

UNIVERSITY INTERSCHOLASTIC LEAGUE
A+ Handbook for One-Act Play Directors



THE UNIVERSITY INTERSCHOLASTIC LEAGUETHE

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Cover Image: Scene from "Othello" with Paul Robeson left, Jose Ferrer, right. Theatre Guild Production, Broadway, -44. [or 1944] Photograph. Retrieved from the Library of Congress, <www.loc.gov/item/2017876983/>.

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

A+ Handbook for One-Act Play

4th Edition, Amended



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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.

F. LOREN WINSHIP

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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.

The 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.

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.

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	
40 Minutes	Time allowed to start the performance after declaration of end of setup**
	Performance Time (minimum of 18 and maximum of 40)*

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

Warnings - No warnings are given after 1-minute left.

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

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 contest unless the contestant entry 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:

1. Contact the District Academic Chair, the Contest Manager and the State Theatre Director immediately.
2. 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. [Link Here](#)
- 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.

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.
2. 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
 1. The exact portions of the total script to be used. This includes dialogue and action. **(Highlighted in Yellow only)**
 2. 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.

3. Deletion of all language and action that violates the "Standards Rule."
(Strike-through in pen) Do not use pencil.
4. 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 had 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 14, 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 e-mail 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 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 cancelled 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.**

Select a script	Select a Script
IF ON THE APPROVED LISTS	IF NOT ON THE APPROVED LISTS
Contact the play's publisher to see if performance rights are available.	Contact the play's publisher to see if performance rights are available.
Obtain a license to perform for contest	If permission is obtained, obtain a license to perform for contest
Pay Royalties to Publisher	Pay Royalties to Publisher

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 staff opinions must be obtained from the State Theatre Director or the State Executive Committee.

VIOLATIONS OF THIS RULE SHALL DEEM THE PRODUCTION INELIGIBLE FOR COMPETITION.

Directors shall not accept nor solicit aid in designing or in directing 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 four sessions at non-UIL contests or festivals per school year.
 - b. Three sessions may be scheduled during school days; however, only one non-UIL contest or festival session is permitted during any one school week.
 - c. Each session shall include a performance of the play and may not exceed two hours.
 - d. One additional festival may be scheduled on weekends or holidays.
 - e. During any school year, companies are restricted to no more than two sessions with the same critic per school year.
- 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.**

Finding or Hosting a Festival

You can find a festival or register your festival at the "Statewide One-Act Play Festival [Information](#)." A link to this site is found on the UIL website (Resources and Forms.)

As a host you must comply with the following:

a.) Using a critic at a festival requires scheduling and critiquing a minimum of three high schools or three junior highs at the same site on the same day.

b.) Festival hosts have the responsibility of making sure that the critics are provided a list of the plays and the school they are seeing.

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.

- The "Clinic Conflict" form may be downloaded from the Theatre section of the UIL website (Resources and Forms) and shall be filled out by the host. [Link Here](#)
- 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.**

Cast and Crew Assignments

The League strongly supports "Nontraditional casting, including 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 the publisher.
- 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 Spring Meet 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 following diagram.

	After school Rehearsal Time	After School Theatre Production Class	Notes on the 8 Hour Rule/TEA Law
Monday	2 hours	1 hour	TEA laws restrict the amount of time dedicated to re- hearsals or practice for ALL extracurricular activities.
Tuesday	2 hours	1 hour	
Wednesday	2 hours	1 hour	
Thursday	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.
Friday	Unlimited	1 hour	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 week.
Saturday	Unlimited	No class	
Sunday	Unlimited	No class	There is no limit on the number of hours a school may rehearse or practice on the weekends. There is no limit on the number of hours a school may rehearse or practice during holidays. Schools may rehearse or practice an unlimited amount of hours during spring break and winter break.

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.

Extracurricular 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 EXTRA-CURRICULAR 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.

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. of state-mandated testing is scheduled.

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 two primary restrictions:

1. No rigging from any part of the facility is allowed.
2. Nothing shall be done to the facility or equipment that may damage it or endanger the site crew, audience or participants.

