

Section 1031: THEATRE

The *Handbook for One-Act Play Directors, Critic Judges and Contest Managers* and *A Guide for UIL One-Act Play Contest Managers* are prepared in order that all might be encouraged to achieve the purposes of the One-Act Play Contest and to make it a more meaningful, creative, and educational experience for all participants. The current handbooks are available from the League office and are essential for all involved in the One-Act Play Contest. Directors, judges and contest managers should read carefully articles related to theatre arts published August through May in the *Leaguer*. Special note should be made of information in the "Theatre" and "Official Notices" columns. Multiple copies of this publication are mailed to each participant high school and one copy is intended for the play director. It is up to directors to make sure they obtain their copy. Copies are also mailed to each accredited critic judge and college and university theatre department. The State Theatre Director should be notified when copies are not being received.

Section 1032: THE DRAMA LOAN LIBRARY

- (a) **PURPOSE.** The Drama Loan Library is maintained primarily to assist Texas play directors in the selection of their scripts. The library contains approximately 40,000 volumes and includes most of the long and short plays of approved publishers. They may be borrowed by any faculty member of a Texas public school system 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. With each package is a sheet of instructions concerning the handling of the materials.
- (b) **PLAY SELECTION.** Perhaps the best way to choose reading copies of plays is to secure catalogues of approved publishers, and after reading their descriptions, request from the Drama Loan Library those titles which seem to fit your cast and situation. The addresses of approved play publishers are found below. These publishers furnish free catalogues upon request. Up to 10 reading copies of plays should be ordered by title using the checkout form or by submitting a request on school letterhead. Phone and internet orders are not accepted. Each order must be accompanied by a postage and handling fee.
- (c) **APPROVED PUBLISHERS.** (Note: Plays catalogued by approved publishers are not automatically approved as entries for the One-Act Play Contest.)
 - (1) Anchorage Press, PO Box 2901, Louisville, KY 40201, 502-583-2288, fax: 502-583-2281, e-mail: applays@bellsouth.net
 - (2) Walter H. Baker Co., PO Box 699222, Quincy, MA, 02269, 617-745-0805, www.bakersplays.com
 - (3) Baker's Plays, 45 West 25th St., New York, NY 10010, 212-255-8085, fax: 212-627-7753
 - (4) I.E. Clark, Inc., PO Box 246, Saint John's Rd., Schulenburg, TX 78956-0246, 979-743-3232, e-mail: ieclark@cvtv.net
 - (5) Dramatic Publishing Co., PO Box 129, 311 Washington St., Woodstock, IL 60098, 800-448-7469, www.dramaticpublishing.com
 - (6) Dramatists Play Service, Inc., 440 Park Ave. South, New York, NY 10016, 212-683-8960, www.dramatists.com
 - (7) Samuel French, Inc., 45 West 25th St., New York, NY 10010-2751, 212-206-8990, www.samuel french.com
 - (8) New Plays, Inc., PO Box 5074, Charlottesville, VA, 22905, 804-979-2777, www.newplaysforchildren.com
 - (9) Players Press, Inc., PO Box 1132, Studio City, CA 91614
 - (10) Playscripts, Inc., PO Box 237060, New York, NY 10023, 866-639-7529, www.playscripts.com/

Section 1033: ONE-ACT PLAY CONTEST

See Official Interpretation #29.

