting instruments-floodlights, spotlights, PAR, Strip, LED and other stage lamps and projectors (including outdoor "holiday style" projectors), may be used, but the combined total shall not exceed a total of six (6). Projectors and lighting instruments may be used but the combined total shall not exceed six (6).

**NOTE: Multiple Lighting/Projector instruments/devices/fixtures may not be "daisy-chained" or connected together to equal one instrument.**

**"Daisy chaining as many as 10 fixtures= 10 instruments, not ONE instrument."**

**This does not apply to actual "market style" string, twinkle or "Christmas" tree lights used as properties to decorate an indoor or outdoor setting. Call the League for clarification.**

**EXAMPLE: 1 Strip light = 1 lighting instrument (1 of the 6)**

**NEW:** It is the responsibility of the company to locate the backstage electrical outlets and test their electrical equipment during the rehearsal period. A performance shall not be stopped for technical difficulties (failure of lighting, sound or special effects) under control of the company in performance.

## **LIGHTING INSTRUMENTS**

- They shall be portable.
- They shall be controlled by the performing company and be independent of the site's lighting system.
- They shall 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.
- Light stands shall not serve as scenic elements. (i.e. trees, windmills, etc.)
- They may be used **downstage** of the house curtain/proscenium line but must be hand-held, placed on the floor or on a light stand that does not exceed 4' in height. They may be masked with small boxes or other properties. (i.e. made to look like footlights, placed in or on standard properties, etc.)
- Conventional lighting instruments shall not exceed 1000 watts each.
- **MOVING, automated, motorized, and Intelligent lighting instruments which have the ability to pan/tilt with the use of motors are not permissible.**
- Gobos, pattern changers and gel changers, *without limit*, may be used with these instruments to project *static* images. The use of these images shall be in compliance with copyright law.
- **EXCEPTION:** Animated gobos that produce or represent lightning, fire, rain, snow flakes or other weather or elemental effects are permissible.
  
- Motorized mirror balls may be used on a light tree or suspended from unit set elements. The lighting fixture/instrument used to illuminate it will count towards the six allowed instruments/projectors.



- **Common household/outdoor lighting items, for example- standard sized lamps, porchlight, sconces, neon bar signs, when used in the action of the play, do not count toward the 6 allotted lighting instruments. These are properties.**
- **Handheld battery-operated lights (flashlights, candles, torches) used as hand properties do not count as theatrical lighting instruments.**

## **PROJECTORS**

- They shall be provided and controlled by the performing company.
- They shall be portable.
- When used *upstage* of the house curtain/proscenium line, they shall be handheld 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. They may be masked with small boxes or other properties.
- When used *downstage* of the house curtain/proscenium line, they shall be hand-held, placed on the floor or on a stand that does not exceed 4' in height. They may be masked with small boxes or other properties.
- They may be used to project **static images** including performers in the one- act play entry. All images of public figures, models, media footage or other copyrighted footage shall be in compliance with copyright law.
- They may be used to project **moving images** of public figures, models, media footage or other copyrighted footage which shall be in compliance with copyright law.
- They SHALL NOT be used to project recorded performers, dialogue and/or action from the One-Act play entry (for example, flashback scenes, dream sequences) and may not be used in performance. Contact the State office for clarification and/or special permission by the December 6 deadline.
- **Live stream requires special permission (December 6 deadline) and must be “without which the approved play cannot be produced.”**
- Video monitors/ television sets, *not to exceed 4 feet in width*, are considered projection devices. The combined monitor and stand shall not exceed 8 feet high x 4 feet wide and 2 feet in depth. Each stand can only support one monitor/TV. The director and the Contest Manager shall insure that they are stable and properly weighted.

## **2) FABRIC, TEXTILES AND OTHER SOFTGOODS**

It is permissible to use **unframed** scenic fabric or projection material in **any way you choose** but under the following limitations:

- The material, without limit, shall be easily transported and stored. It may be rolled on a tube(s) or a batten not to exceed 12' in length or may be folded into a 4X4 square.
- No adhesive materials may be used to secure or attach the fabric or softgoods (textiles).
- For safety reasons, the fabric shall not be used on the stage floor or unit set where actors will have to walk on it.
- Poles for flags/ banners (hand-held or on stands) shall not exceed 8' in height.
- Battens for scenic drops and curtains shall not exceed 12' in length.
- **Hard Architectural trim and fabric should be separate pieces.**
- **Rugs (not wall to wall carpeting) are decorative properties and shall not cover more than 50% of each visible unit set item.**
- **Scenic ground covering is prohibited. The covering of the stage floor with fabric, vinyl materials or other textiles, where participants stand/move, is prohibited. The following items are prohibited if participants walk/stand on it-**
  - wall to wall or fitted carpeting, camo-netting, artificial turf, wrestling/boxing flooring (contact State office for clarification).

### **3) CAPITALS AND BASE**

Six lightweight capitals and (6) six lightweight 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.
- Hardware or supports may be attached to capitals in order to support softgoods.
- Bases shall not be used to support or elevate unit set elements. A base should either completely encircle the pylon or fit like a horseshoe around it. The pylon shall not stand on the base.
- Busts, statues, flame units, lighting sources and similar items placed on top of pylons may not extend more than one foot in any direction from the pylon's top edge. Plants used as capitals do not count towards the six allowed.

### **4) TREES, BUSHES, PLANTS**

Twelve self-supported, lightweight and non-metallic trees, shrubs or other plants are permissible.

(6) Six items shall not exceed 4' wide by 4' deep by 8' high. (including stands and containers)

(6) Six items shall not exceed 2' wide by 2' deep by 3' high. (including stands and containers)

Items of this size may be used consecutively (separately) to create single units that do not exceed 8' in length. (i.e. flower boxes or beds)

These items do not include other self-supported scenery used in an exterior setting.

## 5) SELF-SUPPORTED SCENERY (Fences, Railing, Groundrow scenery and other Self-supported Scenery)

Twelve linear feet, measured along the base, of lightweight, non-metallic and self-supported scenery is permissible. Sections may be used in conjunction with or attached to unit set elements.

- **Scenery shall not be used as handheld properties and shall not be attached to unit set pieces**
- No one section of Self- Supported Scenery may exceed 4' high by 8' long. Note that the rail measurements do not allow for it to stand on end as a 4X8 piece of scenery.
- The width at the base shall not exceed 8 inches
- Any jacks or supports shall not exceed the height and width and shall count towards the total length of the section (maximum 8') and the total allowed. (max 12')
- Due to it being lightweight, performers shall not walk on self-supported scenery.
- Should not be used as walls.
- Plastic lattice may be used under these conditions:
  - Soft plastic floral trim and vines may be used in the construction of fence and railing (i.e. a hedge, vine on a fence, etc.) without restrictions. As a permanent part of the fence/railing, they do not count towards the plant allotment.

## 6) STAGE PROPERTIES ( see chart on size and limits)

Stage properties may be used downstage of the house curtain/proscenium line.

You may use:

- **Any and all realistic or reimagined/abstract indoor and outdoor furniture and appliances** (i.e., sofas, chairs, benches, stoves, counters, bars, gliders, table lamps, caskets...) **used as decorative properties.**
- Small boxes, **not in excess of 3'x3'**, may be used as substitutes for furniture or appliances.)
- **Any and all items used to decorate the interior or exterior of a setting.** (i.e. standard pictures, garden decorations, string lights, household lamps, clocks, books, ornaments, dishes, plaques, coats of arms, mirrors, standard area rugs and runners; not carpeting)
- Decorative trim properties suspended from or attached to unit set elements shall not cover more than 50% of the visible surface of the unit set elements.

- Soft plastic floral trim and vines may be used on unit set elements but shall not cover more than 50% of the visible surface. As a trim property, they do not count towards the plant allotment.
- **All hand-held items necessary to the play's action which are carried on the set by performers.** (i.e., flashlights, lanterns, pipes, briefcases, electric candles, books, letters, dishes, flowers, umbrellas, etc.)

**Reminder: Theatrical lighting instruments not used as stage or hand properties will count towards the allotment of six lighting instruments.**

**EXAMPLE of use of hand properties:** A group of people searching in the dark with flashlights. Flashlights are used for their intended purpose and as part of the action of the play. These flashlights would not count against the lighting allotment of (6) six fixtures.

**Left: The cast is searching for Elizabeth in *And They Dance Real Slow in Jackson*. The use of the flashlight is plot-driven and is considered a hand prop, not 1 of the 6 lighting instruments.**

**LADDERS- ONLY Commercially-made A-frame ladders (6' max height)** are permissible and not limited in quantity whether used as properties or used to facilitate set and strike.

- Without anything attached or suspended from them, they may be used as abstract representations of properties or scenery.
- They may be painted colors other than medium gray.
- Actors may stand on them. **Participants shall not stand or sit on the top rung of the ladders.** This applies to ladders **of any height.** Follow all safety notifications placed on the ladders at the time of purchase.
- They shall not be used to support or be attached to the unit set.
- Items shall not be attached to or supported by ladders if actors use them for any type of support.
- If ladders are only used scenically ("with items attached or supported by"), they shall each count towards the allotment of trees.
  - Ladders shall not be used as light trees or light stands.
  - They shall not be cut or altered in any fashion.

**8) ARCHITECTURAL TRIM-Lightweight ( Styrofoam, cardboard, lauan wood or similar materials) and portable architectural trim may be used on individual unit set elements (i.e., moulding, pylon trim, wall textures, wainscoting, mill-work style).**

- Trim shall not cover more than 50% of the visible surface (**viewed from center of auditorium**) of the unit set element.
- They shall not extend more than 6" in any direction from the edge of the unit set element.
- Each section of trim shall be constructed so as to fit a specific unit set piece, including CUBES. You shall not use a single piece of trim to cover multiple set elements.
- Trim should not be attached to fabric to create one piece.
- **Trim SHALL BE ATTACHED to individual unit set elements.**

## SPECIAL ISSUES REGARDING PROPERTIES

### PROPERTIES WITH CASTERS

All furniture, indoor and outdoor, that is commercially constructed with casters and any other devices with wheels or casters may be rolled/ ridden during the action of the play *ONLY* if they are "without which the approved play cannot be produced." Contact the state office for clarification. In no case shall properties with casters be used in a way that will destroy or remove spike marks from the stage floor.

- They may be rolled or ridden during the performance *only* when prescribed by the text/plot of the play.
- Items used as carts and wagons are restricted in size to: 6.5' high x 7' long x 4' wide/ 32" wheels. These dimensions include the handles.
- The performing company is responsible for protecting the spike tape.

### ELEVATING PERFORMERS ON PROPERTIES

Standing on furniture pieces/props or other scenic items, whether motivated by character action or style, and *momentary* in length, is permissible as long as the performer's safety is not in jeopardy. Safety for all involved is the primary directive for any director. Risky staging shall be avoided at all costs. No scenic effect is worth it.

- No participants shall be staged **on properties** elevated over four feet in height.
- No participants shall be staged **under properties** when elevated over four feet high and other participants are staged on them.

### **TOBACCO and ALCOHOL**

It is against state law for a minor to be in possession of a tobacco product or alcoholic beverage. Participants, regardless of age, shall not use a tobacco product in UIL competitions. This includes unlit cigarettes, herbal cigarettes and smokeless tobacco (vapes). Prop electronic cigarettes, cigars and pipes that contain charges **that contain zero nicotine** are permissible if the host site allows it. Check with your contest manager.

## **STAGE WEAPONS**

**Firearms and explosives of any type shall not be used.** This includes, but is not limited to, cap guns, BB guns, pellet guns, starter pistols. Toy, stage and replica firearms may be used.

Directors keep all weapons or replicas used as properties safely locked and stored at all times. Directors should provide these to students during setup and collect them at strike.