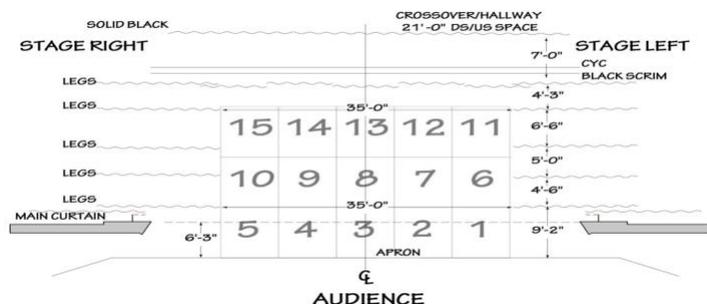
The Contest Manager and/or host may require you to eliminate, reduce quantities or restage a scene where action or materials used (i.e. blood, water, food, glitter, etc.) may damage the host site, unit set or endanger the site crew, audience or participants. The performing school shall be responsible for any damages.

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, pads and similar devices may be used only if set in airplane mode.**
- An intercommunications system used exclusively by any performing company is not permitted. 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 (6, 9 or 15) and at least one follow spot should be provided and be accessible to all companies.
- Follow spots shall not be moved backstage during the course of 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.

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.**

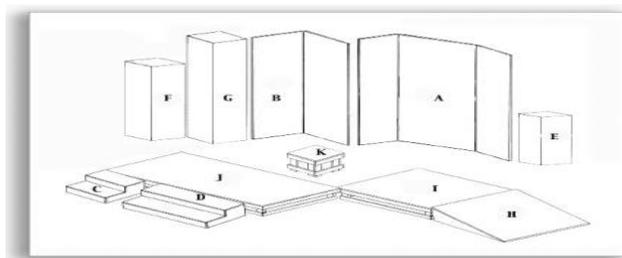
The Unit Set, Doors and Windows

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. The complete set contains: (Key to Chart) Construction drawings and lists of materials are found on the Theatre page of the UIL website. (Resources and Forms/ Handbook Supplements) [Link Here](#)

A - (4) 3-Fold Flats	E - (2) 4' Pylons	I - (2) 4'X4' Platforms
B - (4) 2-Fold Flats	F - (2) 6' Pylons	J - (2) 4'X8' Platforms
C - (2) 2' Steps	G - (2) 8' Pylons	K - (4) 1'X1' Platforms
D - (2) 4' Steps	H - (2) 4'X4' Ramps	



Rules for Unit Set Use

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

• **The use of unit set in front of the curtain line or on the apron is restricted to a 6' combined height.** No item, if it falls, should be able to fall into the house. If questionable, the Contest Manager's decision is final.

- 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 on the previous page.

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.

3. Unit set elements shall only be supported or elevated by other unit set elements.
 - Pylons shall not be stacked higher than 12 feet. Stacking on platforms and the use of capitals and bases do not count toward the 12'.
 - 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.
 - Casters or other rolling devices shall not be attached to or used in conjunction with the unit set.
 - 4X8 Platforms standing on the 4' end are not permissible.
4. 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 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.

Stacking the Unit Set

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. 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 2X4 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 *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, like a capital, 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.

2. The door may be removed and the frame used on its own.
3. Window and door dressings (Curtains, beads, etc.) used to create curtains suspended inside standard stage windows, french doors and standard stage door frames do not require approval. These dressings do not count towards the softgoods allotment
4. Doors may be constructed to swing either on or off stage.
5. 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.

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 drops and curtains shall not exceed 12' in length.

3) Capitals and Bases

(6) 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 twelve allowed.

Special Doors, Entrances and Windows

Two special 4' wide X 8' tall X 6" thick lightweight, non-metallic and non-wooden doors, entryways 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. They may be used as two consecutive pieces. (side by side)



Scenic Elements and Properties

1) Lighting and Projectors

In addition to the lighting provided at the contest site, a total of six (6) additional lighting instruments or projection devices provided by the company may be used. Projectors and lighting instruments may be used but the combined total shall not exceed six (6).