- (a) AIMS. The aims of the One-Act Play Contest are:
 - (1) to satisfy the competitive, artistic spirit with friendly rivalry among schools, emphasizing high quality performance in this creative art;
 - (2) to foster appreciation of good acting, good directing and good drama;
 - (3) to promote interest in that art form most readily usable in leisure time during adult life;
 - (4) to learn to lose or win graciously, accepting in good sportsmanship the judge's decision and criticism with a view to improve future productions; and
 - (5) to increase the number of schools which have adopted theatre arts as an academic subject in school curricula.
- (b) CONTEST ENTRY PROCEDURES.
 - (1) *Representation.* Each participant high school of the League is entitled to enter a play company in the district contest of its appropriate conference. If no more than three schools are represented in a district, each school may double its representation in the district play contest with the approval of the district executive committee. The deadline for double representation notification to the League is November 15.
 - (2) *Student Eligibility.* Each member of a one-act play company shall be eligible under Subchapter M. Only students in high school are eligible for the high school contest. There is no amateur rule for this contest. There is no loss of eligibility for a student who has acted professionally in theatre or film, worked in summer stock, made television commercials, etc.
 - (3) *Enrollment.* Schools desiring to enter this contest must complete the enrollment card mailed to all member schools by the League, have it signed by the principal or superintendent and postmarked, sent by courier or delivered to the League office by the October 1 entry deadline.
 - (4) *Qualification for Participation in a Higher Contest.*
 - (A) Two unranked plays advance from each level of one-act play competition: zone, district, area, and regional.
 - (B) When there are eight or more schools participating in one-act play, the district executive committee should divide the district into zones consisting of three or more participating schools, but may not subdivide according to the size of the schools, previous success, or win-loss records. Two unranked plays shall be selected at each of the zone contests for district competition.
 - (C) District winners qualifying for participation in regional contests may be assigned to area contests for the purpose of reducing the number of schools at the regional contest. Area assignments shall be made when more than four districts of a conference in any region have entries in one-act play. Two unranked plays shall be selected at each area contest for regional competition.
 - (D) Directors of advancing companies shall mail, send via courier or hand deliver a properly completed eligibility notice signed by the principal or superintendent to the meet director and contest manager of the next higher one-act play contest and to the State Theatre Director. It should be postmarked, sent by courier or hand delivered within 24 hours, but in all cases shall be postmarked, sent by courier or hand delivered no later than Monday following the day of the meet. Substitutions may be made in cast, crew, or alternates up to the time of the contest. See section 902 (g) (1) (B).
 - (E) The State Executive Committee may merge or rearrange districts to improve the contest.

- (5) *Faculty Director.*
- (A) Directors in the One-Act Play Contest must be full-time employees of the school districts of the schools which the plays represent. Full-time means that the person is under contract to the school board of the school that the one-act play represents for the whole scholastic or calendar year, and the person has enough contractual duties to be considered a full-time employee by the Teacher Retirement System and state law. Exceptions: A retired teacher/administrator who has 20 or more years of experience may be hired and paid for directing the one-act play. Student teachers, while they are assigned to a participant school to fulfill their student teaching requirements, may volunteer to assist in directing the one-act play for that school. Schools shall not pay student teachers for assisting one-act play directors. A full-time substitute who has directed one-act play during the school year may be permitted to continue through the State One-Act Play Contest.
 - (B) Each school shall be allowed a maximum of three directors. The names of those directors shall be listed on the eligibility notice and program. They shall be permitted to participate with the company during dressing room preparation and the set and strike period. Student teachers who qualify to assist under 1033 (b) (5) (A) may be listed on the eligibility notice and program as directors and shall be permitted to participate with the company during dressing room preparation and the set and strike period.
 - (C) 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. (This provision is not intended to prevent directors from obtaining costumes from professional costume rental houses or from taking their companies to the several theatre conferences and workshops conducted by the League and by numerous high schools, colleges, and universities. Neither does it prevent use of a critic judge at a contest or festival so long as three or more casts participate at the same site on the same day.) At non-UIL contests, workshops or festivals, companies are restricted to no more than two sessions with the same clinician/critic judge per school year. Each session shall include a performance of the play and may not exceed two hours. Violations of this rule may result in the school and/or director being subject to the full range of penalties outlined in Sections 27 and Section 29.
- (6) *Penalties for Failure to Participate in Contest.*
- (A) Disqualification from the One-Act Play Contest for the current academic year may result if a school fails to meet the entry deadline or fails to meet the title entry deadline.
 - (B) The full range of penalties may apply, including suspension from the One-Act Play Contest for the following year, if a school fails to participate in the One-Act Play Contest after making an official entry. Schools may file a written report to the State Executive Committee stating their reasons for withdrawal.
- (7) *Dates and Deadlines.*
- (A) *Request for Play Approval Deadline.* All requests for permission to produce plays not on the approved lists of long or short plays shall be postmarked, sent via courier or hand delivered to the League's play appraisal committee no later than December 21. Additions to the basic set for plays not on the approved lists shall be submitted with this request. Each request shall be accompanied by a single reading/set approval fee.
 - (B) *Request for Additions to Set Deadline.* All requests for additions to the basic set for plays on the approved lists shall be postmarked, sent via courier or hand delivered to the League, no later than December 21. The request shall be accompanied by an evaluation fee. Items (i)-(iv) of Section 1033 (c) (2) (G) shall be included.