There are no League restrictions involving the use of blunt-tipped/ dull swords or daggers. However, any director using stage weapons should seek training from certified experts before starting rehearsals. **State and federal laws shall be observed.** Visit the Society of American Fight Directors website. ([www.safd.org](http://www.safd.org)) Workshops are offered at TETA's Theatrefest, the Texas Thespian Conference and at many UIL Student Activities Conferences. **Please check State Law regarding the use and possession of certain types of knives.**

All weapons and any action where there is a possibility of injury shall be shown to the Contest Manager at each contest. (For example, slaps, punches, gymnastics, falls, sword/dagger fights, etc.)

## **STAGE WEAPONS- PROCEDURES**

- Schools are required to indicate on entry form if stage weapons (swords/guns...) are used onstage.
- Contest Manager must inform the host site of the schools bringing stage weapons. Contest will adhere to site policies.
- Contest manager will check all weapons for safety at tech rehearsal.
- Participating schools shall never leave weapons unattended.
- Participating schools shall not rehearse outdoors, in hallways or dressing rooms with replica firearms.

- Participating schools shall not make entrances through the auditorium with replica firearms during rehearsal or performance.
- Participating Schools shall keep all stage weapons secured at all times in a box and under their supervision post performance.

## **FOG, SNOW, WATER, FIRE, AND OTHER SPECIAL EFFECTS**

- The Contest Manager and/or host may require you to eliminate, reduce quantities or restage a scene where effects used may damage the unit set, host site or endanger the site crew, audience or participants. The performing school shall be responsible for any damages.
- Effects devices that simulate environmental conditions such as snow, water, clouds, smoke, fog, wind, rain, thunder and lightning flashes or fire are permissible provided they are not created by an explosive device or a volatile substance and do not present a safety hazard and are permitted by the host site.
- Effects devices that utilize water-based fluids are permissible. Some theatres will not allow smoke and fog effects. This includes the use of particulates such as powder, flour, ash, etc. Participating schools shall adhere to local site rules.
- **Candles or other open-flame devices are not allowed at any site. Electrified candles, lamps, lanterns, flicker lights, fire effects and torches are permissible.**

## **LIVE ANIMALS**

Live animals may be used as properties when they are “without which the approved play cannot be produced.” They must be integral to the plot and not just in the stage directions. League approval must be requested. Please provide specific handling details. A certificate of good health will be required at each level of competition. The "Live Animal Request Form" requesting League approval can be found at the UIL website under "[Resources and Forms](#)."

Example: a rabbit may be used (with League approval through the "Live Animal Request Form") for a production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* or a goat for *Mister Roberts*. Consult with the League on their use as characters such as “Toto” or “Nana.”

## **MUSIC AND SOUND ISSUES**

### **Use of Music Under Copyright**

Your school is responsible for acquiring any and all clearances for any copyrighted music you use. This is not the League's responsibility. The UIL cannot give opinions on copyright issues.

### Use of Original Music or Music In the Public Domain

Your school will be responsible for acquiring any and all clearances for any original music produced "for hire." Your school will be responsible for researching and determining whether a piece of music is in the Public Domain. Original compositions are permissible and encouraged.

Your administrator will be required to sign a statement stating that your show is in compliance with copyright law. The statement is included in the Standards and Copyright Compliance Form. The link to the form can be found on the main theatre page of the UIL website and under "Resources and Forms."

### Use of Live Musicians Onstage and Offstage

The use of live musicians or singers *onstage* is permissible only if their presence on stage is dialogue driven, indicated in the text or prescribed by the playwright. They shall count towards the allotment of cast members and shall play roles in the play.

Live musicians or singers used off-stage do not require approval. This shall be accomplished using the allotted cast and crew members.

All music selections used live on or offstage must comply with copyright law.

*Live music* shall not exceed nineteen (19) minutes of the total performance time.

Directors shall indicate all *live* music cues in the integrity script. A music log is not required.

### Sound Effects

Recorded or live sound effects (i.e. rain, crickets, wind, explosions) are permissible without time restriction.

### Electronic Amplification of Voices

Electronic amplification of voices is limited to offstage voices. They may be recorded by anyone.

## Properties Allowed With Size or Quantity Restrictions

Item	Description	Maximum Size	Additional Notes
Bookcases/Shelves	Furniture	6' high x 4' wide x 2' 6" deep	<b>4 MAXIMUM ITEMS ALLOWED</b>  <b>Bookcases/shelves shall not exceed 12 ft</b>



			<b>when measured from the floor.</b>
Dollies or Hand Trucks commercially made, no scenic wagons	Utility Item or Prop	Limit of 2 total not to exceed 52" L x 41" W x 44" H	May only be used for set/strike. If used as a prop, it must be script driven  <b>One piano dolly allowed.</b>
Fireplace Units	Furniture	5'Hx6'W x 4' deep	Includes the Mantel
Fountains	Exterior Decorative property	5'high x 4' wide x 4' deep	
Outdoor Gliders/Swings	Exterior Decorative Property	6ft H x 4' W	
Glitter/ Sand/Powder, etc.	Must be approved by contest site. Not allowed at the State Meet.		Must be cleaned in the 7-minute strike/ It is not allowed at State.
Hand- held doors/jail bars	Hand-held property	6' tall x 4' wide	Other special doors are discussed elsewhere.
Knives and swords	Hand-held property	All laws apply.	
Logs	Weapon	6' long x 18" high x 2' deep	Must be approved by contest manager for use
Puppets	Property	Sticks shall not exceed 6' tall x 4' wide	
Prop storage boxes	Utility item or prop		May only be used for set/strike. If used as a prop. It must be script driven.
Rocks	property	2' wide x 18" high x 3' long	Lightweight

Sound carts/speakers	Utility item or prop		May only be rolled in offstage areas. If used as a prop, it must be script driven.
Statues, <b>TOMBSTONES</b> , and Plant/Decorative stands	Decorative trim	5'High	
Street signs, commercial signs and lamp posts	Property	8' high x 3'	This includes stands
Stilts/platform shoes/painters' stilts	Costumes		Must be "without which the approved play cannot be produced and have League approval"
Stumps	Property	24" high x 24" wide X 3' long	
Trampoline (mini)	Property		Must be "without which the approved play cannot be produced and have League approval"
Trap doors	i.e. <i>The Foreigner</i>		Must be "without which the approved play cannot be produced and have League approval"
Well (s)	Property	high x 4' wide and 4' deep	A circular well would be 5' high and 4' in diameter/ It fits on top of a 4'x4' platform

## At The Contest

**You are specifically responsible for the conduct of your company and fans.**

### CONDUCT

Poor sportsmanship will be reported to the League and is considered a violation of Constitution and Contest Rules Spring Meet Code of the "Spring Meet Plan" and the One-Act Play Contest Ethics Code and subject to the range of penalties prescribed in the C&CR.

Distribute and discuss the codes to your students and supporters annually and instill in them the prime importance of courtesy for other visiting students, the local crews, the Contest Manager, the adjudicators and the facilities.

**At least 10 Days Prior to the Contest  
(Upper level contests may have different requirements.)**

1. **Adjudicator Scripts:** Prior to the contest you will be asked to supply your adjudicators with scripts that are clearly marked to reflect your performance (highlight and strike-through). Make sure that you contact your Contest Manager about procedures for delivery. Failure to do this will be considered unsportsmanlike conduct and may be reported to the appropriate executive committee. Sometimes a quick turnaround between contests makes it impossible to do this.

2. **Register (Zone and District) or Edit (Bi-District, Area, Region and State) in the Online Entry System:** Follow the instructions on the UIL web page on entering contestants, directors, play and set information via the UIL Online Entry System: No play shall be presented in contest unless this information has been submitted in a timely manner. **You may be asked to submit a contestant entry form at the Region or State level for program purposes.**

**Documents You Will Be Required To Have At the Contest**

- Any correspondence, if any, from the League approving scenic items, special properties, special permissions, accommodation forms, etc.
- Written evidence of royalty payment. \*
- Written publisher's approval to produce a one-act, *scenes or excerpt from* a long play for contest. \*
- Written evidence that you have received League permission, if the play is not on the UIL approved lists.
- A signed "Community Standards and Copyright Compliance Form."
- A clearly marked "Integrity Script" reflecting the performance text and live music cues. (this is in addition to the script or scripts provided to adjudicators.) \*

**\* Items 2 and 3 are not required for plays in public domain.**

**\*\*Item 6 is required prior to beginning rehearsal.**

***You will not be allowed to rehearse unless you provide these items.***

**THE INTEGRITY SCRIPT** is a complete published playscript which specifically and clearly reflects the performance at that level of competition:

- a) The exact portions of the total script to be used. (Highlighted in Yellow)
- b) Deletion of all dialogue and business not to be used. Make it clear that you are cutting but light enough that a reader can look at the material that has been eliminated. (Strike-through)
- c) Any adaptations, including added text and music required approval by the League and/or the publisher shall also be indicated.

### **Arrival at the Contest Site and Load-In**

Arrive early. Provide your Contest Manager with:

- All paperwork required by rules.
- In order to be allowed to rehearse, you must have the integrity script.

The amount of storage and dressing space that you are given is not prescribed by League rules. The Contest Manager is urged to make certain that an equitable and safe procedure is used for storage, set and strike; however, each site is limited by what they have available.

### **Your Rehearsal and Preparation**

Rules require that the Contest Manager provide your company a rehearsal period of not fewer than 40 minutes on the contest stage.

It is highly recommended that you run the complete opening and closing sequence during your rehearsal. (Required at State) This will help Contest Officials and Site Crew see when to start and stop the watches at the beginning and the end of the show. It can also encourage practicing how your company (particularly your crew) takes the show from the start to the ending without confusion.

## **Rules Regarding Official Rehearsals**

- Official rehearsals are also referred as the Site or Tech Rehearsal, prior to contest at the host site.
- The Contest Manager shall be present or available at all times.
- The rehearsal shall include a complete unit set, the actual running crew and scenery, lights and properties which are permissible or have been approved.
- The use of the basic set, unit set, properties, scenic items and approved additions shall be fully disclosed by the performing school to the Contest Manager at rehearsal. (Full Scenic Disclosure)

The items the Contest Manager sees at rehearsal should be the same in performance. No surprises.

- The Contest Manager and/or host may require you to eliminate, modify or restage a scene where action or materials used (i.e. blood, water, food, glitter, etc.) may damage the host site, unit set or endanger the site crew, audience or participants. The performing school shall be responsible for any damages. The items the Contest Manager sees at rehearsal should be the same in performance. No surprises.
- Weapons, stunts, stage combat must be disclosed to the contest manager and/or host. What the Contest Manager sees at rehearsal should be the same in performance. No surprises.
- "Safe entrances" through the auditorium are permitted so long as there is nothing that requires the audience to perform with the actor. Disclose these to the Contest Manager for local approval.
- Time warning procedures to be followed shall be reviewed by the Contest Manager with each company at the beginning of the official rehearsal. See sample scripts under "[Resources](#)".
- Sound levels and light cues must be set during the rehearsal period.
- Companies are responsible for testing lighting and other powered items, like projectors.
- Official Crew members on the official entry must have a specific tech assignment. Official crew may not serve as audience members.
- ONLY those directors and students entered on the official entry may be in the dressing room/holding areas.
- An alternate may participate as a dressing room assistant but shall not be allowed to participate in the set, strike or run of the contest entry during the official site rehearsal and performance. At the site/official rehearsal, alternates may spike the set and help technicians and actors in adjusting sound levels by providing feedback from the house.
- Alternates may not be backstage during the official rehearsal.
- Students not on the Eligibility Form must be in constant supervision by an employee of your school district or adult chaperone from your school. They will not be allowed in the dressing room or backstage.