NOTE: Multiple Lighting/Projector instruments and devices may not be "daisy chained" or connected together to create one instrument. This does not apply to actual string or "Christmas" tree lights. Call the League for clarification.

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.
- Automated Intelligent lighting instruments which have the ability to pan/tilt with the use of motors is 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 compliant 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 used to illuminate it will count towards the six allowed.

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 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. 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 actors in the one act play entry or animated images. Images of public figures, models, media footage or other copyrighted footage shall be compliant with copyright law.**
- **Recorded/filmed scenes from the One Act play entry, for example, flashback scenes, may not be used in performance. Contact the State office for clarification.**
- 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.

4) Trees, Bushes, Plants and other Landscaping

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. This refers to "Abstract trees". Contact the office for clarification on "abstract trees".

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.

• 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.**

1) The width at the base shall not exceed 8 inches.

2) 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. (maximum 12')

- 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

Stage properties may be used *downstage* of the house curtain/proscenium line. You may use:

1. Any and all indoor and outdoor furniture and appliances whether realistic or abstract (i.e., sofas, chairs, benches, stoves, counters, bars, gliders, caskets. Small boxes, not in excess of 3'x3', may be used as substitutes for furniture or appliances.

2. Any and all items used to decorate the interior or exterior of a setting. (i.e., pictures, garden decorations- i.e. string twinkle lights, lamps, sconces, 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.

3. All hand-held items *necessary* to the play's action which are carried on the set by actors. (i.e., flashlights, lanterns, pipes, briefcases, electric candles, books, letters, dishes, flowers, umbrellas, etc.)

• **LIGHT SOURCES**- normally considered properties, **when used for their *intended purpose* in the action of the play**, shall not count against the allotment of six instruments. (i.e. flashlights, kerosene lamps, oil lamps, table lamps, etc.) **EXAMPLE:** A group of people searching in the dark with flashlights in *They Dance Real Slow in Jackson* or in *The Women of Lockerbie* would be using the lighting sources for their intended purpose and as part of the action of the play. They would not count against the lighting allotment of (6) six fixtures. However, if a group of people using those same flashlights to illuminate their faces for effect or to create a spotlight on a character, an object or scenery, they would not be using them for their intended purpose. See the following examples:



Above Left: The cast is searching for Elizabeth in *And They Dance Real Slow in Jackson*. The use of the flashlight is plot-driven and therefore it is considered a hand prop. Above Right: The director decides it would be creepy to use a hand-held flashlight on the character's face. The use of the flashlight is not plot-driven and therefore it counts towards the 6 instruments allowed.

4. **LADDERS**- 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 used scenically ("with items attached or supported by"), they shall each count towards the allotment of trees.
 - They shall not be cut or altered in any fashion.
 - Ladders shall not be used as light trees.
5. **ARCHITECTURAL TRIM**-Lightweight and portable architectural trim may be used on individual unit set elements (i.e., molding, pylon trim, wall textures, wainscoting, mill- work style).
 - Trim shall not cover more than 50% of the visible surface 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. 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.

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 if they are "without which the approved play cannot be produced." 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 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 Actors 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 actor'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.

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

Tobacco/ Alcohol, Other Illegal Substances and Weapons

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. Prop electronic cigarettes, cigars and pipes that contain charges **that contain zero nicotine** are permissible if the host site allows it. Some may be found at <http://www.newrulefx.com/collections/actor-cigarette>. These were studied by Actor's Equity and Equity-League Smoke and Haze Study.

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.

It is highly recommended that 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) Workshops are offered at TETA's Theatrefest, the Texas Thespian Conference and at many of our 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.)**

Live Animals

Live animals may be used as properties so long as 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 handling details. A certificate of good health will be required at each level of competition. The form to request permission can be found at the UIL website under "Resources and Forms."

Example: a rabbit may be used for a production of *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, a goat for *Mr. Roberts*. Consult with the League on their use as characters such as "Toto" or "Nana."