- (C) *Title Entry Deadline.* The title of the play selected for contest use shall be postmarked, sent via courier or hand delivered to the League no later than February 23. The title of the play may be changed after the entry deadline due to illness, academic ineligibility, or other reasons deemed justified by the State Theatre Director. If a school elects to use an elimination contest, three titles are allowed. The eligibility notice will serve to identify the final title selected.
 - (D) Zone, district, area, or regional play contests may be scheduled at times separate from other League contests.
 - (E) No deviations from nor exceptions to any official League deadline shall be made.
- (c) CONTEST PLAY SELECTION AND ELIGIBILITY.
- (1) *Title Selection.* All plays on the approved lists of long or short plays on the UIL web site (www.uil.utexas.edu/aca/drama/) may be used in League contests, but each must conform in all details to play contest rules.
 - (A) Directors intending to request approval for plays not on the approved lists shall submit the complete published play they propose to use which specifically and clearly indicates the following: title of the play, its author, its publisher, the exact portions of the total script to be used (highlighted), a list of all characters to be played, how necessary doubling is to be accomplished, all dialogue and business not to be used (strikethrough), and deletion of scenery and language that might restrict approval (strikethrough). Only printed scripts of published plays, except those in public domain or where publisher permission to copy is provided, will be accepted. The script thus prepared must be postmarked, sent via courier or hand delivered to the League for approval by December 21. Such plays are approved only by individual request each year and must be accompanied by a reading fee. Original scripts may be submitted..
 - (B) The League's play appraisal committee will not approve scripts from catalogues of play publishing companies that do not appear on the publishers list on the UIL web site, www.uil.utexas.edu.
 - (C) Directors are not required to submit scenes from plays in public domain or from approved publishers when the title appears on the approved list of long plays. It should be noted, however, that the appearance of a title on the list does not constitute approval from the publisher or playwright to cut or produce scenes from the play.
 - (D) Directors who request approval of plays not on the lists which may require additions to the basic set must submit, with the same request, all information and items called for in (c) (2) (G) below. The request for set additions is covered by the required reading fee.
 - (E) Approval of a script, whether on the lists or by special request, does not constitute approval of any additions to the basic set which may be described in the script.
 - (F) Plays, including titles found on the approved lists and described as "various dramatizations" which are by nature dramatic monologues, duet acting scenes, readers theatre, story theatre, musical, choric or choral speaking, or which are predominantly music or choral speaking shall not be used in contests. Directors intending to request approval for plays which are musical in nature shall submit the complete published play following the procedures outlined in 1033 (c) (1) (A) and (D). Musicals that are approved shall not use any part or variation on the musical score from any version of the title. Song lyrics may be used as dialogue to further the plot or for character development.
 - (G) Plays may be selected which require music to suggest time, location or mood. Music may include, but is not limited to beginning, ending and transition music and only occasional under-scoring. Live music onstage, whether instrumental or vocal, shall be dialogue-driven or prescribed by the playwright. The total time allowed for music shall not exceed 10 minutes and

shall be in compliance with copyright law. Sound effects that are the product of the natural manipulation of a property necessary for the action of a play, that are dialogue-driven, implied by the action or prescribed by the playwright do not count towards the 10 minutes allowed. A copy of the approved published, original or public domain play script marked to reflect the performance text and clearly indicating where each music cue occurs shall be provided by the play director prior to rehearsing at each contest level. This script is in addition to the one provided to the judge for review. Directors shall also submit a dated and signed log of incidental music used in the production. The log shall note the duration of each cue and their cumulative total. The log shall be submitted to the contest manager prior to the rehearsal as prescribed by 1033 (d) (2) (A) below. The time keepers shall verify the cumulative time reported and any violation of the 10 minute maximum shall be reported to the appropriate executive committee and is subject to the full range of penalties.