### **The Directors Meeting**

Attend the meeting with the Contest Manager, adjudicator(s), and all directors prior to the beginning of the contest. The directors meeting usually takes place the day of the contest and is conducted by the Contest Manager. At the meeting:

- You are introduced to the adjudicator(s) and given an opportunity to address them.
- You give your opening and closing cues to the timekeepers in order to assist them in accurately timing your play.

- Time warning procedures shall be reviewed.
- Critique length and process will be reviewed.
- Publisher and League correspondence regarding permission, royalty payments and licensing is collected.

## **The Performance/The Set and Strike Period**

Set and Strike may be accomplished with a closed or open curtain. The cast, crew or director(s) may set properties or set pieces in front of the curtain line.

The director shall declare that choice *during the official rehearsal period*. The Contest Manager or Host may rule that either one of these setups may endanger the cast, crew or audience.

The Contest Manager's decision shall be final. Any laws applicable to local fire codes shall be enforced.

## **Setting Up With An Open Curtain**

The stage lighting, under company control, including lamps and candles shall be turned off when setup is complete. All stage lighting, under company control will need to be turned off along with the closing blackout.

**As directors you are required to be present during the set and strike periods in case of emergencies.**

1. A *minimal* amount of glow tape may be used on the floor and properties belonging to the performing company. It shall be set and struck during the seven-minute set and strike periods.
2. When set and strike happen with an open curtain, the set and strike shall be accomplished with work lights and house lights on in order to avoid false starts. The adjudicator(s) do not have to be removed from the house.
3. You perform an audible sound check by using the pre-recorded Sound check MP3 available on the UIL website under "[Resources and Forms](#)." This rule may be waived when technical problems or other valid circumstances require testing the house or company system. Official timers should be notified to avoid a false start. The Contest Manager is the final authority concerning sound issues at the contest site.
4. Lighting fixtures and projectors under company control may be focused and checked during the set period.
5. An official timekeeper backstage shall give the company audible warnings at one-minute intervals beginning at "five minutes" through "1 minute." (i.e. "5 minutes remaining.") A warning will also be given at 30 seconds and 15 seconds remaining. The designated person shall

acknowledge receiving the warning. (i.e. "Thank you.") Reminder: exceeding the time limit is a contest violation, which means your school is ineligible for ranking or advancement.

**6.** The director or director's designee shall walk up to the stage manager or Contest Manager and clearly and decisively declare when the official setup or strike is completed by stating "We are finished." The company shall stop all activity at that moment.

**7. The time it takes to go back to a designated spot or behind "magic lines" shall not be timed.**

**8.** Directors shall depart during the set period or during the 60 seconds allowed. Directors shall not return backstage until after the end of the performance or as directed by the Contest Manager. Reminder: The director being in the backstage areas or communicating with the company during the performance is a violation.

**9.** Strike shall commence when the company is told to start by the Contest Manager or local stage manager.

**10.** Performers should remove all costumes and, as much as possible, all make-up before re-entering the theatre, lobby or other public areas unless receiving their critique immediately following their performance.

**Choreographed or staged "setups" or "pre-show rituals" may be considered part of the action of the play. The Contest Manager will instruct you to stop. If you fail to do so, the clocks will start on the performance time. If in doubt, check with the State Office.**

### **What happens if a costume piece or prop is left onstage?**

It is not the intent of these rules that time violation be declared for items inadvertently left on-stage during strike while time still remains. The stage manager or contest manager should visually inspect the stage and shall insure that all items have been struck before allowing the performing company to leave. The Site Crew may help. Items hidden by any part of the basic set (drapery, house curtain, unit set, dim work lights, etc.) should not be the basis for a violation. The Stage Manager or Contest Manager should make sure that the stage has been cleared before dismissing the company.

## **THE PERFORMANCE**

1. The performance time shall begin no more than 60 seconds after the end of “setup” is declared or the setup is stopped unless the Contest Manager calls a “time-hold.” **If announcements are made after the setup, the Contest Manager must clearly indicate to the performing company that announcements have concluded and when the 60-second period begins.**

- An official timekeeper backstage shall give a designated company member (stage manager) an audible warning when the 60-second clock has begun. An official timekeeper backstage shall give the company audible warnings at ten-second intervals beginning at sixty seconds through “10 seconds.” (i.e. “10 seconds remaining.”) The exact procedure shall be reviewed at rehearsal and the director's meeting. See sample script under [“Resources”](#).
- An official timekeeper shall give the company **two time warnings during the performance of the play**. **Your designated student will be asked to confirm.**
- The first warning shall indicate when 15 minutes have elapsed.
- The second warning shall indicate that 35 minutes have elapsed.
- **A warning will also be given at 5 minutes, 3 minutes, 2 minutes, 1 minute, 30 seconds and 15 seconds remaining.**
- **You will be asked to confirm. No other warnings are given.**

2. Procedures to be followed shall be determined at the Planning Meeting (Zone and District), reviewed at the official rehearsal (All Levels) and reviewed with directors at the Director Meeting (All Levels). The person giving the warning shall use this language: **“You are at 35 (or 15) minutes ... now. Please confirm.”**

3. Directors shall not make contact or communicate with cast or crew during the performance. This includes the use of any communications devices including but not limited to intercom systems, text messaging, hand signals to the booth, snapping fingers or other verbal or non-verbal communication, etc. Light and sound spaces are considered backstage and offstage and off-limits to directors during performance.

4. Cell phones are not permitted backstage unless they are used as props and have no battery

5. **CELL PHONES/IPADS/TABLETS/LAPTOPS- Used to play sound effects or music shall be set on “airplane mode.”**



6. *Crew members* shall not appear onstage in costume or play characters (i.e. Servants changing scenery). Crew members may only participate onstage during scene changes during a blackout, "blueout" or where the action is not taking place.

### **Prompting**

Your actors shall not be prompted for lines by anyone offstage, backstage or out of the acting area during the performance.

### **Use of Scripts (On Stage and Off)**

- Scripts may be used for any technical purpose backstage or offstage so long as they are not used for prompting an actor onstage.
- A script may be used offstage by an actor to review lines as long as it is not used to prompt actors onstage.
- Scripts shall not be used onstage. When the script or properties contain passages that are "read" in the action of the play, the script becomes a property in the action of the play. The League requires that a script or other property not contain the text of the play.

### **Stopping a Performance**

Problems with the host site's lighting or sound system, injuries, a missing adjudicator and other circumstances out of the performing company's control, may require that the Contest Manager stop a performance. The director shall not do this on their own. The director shall discuss it with the Contest Manager who will make the final choice.

### **The Decision**

Accepting the adjudicator's decision requires graciousness on the part of those who advance as well as those who do not. Receiving an award in the One-Act Play Contest is no reason for "excessive celebration." Applause is the ONLY acceptable method to pay tribute in the theatre. Your task as a director is to instruct your students and your fans on acceptable theatre etiquette. "Riotous demonstrations" shall be reported and may be considered ethics violations.

Directors and students should realize that the motivation for judging is extension teaching and the promotion of secondary theatre in Texas. They should respond toward the adjudicator(s) with the same respect that they would give a guest teacher in a theatre arts classroom. (See C&CR Section 1034)

## The Critique

- The entire company is required to attend their critique. Exceptions may be made for health issues or conflicts with other contests.
- A waiver may be requested for events where the absence is approved by the school's administrator and the State office. Only those students that are directly involved and previously approved by the State will be allowed to leave. The "Critique Waiver Form" can be found under "**Resources and Forms.**"
- In all cases, arrangements will be made to formally discuss the critique with those students.
- Failure to attend or follow through on the approved protocol may be considered a violation of the ethics code.
- Notify the Contest Manager prior to the beginning of the contest when health issues or conflicts prevent you or any company member from hearing your critique by providing the approved waiver provided by the State Office.
- Notify the Contest Manager of emergency situations that arise after the beginning of the contest. Failure to do so shall be considered a violation of the One-Act Play Contest Ethics Code. Recording the adjudicator's critique requires the permission of the critic adjudicator.

## A+ Evaluating Your Adjudicator and Contest Manager

The specifics of each contest vary and **Evaluating Your Adjudicator and Contest Manager**

The director should have a thorough knowledge of criticism, UIL rules and judging standards.

At the end of each contest you may have some strong opinions about the process and your adjudicator, Contest Manager and contest facilities. It is critical to the process that you fill out the "**EVALUATION FORM for Play Directors.**" They can be found on the UIL website at each contest level and under "**Resources and Forms.**" It is only through constructive criticism from the directors that our adjudicators and Contest Managers can be made aware of what they are doing.

Directors need to reinforce the strengths and address areas where improvement is needed for adjudicators. Adjudicators do their best to evaluate your work objectively with a thorough knowledge of theatre, UIL rules and your script. Evaluate their work with the same respect. Be honest, support your contentions with constructive criticism and do not turn the process into a way to anonymously vent your displeasure with the results or critique. There is no place for personal attacks in the critique or the evaluation.

During the summer each and every evaluation is read. Directors names and school will not be identified. Copies of your responses are sent to the adjudicators. Good work is recognized and recurring problems are addressed.

# Guide for Adjudicators

## See 28th Edition of the High School OAP Handbook

### Useful Glossary of Theatre Terms for the UIL One-Act Play Adjudicator

- Actions:** What a character does to another character.
- Articulation:** The clarity of the words a performer speaks.
- Blocking:** The movement and business of the actors/characters in a play.
- Character Objectives:** What a character hopes to achieve in a play or scene; the goals of a character; what a character wants.
- Characterization:** The observable traits of a character.
- Climax:** The highest point of tension in a play.
- Cohesiveness:** The ability of the ensemble to participate in and exhibit the collective energy and believability of a production.
- Composition:** The arrangement of the actors/characters on the stage.
- Conflict:** The clash of forces in a play.
- Cue Pickups:** The overall timing of the dramatic action. This usually refers to the timing of the spoken dialogue but can also be applied to timing of the physical and non-verbal action.
- Dramatic Arc:** The changes a character chooses to make or is forced to make during the course of a play.
- Emotional Context:** How the information and events in a play affect the emotions of a character.
- Engaged Listening:** Visible evidence that a character is receiving, absorbing, processing and reacting to information and events in a play.
- Ensemble:** The entire company of performers in a production.
- Exposition:** The events that precede, cause and/or influence the immediate action of a play.
- Focus:** The area of the stage that contains significant action and should be the principal point of attention for the audience.
- Ground Plan:** The arrangement of the scenic/environmental elements of a production.
- Moment:** An event that causes a change in the course of action of a play.
- Motivation:** What causes a character to act; the driving force behind a character's actions and pursuit of his/her objective(s).
- Obstacles:** What is in the way of a character obtaining his/her objective; the struggle the character must endure in order to obtain his/her objective.
- Physicality:** The physical and external traits and qualities that define a character. These include the posture of a character, how a character walks and gestures, the tempo and rhythm of a character's energy.
- Projection:** The ability of a performer to use the appropriate vocal volume level to compliment the required believability of the play as well as to be heard by all audience members.

**Relationship:** The degree of kinship between two or more characters in a play and how that kinship develops and changes during the course of a play.

**Rising Action:** The increased tension in a play caused by events that produce conflict.

**Spontaneity:** The ability of the ensemble to create the illusion that the characters are experiencing the events of the play for the first time.

**Style:** The social influences that govern and influence the general behavior of the characters. This usually refers to behavior in historical periods or geographical locations; however, it can also refer to the dramatic genre of the play.

**Tactics:** Specific maneuvers a character executes to achieve an objective.

**Theme:** The underlying idea and/or purpose of a play.

**Tempo:** The rate at which information is given and/or action is executed in a play.

**Unity of Purpose:** The ability of the ensemble to illustrate a collective understanding of the story, style, objectives and themes of a play; the ability of the ensemble to perform as a team.

**Use of Space:** The effective use of the entire stage area with regard to the environmental requirements of the play.

**Vocal Dynamics:** Variety and color in the vocal characteristics of tone, volume, pitch and rate.

# A Guide for A+ Contest Managers

**IMPORTANT!**

1033 (d)(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.