Fog, Snow, Water, Fire and other Special Effects

1. 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.
2. 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, 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.

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 or not a piece of music is in the Public Domain.

- Your administrator will be required to sign a statement stating that your show is compliant 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."
- Original compositions are permissible and encouraged.

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 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.

Live Music Time Limit

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.**

Music Log

Directors shall submit a log of music reflecting the music cues noted in the integrity script. It shall indicate the duration of each cue and the cumulative total.

You are required to note if the cue is from a copyrighted work, original music or in the public domain. The log, **dated and signed by the director**, shall be submitted to the Contest Manager prior to beginning rehearsal. **You shall not be allowed to rehearse unless you have provided this document.** A copy of a "Music Log" can be downloaded from the UIL website. (Resources and Forms)

Sound Effects

Recorded or live sound effects (i.e. rain, crickets, wind, explosions) are permissible **without time restrictions. DO NOT INCLUDE SOUND EFFECTS IN YOUR MUSIC LOG.**

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	
Dollies or Hand trucks	Utility Item or Prop	Limit 2	May only be used for set/strike. If used as a prop, it must be script-driven.
Fireplace Units	Furniture	4' high x 6' wide x 3' deep	Includes the mantel
Fountains	Exterior Decorative Property	5' high x 4' wide and 4' deep.	A circular fountain would be 5' high x 4' in diameter. It fits on top of a 4X4 Platform.
Glitter/Sand/ Powder, etc.	Must be approved by contest site. Not allowed at the State Meet facility.		Must be cleaned in the 7-minute strike. It is not allowed at State. Must be disclosed at rehearsal.
Hand-held Doors/ Jail Bars	Hand-held Property	6' tall x 4' wide	Other Special Doors are discussed elsewhere.
Knives & Swords	Weapon	All laws apply.	Must be disclosed at rehearsal and approved by Contest Manager.
Logs	Property	6' long x 18" high X 2' deep	
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 off-stage areas. If used as a prop, it must be script-driven.

Statues and Plant/ Decorative Stands	Decorative Trim	5' high	
Street Signs, Commercial Signs and Lamp Posts	Property	8' high x 3' wide	This includes stands.
Stilts/Platform Shoes/ Painters Stilts	Costume		Must be "without which the approved play cannot be produced" and have League approval. Must be disclosed at the rehearsal to the Contest Manager.
Stumps	Property		18" high x 18" wide X 3' long
Trampoline (Mini)			Must be "without which the approved play cannot be produced" and have League approval.
Trap doors			Must be "without which the approved play cannot be produced" and have League approval.
Well(s)	5' high x 4' wide and 4' deep.		A circular well would be 5' high x 4' in diameter. It fits on top of a 4X4 Platform.

At the Contest

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

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.

REQUIRED: No later than 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. **Submit the Contestant Entry Form:** (All Contest Levels) Enter your contestants, play information, set information and additional directors into a "Contestant Entry Form." A new form is required at each level. No play shall be presented in contest unless this information has been submitted in a timely manner.

Documents you will be required to have at the contest

1. Any correspondence, if any, from the League approving scenic items, special properties.
2. Written evidence of royalty payment. *
3. Publisher's approval to produce a one-act or scenes from a long play for contest. *
4. If the play is not on one of the approved lists, written evidence that you have received League permission.
5. A signed "Community Standards and Copyright Compliance Form."
6. A signed and dated copy of the music log. **
7. A clearly marked "Integrity Script" reflecting the performance text and 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.**

****Items 6 and 7 are 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 approved 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

1. All paperwork required by rules.
2. **In order to be allowed to rehearse**, you must have the integrity script and music log at this time.
 - 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.

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

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 a company (particularly the crew) takes the show from the CM introduction to starting and ending the show without confusion.

Rules Regarding Rehearsals

- **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.
- "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.
- Sound levels and light cues must be set during the rehearsal period.
- **Official Crew members on the official entry must have a specific tech assignment. Official crew may not serve as audience members.**

ALTERNATES

- 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 rehearsal and performance.
- They may, however, spike the set and help technicians and actors in adjusting sound levels by providing feedback from the house.