- (H) *Standards.* Directors shall eliminate profane references to a deity and obscene language, actions or scenes from the approved production. Directors shall revise or reject all material within approved plays which in any way fails to meet these requirements. 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.
 - (I) *Script Integrity.* A copy of the approved published, original or public domain play script marked to reflect the performance text and identifying all special approvals, revisions and/or adaptations shall be provided by the play director to the contest manager at each contest level. This script, in addition to the one provided to the judge for review and with the sound log, shall be made available for the critic judge and contest manager.
- (2) *Contest Play Eligibility.* The contest manager is required to declare ineligible any play that violates any one of the following rules or Section 1033 (c) above except as prescribed in (G) and (H) above and (D) (iv) below. The contest manager shall notify the judge of such ineligibility before the judge makes a decision. No play which is declared ineligible by the contest manager shall be included in final ranking, be considered for any honors, and members of the company of an ineligible play shall not be given individual awards.
- (A) *Eligibility Notice and Online Registration.* No play shall be performed unless the director has submitted, properly completed and signed by the principal or superintendent, the official eligibility notice certifying the play as duly approved and recorded by the League. It shall be submitted 10 days before the zone or district meet in accordance with Section 902 of the Spring Meet Plan. The signature certifies the play has been carefully examined and found to be acceptable for students, school and community; edited to comply with (c) (1) (H), above; and approved for presentation by the eligible students listed. The designated administrator of a school shall be responsible for submitting, via the Spring Meet Entry System, entries of contestants in the One-Act Play Contest 10 calendar days before the day of the contest. See 901 (g) (1) (A).
 - (B) *Publisher Permission and Royalty Payment.* If the director is producing scenes from a long play or an original play, the director shall produce written evidence that permission for production has been obtained from the publisher or author. Such written evidence shall be presented to the contest manager at each contest. No play shall be performed in contest unless the director can produce written evidence that royalty payment has been paid, if royalty is required. Publishing

companies may not provide evidence of royalty payment. A letter from the superintendent or principal stating that publisher permission has been obtained and royalty paid may constitute written evidence. A check copy or canceled check may serve as written evidence of royalty payments. No evidence of publisher permission or royalty payment is necessary if the specific edition of the play being used is in public domain. The League assumes no responsibility for payment of royalties or obtaining permission from the publisher or author to produce plays or scenes from plays.

- (C) *Number in Company.* No play shall be performed that uses more than 15 individuals in the cast. Double casting, which allows one actor to play more than one role, is permissible. Characters added to the listing of an approved play must be approved by the League. In addition to the cast, no more than four individuals shall serve as crew members. Four company alternates may be certified as eligible students on the official eligibility notice for each level contest. An alternate shall not be used in any capacity at the contest site unless certified as a substitute for cast or crew. Certification of any change in the eligible student listing must be made in writing by the director to the contest manager. See Section 902 of the Spring Meet Plan.
- (D) *Time Limit.* A minimum of two official adult timekeepers (back-stage and in the auditorium) are responsible for recording the limits below. Under no circumstances will the judge or the contest manager serve as timekeeper. If there is a discrepancy between the times reported by the official adult timekeepers, the contest manager shall use the lowest of the times as the official time. In case of violation of the time limits below, the contest manager shall, after the final curtain of the play in question, first notify the critic judge that the play is ineligible. The director of the play should be notified as soon as possible thereafter.
- (i) No play shall exceed 40 minutes performance time. Playing time shall be determined by time elapsing from the first clear indication that the play has begun to the final clear indication that the play has ended. Indicators may be curtain, music, lights, sound, dialogue, action, etc.
 - (ii) Time for scene changes during the progress of the play shall be included in the 40 minute time limit. Scene changes that do not stop the action of the play shall not be timed. If, however, a scene change stops the action of the play, the action shall remain stopped for no more than 60 seconds, even though the scene change may take more than 60 seconds. A blackout, blueout, fade down, closing of the curtain, etc., may be used to indicate a lapse of time, a flashback, a scene change, etc. Play action shall not be stopped for more than 60 seconds during such a transition.
 - (iii) No director shall use more than seven minutes to set and seven minutes to strike all sets, lights, properties, or sound effects for any contest production.
 - (iv) No more than 60 seconds shall elapse between the set time and the beginning of performance time unless a technical emergency "time hold" is declared by the contest manager. Such an emergency shall be considered by the contest manager as beyond the control of the performing company.
- (E) *The Basic Set.* No play shall be performed in contest that violates any of the following provisions concerning sets, lights and intercommunications: the basic set shall be the one which is available at the contest site. The basic set to be used for all one-act play contests may consist of a standard box set of draperies, or arrangements of wing and backdrop draperies, or a curtain cyclorama, and such standard stage door and window units as are necessary including screen doors or other special doors suspended from standard, single door frames, and may include the approved unit set as described in the current *Handbook For One-Act Play*. The approved unit set