SEE [CONTEST MANAGER PAGE](#) FOR INFORMATION

**CONTEST MANAGER TRAINING AND CERTIFICATION INFORMATION WILL BE POSTED ON THE TTAO WEBSITE.**

## The Function of the Contest Manager

Like an umpire or referee in a sporting event, the Contest Manager serves as the official during a one-act play competition. The function of the Contest Manager is to fully organize the contest, but you are also responsible for administration and enforcement of all League rules at the contest site.

As the manager at any level in the One-Act Play Contest, you represent that level director and executive committee (district or regional) and the League. It is your responsibility to operate the contest in STRICT accordance with League rules and the [OAP Handbook](#).

The Contest Manager is also responsible for enforcing the following immediately reporting violations to the appropriate executive committee.

### **FIRST THING TO DO!**

Review the [RULE CHANGES and Updates](#) for 2024-25

Review the **GUIDE FOR CONTEST MANAGERS**  
**TTAO OATH of Ethics & Professional Standards**

**“When do I start?”**

The A+ CAcademic Chair or Host school will notify you of the contest date or planning meeting.

**“What is the purpose of a planning meeting?”**

The OAP planning meeting is used by directors to provide input into the organization of the contest and to recommend critic adjudicators.

**“What if I’m asked to chair the meeting?”**

If you are selected to be the planning meeting chair, it is important that you cover all the items in the sample agenda (Under "The Planning Meeting").

**"I'm running an A+ OAP Contest. How do I find DEC Chair Information?"**

The District Executive Committee Chair is typically the District Spring Meet Chair and is responsible for ALL spring meet activities, including one-act play, track & field, tennis, golf and all academic contests. It does not mean that this person will be on-site running all of these contests. It does, however, mean that this person is responsible for overseeing that all of these activities and competitors are adhering to the UIL Constitution and Contest Rules. DEC Chair and the Academic Meet Chair can be located on the UIL Website.

**Procedures: Planning Meeting (A+ District)**

**Drawing for Zones and Performance Order:**

Planning meetings to draw for zones, performance order and to select adjudicators shall take place between August 10 and November 4.

- **When nine or more schools are participating in a district contest, the district executive committee (DEC) should divide the district into zones. Zone alignments shall be determined by a blind draw or be geographical to reduce travel. No other methods shall be used.**
- **The League discourages zoning with eight or less schools.**
- Performance order shall be determined by a blind draw. No other methods shall be used.

**Selecting Adjudicators:**

Adjudicators for zone, district and bi-district contests are recommended by directors during planning meetings and then approved by the District Executive Committee. A single critic or a judging panel of three shall be used.

Adjudicators for the contest shall be selected from the current Adjudicators Directory found on the TTAO website.

## **The Planning Meeting**

### **SAMPLE DISTRICT PLANNING MEETING AGENDA**

#### **1. Select a Contest site:**

Use the best available site.

#### **2. Dates for One-Act Play Contest:**

- See the [Official League Calendar](#) on the UIL website for range of dates.
- It shouldn't conflict with other spring contests.
- Neither contests nor official rehearsals may be held on Sunday.
- Exceptions to the Official Calendar must be requested in writing from the League.

#### **3. Time of contest:**

- Morning performances are discouraged.

- Be aware of state laws that may affect rehearsals.
- Site rehearsals and contests shall not be held on Sunday.

**4. Agree upon critic adjudicators in order of preference:** The planning meeting chair shall recommend to the District Executive Committee that these choices be approved and that the choices be contracted at the earliest possible date.

- All UIL one-act play contests shall be adjudicated only by adjudicators selected from the certified judges on the TTAO website, unless an exception is approved by the League for valid reasons. The link to the list of adjudicators is on the UIL Theatre website (Adjudicator Information) and on the TTAO website.
- If preferred adjudicators are not available, the Contest Manager, approved by the District Executive Committee, shall have the flexibility to contract with any accredited critic adjudicator. If using a panel, please follow the procedures.

- Judges should be contacted via the TTAO Connect link on the TTAO website.

**5. Draw for zones (if applicable) and order of performance:** If the drawing has not been conducted, draw for order of rehearsal and performance and include all schools listed in the Spring Meet district. You may not assign zones or draw for performance order prior to August 10.

- **When there are nine or more schools participating in one-act play, the district executive committee should divide the district into zones of four or more schools. Zone alignments shall be geographical to reduce travel or be determined by a blind draw only.**
- Any attempt to zone according to school size, being in the same school district or previous success shall be considered a violation of contest rules.
- Remind directors that withdrawal or a failure to enroll should not result in an order change unless such action eliminates zones. (i.e. A school drops out of a four-member zone. The contest must be reorganized in order to have the required four or more schools competing.)
- Zone alignments shall be determined geographically to reduce travel or by a blind draw. These are the only options.
- Performance order shall be drawn annually at all levels.

**6. Determine local rules which may apply to your contest site:** Remember that plays shall not be made ineligible for advancement or ranking for violation of local rules unless such rules are based on the One-Act Play Contest rules. A Contest Manager and the staff should never threaten a company by the creation of unnecessary “magic lines,” local rules or other restrictions that are punitive rather than supportive. Provide a site crew and stage manager that will support all companies equally.



- League rules do not restrict audience seating after a play begins, but some sites control admission because of facility limitations. It is often better to seat late arrivals in reserved areas than to control lobby noise.
- There may be local restrictions on the times the building may be used. (i.e. curfews, alert levels, etc.)

**7. Discuss and agree on the “Time Warning” procedures** and how they will be handled at your contest. Particular attention should be paid to the 35-minute warning during the performance.

### Time Warnings

Time Allowed	Process	Warning Start
7 Minutes	Setup and Strike	5 Minute to 15 Second Warnings
1 Minute	Time allowed to start the performance after declaration of end of setup	60 Seconds to 10 seconds audible warning
40 Minutes	Performance Time (Minimum of 18 and Maximum of 40)	Two warnings to a designated crew member at 15 and 35 minutes.

**8. Determine awards to be presented and how and where they are to be obtained.** No unofficial award, other than outstanding technician or crew may be given at a contest. Ensemble or acting awards are restricted to those given by the adjudicator.

**9. Finances:** Recommend to the District Executive Committee a plan to finance the contest such as requiring each school to pay a contest entry fee, charging admission to performances or a combination of both plans.

Entry fees sufficient to cover basic costs are usually required at bi-district, area and regional contests.

**10. Promoting the contest:** Discuss methods of securing district-wide participation in the contest, if necessary, and ways to improve the quality of production and management of the contest.

**11. Arrange for a site crew to serve all entries:** Site crew members may be provided by the host school or representatives may be selected from each school in the district.

Alternates provide an excellent source for a site crew to serve all schools.

**12. Remind directors about special needs modifications:** See the website for procedures.

**The Information Packet:** Send each participating school an information packet. In it remind or advise each director of the results of the drawing, the basic set available at the contest site, equipment each

company should be bringing to the contest and information about the rehearsal schedule. See the example on [RESOURCES](#) page.

## **TTAO Connect- the Pathway to Contract Contest Officials**

In an effort to save everyone time and frustration TTAO has developed a platform for contracting judges called TTAO CONNECT. Bi-District, Area, and Regional contest managers need to create events and start inviting judges so everything is in place before August 10.

### **Highlights of TTAO CONNECT include**

- Sorts available judges by distance
- Judges will not appear unless they are available
- It will not allow you to hire judges that have a conflict at a higher level
- The system will automatically change the judges availability to unavailable if they accept a contract
- One place where all contracts are housed and you can come back and reference

**Contest Managers - Please take the time to watch a brief tutorial outlining the steps to create an event and invite judges to the event.**

**Adjudicators - Please take 2 minutes to watch a brief tutorial on how to accept an invitation to judge.**

If you have any questions or issues using the system, please email [support@tao.org](mailto:support@tao.org)

## **Post Planning Meeting To-Do Checklist**

- **Request Meet Official Authorization**
- **Reserve the performance site(s)** selected for setup, rehearsals and contests. Make sure you reserve space for dressing rooms, prop/scenery storage, pre-contest meeting of directors with the adjudicators and a private space where the adjudicators may prepare the decision. Try to find private (away from the public) bathroom facilities for adjudicators.
- If the unit set is not available at the contest site, Contest Managers shall allow directors to provide individual elements of the unit set and declare them part of the basic set, available to all entries for rehearsal and performance.
- **Draw for order of performance** and include all schools listed in the Spring Meet alignment (Available by August 1) or the OAP Entries list. (Available after October 1.)
- **Contact and secure the Critic Adjudicator(s).**

- **Execute the judging agreements through TTAO Connect.** Zone/District contracts shall not be issued until after August 10th. Bi-District adjudicators must be obtained by August 10. Area and Region should be completed as soon as possible, no later than December 1.
- **Arrange to have payments ready as agreed to in the contract.** (Check with Spring Meet Director for District and the Regional Director for Region. Bi-District and Area are arranged through the Contest Manager.)
- **Make arrangements to pay for hotel, travel and meals.**
- **Order awards** with a delivery date at least 10 days prior to contest. Check with the Spring Meet Director for payment procedures.
- **Secure timekeepers.**
- **Secure a site crew to serve all entries.**
- **Send or post on the web an information packet to all the participating schools.** (See sample info letter) Area Meet Contest Managers shall send their packets to the state office for posting on the web by February 1. Provide as much information as possible about staging facilities at the contest site, including the availability of the Unit Set and standard stage door and window units.

## **Prepare for the A+ Contest**

**The Contest Manager should become very familiar with the administrative tasks and rules that are required of all schools participating in the contest. Take time to study these carefully.**

1. Enrollment, Title Entry and Contestant Entry
2. Rules involving the Contest Site
3. Rules involving the Unit Set
4. Scenic Elements and Properties
5. The Size Charts

### **Important Principles to Remember:**

1. Any access to facilities and equipment at the contest site that a single school is allowed to use shall be made accessible to all companies competing in the One-Act Play Contest at that site.

This includes rentals and site visits. The Contest Manager shall make any decision concerning the use of the facility and that decision shall be final.

2. Nothing shall be done with the unit set or contest site that may damage it or endanger the site crew, audience or participants.

3. If the unit set elements can stand, at any angle, without the use of a support device, the configuration is permissible. Standard store-bought devices may then be used, with minimal strain on the unit set elements, to make the configuration stable. Pylons cannot be stacked taller than twelve feet.

4. Standing on furniture pieces/props is permissible as long as the actor(s) safety is not in jeopardy. Risky staging and physical stunts need to be disclosed at the site rehearsal to the Contest Manager.

## **To Do List 10 Days Prior to Contest**

**The Contest Manager must provide access to reading scripts for the critic adjudicator. This is especially important when original plays or portions of long plays are being produced.**

- Contact each school and get titles from them. Request that they provide you with a copy of their play. The portions being used should be clearly indicated. If paneling, three copies should be provided.
- Provide scripts with cuts from long plays and short plays as soon as possible after the February 10 title entry deadline, at minimum 10 days prior to contest. (Bi-District, area and region Contest Managers should arrange for scripts to be supplied to the critic adjudicator where it is logistically possible. At the very least, critics should be notified of titles.) Scripts may also be obtained from the Drama Loan Library. Adjudicators are eligible to use this service.
- Confirm reservation of the performance site(s) selected for setup, rehearsals and contests.
- Touch base with adjudicators and confirm dates and travel arrangements.