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 order is also discussed.
- Publisher and League correspondence regarding permission, royalty payments and licensing is collected.

THE PERFORMANCE, SET AND STRIKE PERIOD

Your set-up and strike may be accomplished with a closed or open curtain. 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.

Choreographed or staged "set-ups" or "pre-shows" shall be considered a 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.

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

- 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.
- 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.
- You may do 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 warned. The Contest Manager is the final authority concerning sound issues at the contest site.
- Lighting fixtures under company control may be focused and checked during the set period.
- **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.")
- The director or director's designee shall walk up to the stage manager or Contest Manager and **clearly and decisively** declare when the official set up or strike is completed by stating "We are finished." The company shall stop all activity at that moment.
- The time it takes to go back to a designated spot or behind "magic lines" shall not be timed.
- Directors shall depart during the set period or during the 60 seconds allowed. They shall not return backstage until after the end of the performance or as directed by the Contest Manager.
- Strike shall commence when the company is told to start by the Contest Manager or local stage manager.
- Actors **should** remove all costumes and, as much as possible, all make-up before going into the theatre, lobby or other public areas. This includes contemporary clothing used as costumes.

WHAT HAPPENS IF A COSTUME OR PROP IS LEFT ONSTAGE AFTER THE STRIKE?

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

The performance time shall begin no more than 60 seconds after the end of "set" is declared or the setup is stopped unless the Contest Manager calls a "time-hold."

If announcements are made after 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.
- An official timekeeper shall give the company **two time warnings during the performance of the play**. The first shall indicate when 15 minutes have elapsed. The second 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.**
- Procedures to be followed shall be determined at the Planning Meeting (Zone and District), reviewed with each cast 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."**
- 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 or other verbal or non-verbal communication, etc. Light and sound spaces are considered backstage and offstage.
- Cell phones are not permitted backstage unless they are used as props and have no battery. If used to play sound effects or music they shall be set on "airplane mode."
- Crew shall not appear onstage in costume or in character. They 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. They may be prompted onstage by actors onstage.

Use of Scripts (On Stage and Off Stage)

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

STOPPING A PERFORMANCE

Problems with the house 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

"Create unselfishness as the most important team attribute." – Bill Russell

Accepting the adjudicator's decision requires graciousness on the part of those who advance as well as those who don't. Receiving an award in the One-Act Play Contest is no reason for a "riotous demonstration." 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 with the same respect that they would give a guest teacher in a theatre arts classroom. (See C&CR Section 1034) the

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.

ADVANCING

The specifics of each contest vary and you should know everything that may impact your performance. If you're A+ contest has two levels- Zone and District, **the Contest Manager will provide you the information for the next level.**

ONE-ACT PLAY POINTS

Section 1408: INVITATIONAL/DISTRICT MEETS

One Act Play Ranked Plays	1st 22	2nd 18	3rd 15	4th 0	5th 0	6th 0
Individual Awards	8	4	2	0	0	0

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 some of 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 **"Form for Directors to Evaluate the Contest."** 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 bring to light the areas where improvement is needed for each and every one of our adjudicators. Feel free to be honest but make sure you support your contentions with valid and constructive criticism and do not turn the process into a way to anonymously vent your displeasure with the results or critique. Adjudicators do their best to evaluate your work objectively and with a thorough knowledge of theatre, UIL rules and your script. You need to evaluate their work with the same respect.

During the summer each and every questionnaire is read. Good work is recognized and recurring problems are addressed. Copies of your responses, minus your names and other school info, are sent to the adjudicators.

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-

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

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 interschool activities to determine representatives to the next level of competition.

C&CR: Constitution and Contest Rules

Capital: Scenic Device placed on top of pylons.

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 must 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.

TTAO- Texas Theatre Adjudicators and Officials; the official organization of qualified judges and contest managers for the University Interscholastic League.

-U-

UIL: University Interscholastic League

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

-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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