should be provided at the contest site. Stage lighting equipment and controls and intercommunication systems at the contest site are a part of the basic set. The contest manager may borrow an intercommunication system and such lighting equipment and controls as necessary for a standard light plot or for specials so long as they are available to all play entries for both rehearsal and performance. A standard light plot of six, nine or more areas should be provided. Lighting instruments or the control systems set or programmed specifically for one play, including the host school, requires approval as an addition to the basic set unless the same or equivalent equipment, adjusted to meet their needs, is made available to all entries. A light plot specifically and exclusively focused, programmed or controlled specifically for one play, including the host's entry, is a violation of this rule unless League approval has been obtained.

(F) *Additions to the Basic Set Not Requiring Approval.* The following (i) through (v) shall be used upstage of the house curtain/proscenium unless architectural necessity dictates otherwise. The Contest Manager may submit a request to the State Theatre Director for permission to use the area downstage of the house curtain/proscenium for unit set or any other scenic device due to architectural necessity. Request for a waiver due to architectural necessity must be postmarked, sent via courier or hand delivered to the League on or before February 1. Approval of this request shall serve as a blanket approval for all schools competing at that site.

- (i) Four portable, single-source lighting instruments, **or** two 6' strip lights, **or** two single source and one strip light may be used. These instruments, provided and controlled by the performing company, shall not exceed 1000 watts each and must 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. No more than two portable projection sources including stage lights with static Gobos may be used with the unframed backdrops, curtains, scrims, projection screens, or unit set elements to project static images. A series of static images shall not be used to create an animated effect. Intelligent/robotic lighting requires League approval.
- (ii) Soft goods/cloth-type trim elements, including flags, cloth/floral trim, clotheslines and banners, may be hand-held, used on fence and railing ((v) below) or used on or with unit set elements but shall not exceed the square footage described below. Unframed soft goods/cloth type backdrops, scrims, curtains or projection screens, used in separate locations and hand-held or suspended on a single batten between two unit set elements may be used. No one unframed unit may exceed 8' x 10'. Backdrops shall not be used to extend unit set flats as walls. Hand held poles for flags or banners are limited to 8' tall with a crossbeam not to exceed 4' on either side. Such goods shall not cover more than 50% of the visible surface of any unit set element, or fence and railing ((v) below), and shall not be used as downstage masking of unit set platforms. No combination of the above unframed units or soft goods/cloth-type trim elements shall exceed 160 square feet, nor shall any piece of trim exceed 10 linear feet.
- (iii) Capitals on unit set pylons which shall not exceed more than one foot in any direction from the top edge of the pylon and which shall be constructed of lightweight material that shall not damage the pylons. Extensions attached to or supported by the capitals become part of the capital.
- (iv) Six self-supported non-metallic trees, each not to exceed 4' wide by 8' high, and six self-supported non-metallic bushes, each not to exceed 2' wide by 3' high, which are lightweight, portable, shiftable, storable and easily transportable may be used. Two-dimensional cutout trees or bushes may be suspended from unit set elements other than

pylons, but shall not cover more than 50% of the visible surface of each element. Two-dimensional cutout trees or bushes suspended from unit set pylons may cover the entire visible surface.

- (v) Twelve linear feet of self-supported non-metallic fence or railing may be used. sections shall not exceed 4' high by 8' long by 6" wide, including supports. Such sections shall be lightweight, portable, shiftable, storable and easily transportable. Such sections shall not be used to elevate unit set elements. Lattice shall not be used. Sections may be used in conjunction with unit set elements and soft goods/cloth-type trim elements in (ii) above.
- (G) *Additions to the Basic Set Requiring Approval.* If a director desires special lighting instruments, softgoods or scenery not permitted under 1033 (c) (2) (E and F) and without which the approved play cannot be produced, the director shall postmark, send via courier or hand deliver to the League on or before December 21 the play title, author, exact scenes from or adaptation of the play and each of the following, on 8-1/2" x 11" paper:
- (i) A scale drawing of the complete ground plan of the proposed set.
 - (ii) A scale drawing of each proposed addition to the basic set.
 - (iii) A full description of all materials to be used in construction of each proposed addition to the basic set.
 - (iv) A full description and justification of the intended use of each proposed addition to the basic set.