- Provide adjudicators with a list of the participants and ask them to make sure they did not serve as clinicians for these schools at any lower level contests, workshops, clinics or festivals.
- Make sure you have obtained a brief adjudicator's vita from each adjudicator for program publication.
- Check with the Spring Meet Director and make sure payment for the adjudicator(s) and other staff will be ready by the contracted date.
- Confirm arrangements for hotel, travel and meals.
- Check on awards order and confirm delivery 10 days prior to contest.
- Confirm that a complete unit set will be at the site. (If the unit set is not available at the contest site, Contest Managers shall allow directors to provide individual elements of the unit set and declare them part of the basic set, available to all entries for rehearsal and performance. No more than one complete Approved Unit Set or the specified number of individual elements shall be used by each entry.)
- Make sure that you have secured an 8' ladder for all companies to use.

## **To-Do List 9 Days Prior to Contest**

**One-Act Play Contest Contestant Entry shall be submitted via the UIL Online Entry System ten days prior to the school's first contest. Make sure that all the directors have your correct email address.**

- Download the "School Information" from the UIL Online Entry System. This should provide you with all the data you need.
- Schools who have not completed the process should be reported to the appropriate executive committee. They may petition for late entry.
- Contact site crew members and confirm times and dates. Provide them with copies of their job description.
- Contact Adult Timekeepers and confirm times and dates. Provide them with copies of their job description and instructions.

- Obtain sufficiently accurate stopwatches for the timekeepers for recording set, strike, performance and music. Make sure you have spare batteries and watches available.
- Pick up awards and check that engraving and quantities are correct.
- Prepare program copy and have it printed. Only information found on the School Information Report may be included in program copy. Director's notes are not permissible.

## **UIL OAP Contest Site Crew Job Descriptions(Recommended)**

**Assistant Contest Manager** – Another adult to assist you with rehearsals and performances. He or she should also be well-versed in the rules.

**House Manager** – Could be the Assistant Contest Manager or another adult who can handle the lobby noise and getting patrons into the performances quietly while you are watching the performances or dealing with backstage problems.

**Ushers/Ticket takers** – Students or parents are good choices. They serve to hand out programs, greet patrons, help folks with seating and take tickets.

**Hosts** – Students familiar with the facilities are best for this position. They serve as the host to each visiting school to escort them from dressing room to stage and back. They can be used to deliver messages or give directions to eating facilities nearby and, in general, to help them get through the day. There should also be a host for the critic adjudicator.

**Box Office** – Students or parents to sell tickets if admission is charged.

**Stage Manager** – Adult or very experienced student who is in charge of companies backstage. If an adult is used, this can be one of the two backstage timers. This is the person responsible for getting the contest started and kept on time. They are in charge of the stage crew.

**Light Board Operator** – Usually a student or facility person who is well-versed in the lighting system for the facility. They should be available at rehearsals and performance to answer questions or run the controls depending on the facility.

**Sound Operator** – Usually a student or facility person who is well-versed in the sound system for the facility. (If the facility does not have a sound system, then this position is not needed.)

**Stage Crew** – These are students familiar with basic stage procedures such as sweeping, mopping, taping, moving props and scenery and using the curtain controls. They are used to assist with the unit set, load-in, load-out and often running the main curtain for the performances on the cues of the company.

## **Timekeeper Instructions**

### **THE CONTEST MANAGER SHALL NOT SERVE AS AN OFFICIAL TIMEKEEPER**

#### **PRE-CONTEST DUTIES**

Consult with Contest Manager.

1. Check out stop watches from Contest Manager to become completely familiar with their operation. (i.e. - start and stop, change batteries or wind them)
2. Find out where you will be stationed.
3. Get Time Sheet Reports.
4. Get a copy of the opening and closing cue descriptions.

#### **CONTEST DUTIES**

1. At least one timekeeper shall be located in the house to record running time. No play shall run over 40 minutes.
2. Time begins at the first visual or aural indication a show is beginning. Example: sound cue, dialogue, lights on action or scenery.
3. Check with stage manager for complicated beginnings. You should be provided with a copy of opening and closing information for each play.
4. At least two timekeepers shall be stationed backstage to record setup, the 60-second beginning, performance and strike.
5. If there is a possible time infraction, the Contest Manager must be advised immediately.
6. **An official site timekeeper shall give time warnings as follows:**

### **Time Warnings**

<b>Time Allowed</b>	<b>Process</b>	<b>Warning Start</b>
<b>7 Minutes/Per</b>	<b>Setup and Strike</b>	<b>5 Minutes to 15 Second audible warning</b>
<b>1 Minute</b>	<b>Time allowed to start the performance after declaration of end of setup</b>	<b>60 seconds to 10 seconds audible warning</b>
<b>40 Minutes</b>	<b>Performance Time (minimum of 18 and maximum of 40 minutes)</b>	<b>Two warnings to a designated crew member at 15 and 35 minutes. Additional warnings given at 4, 3, 2, 1 minutes</b>

### **IMPORTANT!**

- **DO NOT CLEAR WATCHES UNTIL THE CONTEST MANAGER AND THE COMPANY'S DIRECTOR HAVE HAD THE OPPORTUNITY TO SEE THEM.**
- **Do not discuss the school's time(s) with anyone.** If there is a possible time infraction, the Contest Manager should contact the State office at first opportunity. (512-471-4517)
  - **MAKE SURE SPARE STOPWATCHES ARE AVAILABLE**

At the end of the day, return your stop watches, forms, and flashlights.

## **What Should I Look For When I Receive the School Contestant Entry Form?**

**No play may be presented in contest unless the contestant entry has been completed online.**



- The report serves to**
- Certify the eligibility of the play selected.
- Identify the administratively approved designated director(s).
- List stage properties and approved scenery or lights, including unit set.
- Provide program copy information for the Contest Manager.
- Indicate playing time for preparation of the contest schedule.
- The entry serves to identify all individuals allowed in dressing room(s) or in backstage areas during rehearsal or performance.

### **When you receive all the play titles**

- Check to see if they are on the most current approved list. That list can be found on the UIL website. If a play is on the list, the director must provide:
- Written permission from the publisher or author (unless the play is in the Public Domain) and
- Written evidence from the publisher or school administration that royalty for each performance has been paid. Publisher receipts are not required! A canceled check, check copy, purchase order or a note from the administration will suffice.
- If the title **IS NOT** on the approved list, the director must provide written permission from the publisher or author,
- Permission from the League
- And written evidence from the publisher or school administration that royalty for each performance has been paid.

### **ASK IF THE PLAY IS AN ADAPTATION?**

Have they added material, relocated dialogue or scenes?

Have they changed a character's gender, added characters, split characters?

Has there been any other revision of the text other than deletions to comply with League rules?

Has an off-stage voice been listed as a judgeable character?

If the answer is "yes" to any of these questions, they must provide permission from the League, and sometimes the publisher, to make the specific adaptations to the script.

### **Can changes be made to the cast, crew, directors and alternates?**

Changes may be made up to performance time. Substitutions may be made by following the instructions found in the *Handbook*.

**A Special Message from TTAO concerning publishers and rights.**

**Texas Theatre Adjudicators and Officials**

*Both TTAO and UIL have gotten questions from Contest Managers about what special things they might need to do this year about checking rights from publishers. The Contest Managers duty on this has not changed. According to the Guide for Contest Managers, the director must provide:*

***Written permission from the publisher or author***

*(unless the play is in the Public Domain)*

***Written evidence from the publisher or school administration that royalty for each performance has been paid.***

*The changes this year involve the agreement between publishers and schools/administrations. This should not greatly affect what we do when we check for rights and royalty payments.*

*Thanks, we appreciate the great job you do in running OAP Contests,*

*Yvonne Phillips-Dupree, TTAO President (2023)*

## **Guide for Contest Managers: The Contest Site**

### **Lighting at the Contest Site**

- Stage lighting instruments and dimmer controls available at the contest site are available to all for both rehearsal and performance. The Contest Manager may borrow such lighting equipment as is deemed necessary. This may include one or more “specials” available to each entry. Any changes to the information provided must be reported immediately to the participating directors.
- Since every school at a contest may not have the ability to program light cues outside the official rehearsal, the following policies shall be strictly adhered to:
- Light plots and all pertinent schedules shall be provided to all participating schools on the same date and through the same medium. Any changes or problems that alter the information provided

must be reported to all participating schools immediately. Failure to disclose this information by the host site may be a violation of the ethics code.

- **Programming of light cues by participants shall take place at the contest site during the official rehearsal period. This includes the host school if competing at the site.** This does not prohibit the host from programming cues for all participants prior to the rehearsal. Programming prior to the official rehearsals is strongly encouraged when schools have 60 minutes or less to rehearse. A host site can request that all competing schools submit their cues prior to the site rehearsal. A competing school shall not preprogram their lights prior to the site rehearsal.
- **In an effort to be equitable, it is prohibited for schools to bring pre-programmed light cues on a flash drive or other method to the site rehearsal and load the cues to the host's lightboard.**
- Storage media (blank or pre-programmed) used to run the show for contest shall be provided by and safely stored by the Contest Manager. Such storage media shall be given to the directors at the official rehearsal and at the beginning of the setup period. The storage media shall be returned to the Contest Manager at the conclusion of the official rehearsal and performance.
- When architectural necessity forces the light control locations to be other than backstage or in a rear booth, the location becomes, by rule, backstage.

**The McCandless Method** is one particular approach to providing stage lighting, first proposed in the book, *A Method of Lighting the Stage*, which has been through several editions.

In the McCandless Method, the actors are meant to be fully front lit but also provided with some “sculpting” of the features. Full lighting is provided by at least two lights from opposite sides, above the plane of the actors by about 45 degrees and approximately 90 degrees apart. These two lights come in from opposite directions. Top lighting may also be used for fill, as may limited footlights. McCandless described these angles as being the diagonals of a cube in the center of the acting area.

However, the key to the McCandless Method is that one light of the primary pair is “cool” relative to the other. One may be blue (a cool color) and the other amber (a warm color). Thus, one fills the shadows left by the other in a way that produces a degree of depth uncommon in real life but striking and recognizable on the stage, similar to stage makeup in the way it exaggerates and clarifies the actors' faces.

## **Sound, Storage and Dressing Rooms**

- Sound systems may be provided by the Contest Manager as a part of the basic set and shall be available for use at rehearsal. It should be made clear that the system is on loan to each company and becomes company responsibility. Company operator error does not result in stopping/restarting of a performance.
- When architectural necessity forces the sound control location to be other than backstage or in a rear booth, the location becomes, by rule, backstage.
- Companies may provide their own sound systems without approval. The sound system control should not be located in front of the stage unless factors involving architectural necessity requires its placement there.

### **Storage at the Contest Site**

The amount of storage space that schools are provided is not regulated by League rules. Each site is limited by what you have available. The Contest Manager is urged to make certain that an equitable and safe procedure is used for storage, set and strike.

### **Dressing Rooms at the Contest Site**

The type of dressing areas that schools are given is not regulated by League rules. Like storage, **each site is limited by what is available**. The Contest Manager is urged to make certain that it is equitable.

## **Rules Regarding Official Rehearsals**

- Do not allow schools to rehearse unless they have provided you with the integrity script and music log.
- You must be available during both the rehearsals and performances. Remember, you are the official at this contest. You can't have the referee at the concession stand during the basketball game.
- Rehearsal time available to one entry shall be available to all entries. This includes rentals and site visits beyond the official rehearsal. Their availability shall be approved by the DEC.
- The official rehearsal must be at least 40 minutes long. Outside of the minimum time, there is no limit on the length **OUTSIDE THE SCHOOL DAY. Official contest OAP rehearsals for zone,**

**district, bi-district, area, region and state shall not be held on Sunday in violation of Section 900 (b).** State allows a 50-minute rehearsal.

- Rehearsals during the school day are limited by TEA to one class period (defined as one hour) during the school day.
- Please observe time limits. Every cast deserves its full and equal turn on the stage prior to the contest.

**Contact us immediately if “no-shows” leave you with less than three plays at a contest.**

## **Procedures: Official Rehearsals**

1. **Do Your Homework:** It is important that you re-read the other sections in this Handbook prior to rehearsals and contest.
2. **Meet Each Company on Arrival:** Meet, or have an assistant meet, each director and company as they arrive for rehearsal. Show them dressing rooms and places for make-up, scenery, costume, and prop storage.
3. **Prior To Starting Rehearsal, Request from Each Director:**
  - a. The official Integrity Script with live music cues indicated. \*
  - b. Performance license
  - c. Proof of royalty payment
  - d. Any UIL/Publisher Approvals

\*Prior to start of rehearsals

4. **Prior To Rehearsal, Remind Directors of the Following:**
  - a. Time scheduled for the Directors Meeting.
  - b. That only those directors and students entered online may be in the dressing room and that only directors, cast members, crew members and alternates (as allowed) may

be in the stage area during set, performance and strike. Students designated as tech/crew must be backstage or in the lighting/sound location and not audience spectators.

c. That substitutions may be made in writing by the director, principal or superintendent. Substitute Eligibility forms are found online under "[Resources and Forms](#)." A letter signed by the designated administrator certifying eligibility may be used in place of the certificate.

d. That, if the site crew is responsible for operating lights, sound or curtain, the site crew will take their cues only from the designated person and no others. The site crew or timekeepers shall not make curtain or light beginning or ending cue decisions for any company.

e. That the use of the basic set, unit set, properties, scenery, approved additions, and items allowed under C&CR 1033 (c) (2) (F) (i-v) shall be fully disclosed at rehearsal.

f. That entrances or action through the auditorium is permitted so long as it is safe and there is nothing that requires the audience to perform with the actor. The Contest Manager shall make any decision concerning the use of the basic set and that decision shall be final.

g. That special approval items shall not be shared with other companies.

h. That cell phones or other electronic communications devices shall not be allowed in the backstage areas, except as allowed under rules. Light and sound spaces are considered backstage and offstage.

## 5. During the Rehearsal

### Disclosure

**TAKE TIME TO LOOK AT THE SETS AND ASK QUESTIONS IF ANYTHING LOOKS UNUSUAL OR LIKE A RULE VIOLATION. CONSULT WITH THE LEAGUE IF YOU ARE UNSURE.**

“The use of the basic set, unit set, properties, scenery, approved additions, and items allowed under 1033(c)5) shall be fully disclosed to the Contest Manager at rehearsal.”

a. If a director brings stage lighting instruments or set additions, other than those allowed under 1033(c)5) or approved in writing by the League, the director shall be informed as soon as possible after a determination has been obtained from the State Office, that such additions shall or shall not be used.

b. The Contest Manager may allow speakers to be set in position during the rehearsal period and left for performance.

c. Sound levels must be set during the rehearsal period. Sound checks may be accomplished during set time with a headset, by amplifier instruments without speakers connected, by a monitor or speaker at such a low level that sound cannot be heard by

the audience or by using the pre-recorded “pre-show announcement” available on the UIL website. ([Resources and Forms](#))

## 6. Spike Tape and Glow Tape

- Provide each school with their own distinct color of spike tape. The selection shall be random. **Minimal amounts of Spike tape may be used to mark properties, set pieces and acting positions.** Tape of any type shall not be used on elements of the Unit Set.
- **A minimal amount of glow tape** may be used on the floor and properties belonging to the performing company. It shall be set and struck during the seven-minute set and strike periods.

## 7. Weapons and Stage Combat (See Rules and Procedures on Stage weapons and Firearms) Contest Manager will follow procedures for handling replica firearms.

- Make sure no director plans to use a real gun of any type, volatile substances or any explosive device. Check any blades or swords for safety issues.
- Directors shall keep all weapons or replicas used as properties safely stored when not used onstage. Directors should provide these to students during setup and collect them at strike.
- There are no League restrictions involving the use of blunt-tipped/ dull swords or daggers. However, any director using stage weapons should seek Stage Combat training from certified experts before starting rehearsals. State and federal laws shall be observed. Visit the Society of American Fight Directors website. ([www.safd.org](http://www.safd.org)) Workshops are frequently offered at UIL, TxETA, Texas Thespians Conferences.
- Please check State Law regarding the use and possession of certain types of knives.
- Request to see any slaps, stage combat, falls, stunt work or scenes that are elevated during rehearsal.

**All weapons shall be shown to the Contest Manager at each contest. Contest Manager will follow procedures for handling replica firearms. The school's administration has signed the Compliance and Standards form acknowledging approval of all actions in the performance.**

## To-Do List Contest Day

- Make sure you have the judge's ballots and evaluation forms. The materials may be downloaded from the UIL website.
- Review the rules in Section 1033 of the *Constitution and Contest Rules*.
- Have checks, if due by contract, to pay all personnel and adjudicators.
- Confirm arrangements for hotel.
- Contact each adjudicator to confirm he or she has arrived or is on the road.
- Provide Adult Timekeepers with stop watches, instructions and the Timesheets found in the materials you downloaded.



- Make sure local site officials have taken care of the following:
- Custodial needs
- Unlocking all parts of the building being used
- Air Conditioning
- Parking
- Security
- Take with you a “Contest Manager’s toolbox.” (See below.)
- Prepare a workspace for the adjudicator(s). (Lap Desk or table with light. Provide pens, hi-liters, pencils and legal pads)
- Reserve seats for the house timers. Reserve seven seats close to the backstage access for the four alternates and the directors from the performing school to sit.

## **The Contest Manager’s Toolbox**

UIL OAP Handbook and C&CR	Stop watches	Spike Tape
Measuring Tape	Flashlights	Pens and Pencils
Spare Batteries (for watches and flashlights)	Scissors	Snacks
Sewing/Mending Kit	Clipboards	First Aid Kit
Hard Candy	Basic Tools	<b>UIL Phone numbers, including State Theatre Director's Direct Number</b>

## **Procedures: Before the Contest**

**The Adjudicator(s) Workspace:** Arrange adequate working space in the theatre and private (non-public) bathroom facilities for the adjudicator(s). Locate the space so the adjudicator(s) will have an uninterrupted view of the stage and be near enough to hear actors clearly.

- Provide each adjudicator with a small table or lapboard equipped with a low-wattage light controlled by a switch or dimmer. This is essential.
- Devise an area around each adjudicator that will not permit the audience to sit within two seats in any direction and sufficient working space for each adjudicator to be comfortable.
- Provide a student assistant to care for each adjudicator's needs between plays and to communicate with you in case of difficulty. A single student can take care of a panel.

## **To-Do: Contest Day When They Arrive**

1. Meet, or have an assistant meet, each director and company as they arrive. Show them dressing rooms and places for make-up, scenery, costume, and prop storage. Show them where seats have been reserved for directors and alternates.

**ONLY those directors and students entered on the official entry may be in the dressing room/holding areas.**

2. After each school's arrival, collect the following from them:

- Proof of royalty payment for performance of the play at this contest. A letter from the principal shall suffice.
- If scenes from a long play are being produced, publisher or author permission is required as per Section 1033 (c) (2) (B) for cutting.
- UIL permission to produce plays not on the approved lists.
- UIL permission for scenic items requiring special approval.
- A clearly marked script indicating the text being performed and indication of live music cues. (Before Rehearsal)
- Ask for their signed "Community Standards and Copyright Compliance Form."

3. If rehearsal is on contest day, see section on Contest Day

4. When the Adjudicator(s) Arrive:

- Show the adjudicator(s) the working space.
- Provide the judging materials from the League.
- Assure yourself that the critic is completely familiar with the official judging standards, selection of all-star cast and other League One-Act Play Contest procedures.
- Provide a copy of the program. If requested, render illegible the names of directors and schools.
- Adjudicators may use a secretary or assistant to take notes. They may use a laptop or other electronic devices to take notes.

5. Conduct a Directors Meeting

The League supports BRIEF pre-contest meetings between the critic adjudicator and the participating companies. This should be done whenever possible.

### **Suggested Agenda Checklist**

- Meet all directors and adjudicators at least thirty minutes prior to the contest.
- Introduce adjudicators and directors to each other. There should be no attempt made to hide names of directors, schools or plays. It is permissible to introduce the director by their school and play title.
- Allow adjudicators sufficient time to discuss selection of awards, method of conducting critique, etc.
- Determine if there are company members that cannot stay for their critique as required.
- Ethical issues regarding company and audience behavior and its consequences should be discussed.
- Do not request rule interpretation of critic adjudicators at this meeting. Any help you seek from the adjudicators should be in private and is unofficial. Adjudicators are responsible for selecting advancing plays, acting awards and giving a critique. That is all. Call the League if you need help with the rules or as a last resort seek the counsel of participating directors. Obvious violations should not require discussion.
- Excuse the adjudicator(s).
- Review the time-warning procedures to be followed with the directors and the official timekeepers.

- This is a good time to make last-minute announcements and answer any questions directors may have.

## **Performances: Rules Related to Set and Strike**

**1. General Policy**-The Contest Manager is responsible for seeing that safe procedures are maintained

- Provide an 8' ladder for all schools to use.
- The site crew should be supportive where set and strike are concerned.
- Director(s) shall be allowed to participate in the set and strike periods so long as their departure is made during the set period or during the 60 seconds allowed to start the play and return does not take place until after the end of the performance and as directed by the Contest Manager.
- Alternates shall not be a part of set and strike unless they are being used as site crew for all participants.
- **ONLY TWO** dollies/hand trucks per school may be used during the set and strike periods but may not be used during performance unless they are properties prescribed by the playwright.
- An official timekeeper backstage shall give the company audible warnings as prescribed in the Time Limits section of the Handbook.
- The director or director's designee shall declare when the official set-up and strike is completed. The company shall then have sixty seconds to begin the play.
- The use of a "magic line" or artificial boundary of any type is not required. Crossing the "line" means absolutely nothing and the setup or strike time shall only be started or ended if the company begins or ends the actual process of setting or striking. The use of this technique does nothing more than create unnecessary tension.

### **2. Set**

- The company shall have seven minutes to set.
- Sound check is allowed only during set time with a headset, by amplifier instruments without speakers connected, or by a monitor or speaker at such a low level that sound cannot

be heard by the audience or using the pre-recorded sound check available from the UIL website. ([Resources and Forms](#))

- Lighting fixtures and projectors allowed under rules may be focused and checked during the set period with work lights and house lights on.
- The Contest Manager shall provide the director(s) with the quickest and safest route to enter the house and be seated.

### **3. Strike**

- Strike shall commence immediately following performance or as directed by the contest or stage manager.
- The company shall have seven minutes to strike.
- It is not the intent of this rule that a company be declared in violation of the time rules for items inadvertently left on-stage during strike and while time remains. Items hidden by any part of the basic set (drapery, house curtain, unit set, dim work lights, etc.) should not be the basis for disqualification. The Contest Manager or stage manager shall inspect the stage before allowing a company to leave.
- Glitter, sand, stage blood, grease, powder, flour or other substances impossible to clean may result in enforcement of the 7-minute strike rule if not cleared/cleaned in time. Use common sense here. Disclose it to the Contest manager at your official rehearsal. The intent is not to make a company ineligible for advancement or ranking for leaving a few specks of glitter. Call for clarification. There is not a requirement to pull spike tape in the 7-minute strike period; however, glow tape must be pulled up at this time.
- Actors should remove make-up and costumes, including contemporary clothing used as costumes, before going into the theatre, lobby or other public areas. Many times, some makeup residue or hair coloring cannot be completely removed.

## **Starting and Stopping a Performance**

### **Procedures: Starting the Contest and Performances**

#### **The Performances:**

Play the shows “back to back,” using only the time actually needed to set and strike, but not more time than is permitted by the rules on this subject. Review carefully the sections on “Time Limits” and

follow the prescribed sequence. There should be no delay in the set-performance strike sequence unless there is a true technical emergency “time hold.”

The Adjudicator: Make sure adjudicators are seated and the house is ready.

### **Stopping a Performance**

A play may be stopped by the Contest Manager and started over under the following conditions:

- If adverse audience behavior makes it difficult for the adjudicator to hear or concentrate on a performance. If possible, the adjudicator should be consulted before such action is taken and the audience should be instructed as to proper behavior.
- If technical difficulties under Contest Manager control cause a major production problem that creates difficulty in judging a play. (power failure, fire alarms, complete failure of stage rigging to operate, lights falling, etc.).
- This should be done in case of medical emergency or situations where a participant or spectator may get injured. (broken glass, oil or powder on the floor)
- A performance shall not be stopped for technical difficulties (failure of sound or special effects, costume changes, etc.) under control of the company in performance. Try to make sure that it is a site crew problem out of company control before a performance is stopped. This often results in greater harm than good.
- The director may initiate a request but the judgment of the Contest Manager is final in all matters pertaining to stopping and restarting a contest performance.

### **Before Each Play Performance**

- If announcements are made, the Contest Manager must clearly indicate to the performing company that announcements have concluded and when the 60 second period begins.
- Start the contest on time.
- Make announcements at the beginning of each session to the audience concerning this contest, its value and the manner of conducting it.
- Instruct the audience as to proper behavior: removing crying or noisy children, turning off cellular phones, wrist alarms, unnecessary stop watches and any electronic devices. All of these make noise and are disruptive to others.
- Do not allow cameras or recording devices in the theatre during the performances.
- Rules do not restrict admission after a performance begins, but such entrances should be controlled so as not to disturb the audience or adjudicator.

## **Rules Related to Announcements**

## **and the 60 Second Rule**

### **Role of the Site Crew**

- If the site crew is responsible for operating lights, sound or curtain, make sure the company understands that the site crew will take their cues only from the designated person and no others.
- The site crew or adult timekeepers shall not make any cue decisions for any company.

### **Role of the Timekeepers**

**REQUIRED:** An official timekeeper backstage shall give the company an audible warning when the 60-second clock has begun at ten-second intervals beginning at sixty seconds through ten seconds. (i.e. "10 seconds remaining.")

## **Rules Related to Performance**

### **Prompting**

- No prompting of dialogue is allowed by anyone in the offstage, backstage or out of the acting area during the performance.
- The director may not give signals or communicate in any fashion with the company during performance. This is considered participation and a violation of the contest. Schools may be declared ineligible for advancement or ranking.
- Cell phones or other electronic communications devices shall not be allowed in the backstage areas, except when being used as properties and in "airplane" mode.
- Light and sound spaces are considered backstage and offstage.
- Any use of an intercom or other internal communication system other than the system provided to all schools shall be considered a violation of the ethics code. Only one internal communication system shall be used.

### **Scripts On and Off Stage**

- Scripts shall not be used on stage.
- Scripts may be used for any technical purpose backstage or offstage so long as they are not used for prompting an actor onstage.
- A script shall not be used by a company member for a live offstage voice.
- A script may be used offstage by an actor to review lines as long as it is not used to prompt someone onstage or a live offstage voice.

### **Set and Lights**

- If a director uses stage lighting instruments or scenery, other than those described in C&CR Section 1033 (c) (2) (F), without League approval, the Contest manager shall report the violation to the State Theatre Director. The incident shall be reported to the appropriate Executive Committee as a violation of the Ethics Code. The full range of penalties may apply.
- An official timekeeper shall give the company two warnings during the performance when 15 and 35 minutes have elapsed. Additional warnings will be given at 5 minutes, 3 minutes, 2 minutes, 1 minute, 30 seconds and 15 seconds remaining.
- Procedures to be followed shall be determined at the Planning Meeting, reviewed with each cast at the official rehearsal and reviewed with directors at the Director Meeting.

## **Rules Regarding Violations**

### **Rules Violations**

Entries may only be declared ineligible for advancement or ranking for the following violations:

1. Use of ineligible students.
2. Exceeding the number allowed in the performing company.
3. Exceeding the time limits on performance and set-up and strike.
4. The use of firearms. The use of explosives and combustible materials.
5. The use of additional unit set.
6. The director being in the backstage areas or communicating with the company during the performance.

If declared ineligible for advancement or ranking, the company shall be considered only for individual acting awards and be awarded only those points. The company shall receive an oral critique.

### **Other Violations**

Violations of other rules are considered ethics violations and shall be reported to the appropriate executive committee. The full range of penalties may apply.



## **Procedures: Violations**

1. The Contest Manager should honor any requests from the director that the State Office be consulted. Please contact the State Theatre office for after- hours contact number.
2. If a company violates provisions of *C&CR Section 1033 (c)(1)(A-B)* under Contest Manager supervision, you must declare the play ineligible for advancement or ranking and shall notify the director of the play as soon as reasonably possible, after the curtain falls on the performance of the play in question. If the play is declared ineligible, the adjudicator should be notified immediately thereafter. In all cases, you must notify the adjudicator of such ineligibility before the decision is made.
3. 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. The Contest Manager, after consultation with official contest timekeepers, has final judgment in determining if site crew members have caused, for any reason, a company to exceed the time limits. **The clocks shall not be cleared until the company's director has had the opportunity to see them. Screenshots of the clocks will not suffice.** Keep extra stop watches available.
4. The director of a school deemed ineligible for advancement or ranking shall receive a critique in the regular order determined prior to the beginning of the contest and shall receive the "OAP Evaluation Form" from the adjudicator or adjudicators.

**Any Contest Manager that believes in the educational value of this contest dreads being the bearer of bad news. You may need to inform a director that a serious violation has occurred. It is important that you be prepared to explain what rule was violated or to show them the stopwatches showing that the play went over. There may be a strong aggressive response or quiet acceptance. Whatever the case, it is important that you hear them out. If you have ANY doubts or if the director requests it, please call the League office at 512-471-9996 or the State Theatre Director after-hours contact number.**

## **Emergency Judge Replacement Situations**

**In the case of a single adjudicator:** If the adjudicator becomes incapacitated after the start of the contest, or if an adjudicator fails to show to contest by the directors meeting, the contest manager must contact the State Theatre Director immediately. The state office will secure a replacement adjudicator. The contest may be rescheduled. The contest will begin again, performed in its entirety, for the new adjudicator.

**In the case of a panel:** If one member becomes incapacitated after the start of the contest, the contest manager must contact the State Theatre Director immediately. The acting adjudicator shall serve as the single adjudicator for the contest. The remaining adjudicator and the acting adjudicator shall split critiques evenly. In the event that the acting adjudicator becomes incapacitated, a blind draw shall be conducted to determine who will serve as the single adjudicator for the decision-making part of the contest. The remaining adjudicators shall split the critiques.

## **Procedures: Conclusion of the Contest**

Inform the audience that the awards will take place after the adjudicator(s) has rendered a decision.

- **An “ensemble” award is reserved for groups of players that cannot be identified as individuals.** Remind adjudicators that an ensemble award assigned by them to a chorus or other company group of players that cannot be individually identified counts as one individual award and thus, is given only one symbolic award that shall be retained by the school in the name of the group.
- The Best Performers shall be individuals, not groups. The two Best Performers shall not be given to a group even though they may be playing similar or ensemble roles or a chorus.
- The adjudicator shall not be required to select an all-star or honorable mention all-star cast with a fixed number of men and women, but is encouraged to choose only those who have given superior performances at that contest.
- Under no circumstances shall any adjudicator be asked to select awards described by such terms as “Best Supporting,” “Best Character,” or any others equally impossible to define or select fairly.
- A student playing a role identified as being of the opposite sex may do so without violation of any rule.
- As soon as the decision is reached, make sure the "Awards Judge" has not violated the awards rule and the ballot(s) are accurate. Now is the time to notify the adjudicator(s) of any unusual circumstances that might unknowingly create awkward situations during critiques.

### **5. For Panels: Draw for critique assignments, after rendering the ballot. Adjudicators should not be told the results of the contest before critiques.**

- Write the names of the schools on slips of paper and have each adjudicator draw one name.
- In the case of Region, the Acting Judge shall be assigned the alternate.

- The Acting awards judge should remain for the awards ceremony to verify awards are correctly presented.
6. Review the critique method determined at the Directors Meeting for all levels of contest.
7. After decisions are rendered and following the draw for critiques, adjudicators have permission to confer regarding verbal critiques.

## **Procedures: Awards Ceremony and Critique**

- Announce the results and present awards. Do not ask the adjudicator(s) to announce or present awards. Some districts do not announce the alternate play when there are only five entries. Check with directors for their preference at the Planning Meeting.
- At Region Contests: Present the advancing directors with the State Participant Guide for the next level. It should be downloaded from the UIL website. (Theatre page, High School One-Act Play: State)
- Correct mistakes immediately. Waiting will make this worse. If you misread or give awards incorrectly, stop the process before the situation becomes more complicated. Mistakes discovered during critiques should be corrected.
- Critiques shall be open to all. Panel Judging critiques may be given simultaneously with the consent of the participating schools. **THIS IS NOT A CONTEST MANAGER OR ADJUDICATOR CHOICE.** Remember that an oral critique must be given to a company deemed ineligible for advancement or ranking.
- With panel judges, it is recommended you have timekeepers for critiques and/or audience monitors to keep the space clear of extraneous noise.
- Listen to the critiques. Report any ethics violations or unsportsmanlike conduct to the State Office.
- After each critique, remind the director the written "[Evaluation Forms](#)" that have been filled out and signed by the adjudicators. This is required.
- Adjudicators should be paid after the critique is concluded unless other written arrangements have been made. If the adjudicator is not to be paid until a later date, make sure this is clear in the original written contract. Call the League if you wish clarification. Failure to

pay the adjudicator(s) as per the contractual agreement may result in a complaint being filed with the UIL State Executive Committee.

## **Procedures: After the Contest**

- Fill out and submit the online "Contest Managers Report Form" (All levels) to the League immediately. Keep the adjudicator's ballot, questionnaire and timekeeper's record. If a panel of adjudicators is used, keep all of adjudicators' ballots and the TTAO Tabulation Tool report sheet until September 1st of the following school year.
- Inform the State Theatre Director of withdrawal, failure to participate, failure to attend critique or any potential ethical violations by any school entered in your contest.
- Provide the District Academic Meet Director with a copy of the "Contest Managers Contest Result and Attendance Report Form."
- If designated to do this, certify the contest results online. This should be done no later than noon the day after the contest. Advancing schools will not be able to make substitutions until that is done.
- Substitutions and results for area and regional contests shall be e-mailed immediately to the State Theatre Director.

## **A+ Panel Judging Procedures**

### **PANEL JUDGING PROCEDURES AT ALL LEVELS AFTER THE DIRECTORS MEETING**

If space does not allow for separate rooms for each panelist, we recommend that a contest official be present in the decision room and upon entering the room they should read the following statement from the UIL OAP Handbook: "Adjudicators shall not be allowed to confer or discuss the performances until after the decisions are rendered."

### **DURING THE PERFORMANCES**

- Adjudicators will sit in separate locations. Adjudicators will be provided adequate working conditions.
- Adjudicators will not be allowed to confer or discuss the performances until after the decisions are rendered.

- Adjudicators will be given copies of the OAP Evaluation Form. The form may be downloaded from the UIL website. ([Adjudication Information](#))

### **AFTER THE PERFORMANCES**

- The adjudicators will rank the plays from first to last.
- The adjudicator designated to select the acting awards will select 2 BEST PERFORMERS, 8 All-Star Cast and up to 8 Honorable-Mention All-Star Cast.
- Once the ballots are ready, the Contest Manager and another adult assistant will enter the results in the TTAO Tabulation Tool. The link can be found on the UIL and TTAO websites. The assistant will call out the rank from the ballot and the Contest Manager shall repeat the rank as it is entered. The adjudicators shall confirm the ranks are correct. If critiques happen before awards, adjudicators should not be informed of results.
- The rankings shall be tabulated using the system and a hard copy produced.
- In case of a panel, Adjudicators will draw for the plays they are critiquing.
- IF THERE IS AN UNBREAKABLE TIE FOR THE SECOND OR THIRD ADVANCING POSITION - The Tabulation Tool shall use the ranks on the "Acting Judge's" ballot to break the tie. At state, however, we could have co-champions or co-runners-up.

### **AT THE AWARDS CEREMONY**

Only the advancing schools will be announced. **An alternate will be publicly announced if more than five schools are competing.**

Immediately after awards are announced, the Contest Manager shall provide each director a copy of the TTAO Tabulation Report.

### **AT CRITIQUES**

- Schools will be critiqued in the order determined at the directors meeting. Critiques shall be public.
- The Contest Manager shall give the directors the signed evaluation forms filled out by the three panelists **after** the school's oral critique.

### **AFTER THE CONTEST**

- Fill out and submit the online "Contest Managers Contest Result and Attendance Report Form" (Each level has a different one and they are found at the "High School One-Act Play.") to the League immediately. Keep the adjudicator's ballot, questionnaire and timekeeper's record. If a panel of adjudicators is used, keep all of adjudicators' ballots and the TTAO Tabulation Tool report sheet until September 1st of the following school year.

- Inform the State Theatre Director of withdrawal, failure to participate, failure to attend critique or any potential ethical violations by any school entered in your contest.
- **Provide the District A+ Academic Meet Director with a copy of the Contest Managers Contest Result and Attendance Report Form.**
- Contest Managers should review the TALK TAB (Tabulation system) before announcing results.

## **OAP Points for District, Region, and State**

### **THEATRE**

#### **One-Act Play Ranked Plays from:**

Level	1st place points	2nd place points	3rd place Points	4th-6th Points
District	22	18	15	0
Individual Awards	10 Each Best Performers	8 Each All-star	6 Each Honorable mention	0

**Note:** An individual acting award assigned to a chorus or other group of players counts as only one individual award and shall be allocated the appropriate points. One-Act Play points shall not be awarded for zone contests. No points awarded to local technical crew awards.

## **A GUIDE TO UNDERSTANDING THE TALK TAB SOFTWARE**

### A GUIDE TO UNDERSTANDING THE TALK TAB SOFTWARE

It works like this: Now, for determining each rank, start at step 1 below. If that doesn't work, go to step 2, and so on down the page. But remember! Look for the first-place school first. Determine that and mentally cross them off and start the procedure over looking for second . . . and so on. Don't look

and see a school has two 4's and automatically give them 4th right off the bat. That could mess you up!

1. "Majority Of" Look for first place. If a school has two or more 1's—they got it. Then, look for 2nd place, and so on. The complicated thing about this is to remember the "or better" part of it. For instance, if you are looking for who placed 3rd, look for which school has not only two or more 3's, but also 2's or 1's. And remember, for some of the places, you can have more than one school have a "majority of" that particular rank (In looking for 2nd place, both 6,2,1 and 2,3,2 are in the running and you would need to apply the steps below).

2. Cumulative Total Simply add up the total of the three ranks. Lowest total gets the place. (In looking for second place, School A's 2,3,3 equals 8 and would beat out School B's 2,3,4—which equals 9. Or, in the example above, 6,2,1 equals 9 while 2,3,2 equals 7).

3. Judge's Preference If two schools tie on cumulative total, you break the tie by looking at how each judge ranked those two—2 of the 3 will prefer one over the other. Example: School A has 2,3,4; School B has 3,4,2—what do you do? It looks like a tie but it's not. Judges 1 and 2 both ranked A as the stronger play. Only Judge C thought School B was stronger. Two out of three wins.

4. Decimal Points Sometimes, however, more than two schools end up with the same cumulative total. If that happens, a decimal thing kicks in that awards points for the three ranks you received. (1.0 for a 1st, .5 for a 2nd, .33 for a 3rd, .25 for a 4th, .20 for a 5th, .17 for a 6th, .14 for a 7th, and .13 for an 8th.) Each school's decimals are added. Highest wins. (Three schools have a total of 7. School A with ranks of 1,2,4 gets  $1.0 + .5 + .25 = 1.75$ ; School B with ranks of 3,1,3 gets  $.33 + 1.0 + .33 = 1.66$ ; School C with ranks of 2,3,2 gets  $.5 + .33 + .5 = 1.33$ . School A gets first place; School B is second.

5. Unbreakable Tie-On rare occasions, this system results in an unbreakable three-way tie. At levels from zone through region, this would lead to a tie-breaker being determined by the ranks on the Acting Judges ballot. At state, however, we could have co-champions or co-runners-up. And so on.

## GLOSSARY

**(Only terms used in this Handbook are defined.)**

-A-

Acting area: Space onstage enclosed by scenery, drape, or a cyclorama.

Act curtain: Drapery usually located as close as possible to the front of the stage which may be used to indicate opening and closing of scenes and acts.

Adjudicator: Especially qualified person who ranks and critiques all plays seen in the contest.

Certified adjudicators are listed on the TTAO website.

All-Star Cast: Those actors who in the opinion of an adjudicator played roles in a particular contest in a superior manner. (Also Honorable-Mention All-Star Cast)

Alternate: Students declared eligible to serve as replacements for cast or crew members.

Approved lists of plays: Lists of long and short plays approved for contest use by the League. The current list may be found by going to the UIL website.

Apron: The area of the stage in front of the proscenium. Area contest: A contest subordinate to the regional contest.

-B-

Back drop: Large piece of soft good with a batten at top used to represent exterior parts of a scene or to mask backstage areas.

Backstage: Area behind the acting area, offstage or out of the acting area and for UIL purposes, the light/ sound booth or light/sound position(s).

Bases (Pylon): Scenic Device placed around the bottom of pylons.

Batten: Length of plastic, rope or rigid metal/wood material. Not to exceed twelve feet. Bi-District

Contest: A contest subordinate to the area contest.

Business: Things actors do onstage during performance: walking, eating, sitting, writing, mime.

-C-

C&CR: Constitution and Contest Rules

Capital: Scenic Device placed on top of pylons.

Company: All persons in a cast or crew involved in the production of a contest play.

Conference: Schools classified for competition on the basis of enrollment in the last four grades in high school. (1A-6A)

Contest manager: Person appointed by district officials and instructed by district play directors and the League to organize and administer the district One-Act Play Contest.

Contest Site: The site includes the stage, building facilities, stage equipment, curtains, rigging, stage lighting instruments and controls. The items that compose the "basic set" must be provided equally to all companies competing in a One-Act Play Contest.

Critique: An adjudicator's detailed, specific comments about the acting and directing of an adjudicated play. Curtain line: Imaginary line upon which the act curtain falls or is drawn.

-D-

District: Basic geographical conference assignment of schools (below the regional level) for organized inter-school activities to determine representatives to the next level of competition.

District Chair: Chairman of the District Executive Committee.



District Executive Committee (aka DEC): Administrators from schools who are responsible for organizing and administering all League contests in their districts.

-E-

Evaluation Form: A document created by the TTAO and the UIL Advisory Committee that is filled out by the adjudicator and given to the school after the play is critiqued.

-F-

Festival: A brief, intensive educational program used to critique works in progress. Flat: Framed scenery covered by cloth or other materials.

-G-

Gobo: Pattern or template placed in an ellipsoidal light to project a pattern.

Ground cloth/Floor Covering: Any item designed to cover the floor of the acting area.

Ground plan (floor plan): Diagram drawn to scale showing the shape of the setting as viewed from above.

-H-

Hand properties (hand props): Small items necessary to the play's action which are carried on the set by actors: books, letters, dishes, flowers, etc.

Handbook: Refers to the UIL publication, the Handbook for One-Act Play.

House: That part of the theatre or auditorium in which the audience sits.

-L-

Leaguer: Online publication of the University Interscholastic League.

Lip: The outer edge of the stage floor. Downstage extreme edge of the apron.

-O-

OAP: One-Act Play.

Official Timekeepers: Adults selected by the Contest manager to time set/strike, running time, scene changes and music effects.

Offstage: Areas right and left of the set or out of the acting area.

Onstage: The acting area of the stage.

-P-

Panel Judging: A form of judging where three or five adjudicators are used to select the advancing plays and individual awards.

Planning meeting: Meeting of district play directors held well before the district organizing date where recommendations concerning the One-Act Play Contest are made and forwarded to the District Director.

Play director: Faculty member who produces the contest play from its selection to final performance.

Prompting: Providing an actor or actors on stage temporarily forgotten lines or time cues. This may be done by another actor, crew member or by a prompter by using cue cards, flash cards, hand signals or verbal cues.

Proscenium arch: The picture frame of the stage dividing the house and the stage house.

Pylon: Unit set element.

-R-

**Region:** Site designated by the League where contests are held for those schools advancing beyond the district meets. A State subdivision, above the district level, leading to the State Meet.

**Rehearsing:** Time spent by the company and director developing the performance piece. Sometimes erroneously termed “play practice.”

-S-

**Scenery:** Drapes, flats, ground rows, etc., arranged around or near an acting area to represent interior or exterior scenes.

**Scenic Background:** Non-essential, decorative scenery that represents what lies behind objects in the foreground

**Scrim:** Translucent open-weave fabric which may be used as a drop to create fantasy effects or to enhance a sky background.

**Script:** The written text of a stage play.

**SEC:** State Executive Committee.

**Set additions:** Scenery such as special drops, curtains, step units, flats, etc., which are not part of the Approved Unit Set or allowed under contest rules.

**Set Up:** Placing scenery, props and lights in the acting and offstage areas prior to or during a performance. Set up must be accomplished in 7 minutes or less.

**Site Crew:** Group of adults and students who help run the contest.

**Special:** A name given to a lighting instrument hung specifically for one show but made available to all companies as part of the basic set.

**Spring Meet Director:** Administrator in charge of each level’s academic and athletic spring contests.

**Stage house:** That section of the theatre or auditorium from the curtain line up to the ceiling or grid and back to the rear wall.

**Stage manager:** Adult or very experienced student who is in charge of companies backstage. If an adult is used, this can be your backstage timer. This is the person responsible for getting the contest started and kept on time. He or she is in charge of the stage crew.

**Standard properties (props):** General term referring to articles and materials used on stage by actors or to furnish the setting, usually interior or exterior furniture or substitutes for furniture. Commonly available furniture such as chairs, tables, settees, stools, benches, desks, etc.

**State Theatre Director:** Person at the UIL office who oversees the operation of the One-Act Play Contest.

**Step units:** Stairway containing two or more risers covered by treads.

**Strike:** Removing scenery, props and lights from the acting area during or after a performance. Strike shall be accomplished in 7 minutes or less.

**Student Activities Conference:** League-sponsored meetings for play directors and students held during September–December at host colleges, universities and schools to discuss and demonstrate methods of improving contests and the quality of educational theatre

**Sweepstakes:** Overall award given to the school accumulating the most points from the Spring Meet contests.

-T-

Trim properties (props): All decorative elements related in use to standard or unusual stage properties and used to dress the stage, such as pictures, lamps, clocks, books, ornaments, dishes, etc. Trim properties may also be stage or hand properties if directly used by the actor.

-U-

UIL: University Interscholastic League

Unit Set (League approved): Flexible and portable modular units described in the “Supplements” of this Handbook.

-W-

Wings: Offstage space right or left. May also refer to drapes or flats located as masking agents of these spaces.

Workshop: A brief, intensive educational program for a relatively small group of people in a given field.

-Z-

Zone: Recommended pre-district contests when there are nine or more entries in the district contest

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OOP = Out of Print

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## **Handbook for One-Act Play**

Directors, Adjudicators and Contest Managers

28<sup>th</sup> Edition

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