No consideration will be given to any request for additions to the basic set unless items (i)-(iv) listed above are submitted. (Additions to the basic set do not include stage properties. Refer to "Supplements" in the current *Handbook For One-Act Play* for definition of stage properties.) Each request must be accompanied by an evaluation fee. The letter from the League approving set additions must be presented by the director to the contest manager. Set additions not officially approved by the League shall not be used in one-act play contests.

Standard stage, hand, trim and unusual properties do not normally require approval (Refer to "Supplements" in the current *Handbook for One-Act Play* for definitions of the different types of properties.) One-act play contest managers may supply standard stage properties. Individual play directors may provide unusual stage properties not available at the contest site. Arrangements for the use of such properties must be made in advance with the contest manager. All hand and trim properties (refer to "Supplements" in the current *Handbook For One-Act Play* for definition) must be furnished by individual play directors.

Scenic devices attached to actors as costumes require approval, unless the characters in question are actually used as character properties in the action of the play. Carrying scenic devices on the stage in view of the audience does not necessarily make them properties.

No stage properties such as those included in the definition (refer to "Supplements" in the current *Handbook For One-Act Play*), shall be used as substitutes for platforms or step units. (This provision is not intended to prevent standing on a stage property as a natural character action, but is intended to prevent creating an extra elevation or playing area that is not a part of the basic set.)

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

in connection with a contest play shall not be permitted.

- (I) *Prompting.* Scripts shall not be used on-stage. No prompting of actors for lines or time shall be allowed during the performance by anyone off-stage or out of the acting area. (Scripts may be used in off-stage areas or for technical purposes so long as they are not used for prompting a performer on stage or a live off-stage voice.)
 - (J) *The Director During the Contest Performance.* Directors shall not be permitted in the light booth, backstage or offstage areas during the contest performance of their play, but directors are permitted in these areas during the set and strike periods. Any location designated for the operation of lights or sound constitutes an offstage area, and directors shall not make contact or communicate with crew members working in said areas during performance.
- (d) **CONTEST PLANNING PROCEDURES AND JUDGING.**
- (1) *Planning Meeting.* One-act play directors in each district are reminded to hold a preliminary planning meeting in advance of the organizing date for district spring meet contests. (See the Official Calendar.) Recommendations resulting from this meeting concerning site, judge selection, and other contest procedures may be made to the district director.
 - (2) *Contest Procedures.* The one-act play contest manager, appointed by the district director, should not be director of a play entered in the same contest. It is the responsibility of the one-act play contest manager to organize and conduct the contest in accordance with League rules and the “Guide for Contest Managers,” in the current *Handbook For One-Act Play*.
 - (A) *Schedule.* The order of performance shall be determined by a drawing conducted by the contest manager if not previously determined by the Spring Meet District Executive Committee in accordance with Section 902 (e) (3) & (4). Adjustments in order of rehearsal or performance may be made to avoid conflict with other contests, or for other reasons deemed valid by the contest manager. The contest manager is required to establish rehearsal periods and a performance schedule, and directors shall be advised of these as soon as possible after they have been arranged. The schedule must permit each company a rehearsal period , with the contest manager in attendance, of not fewer than 40 minutes on the stage of the contest site and with scenery, lights and properties which the director will need and which have been approved. Schools must be in compliance with state law prohibiting more than one hour of rehearsal during the school day, and in compliance with the Sunday prohibition.
 - (B) *Timekeepers.* The contest manager shall appoint a minimum of two responsible adults to serve as timekeepers who will record the beginning and closing times of each play, such blackouts and scene changes as may occur during a performance, sound/music and set and strike times. A minimum of one timekeeper shall be back-stage and a minimum of one shall be in the auditorium. Timekeepers are responsible to and shall report only to the contest manager. Under no circumstances will the judge or the contest manager serve as timekeeper.
 - (C) *Site Crews.* The contest manager may appoint crews to assist all companies and operate technical equipment at the contest site. Site crew members, appointed by the contest manager and equally available to all entries, do not count against the limited number of crew members eligible for each company. Alternates from participating schools may be used as site crew members to assist all companies. They shall not be permitted to participate with their own company during dressing room preparation, performance and the set and strike periods.
 - (3) *Judging.*
 - (A) *Selection of Judges.* All one-act play contests shall be adjudicated only by judges selected from the current Accredited List of Critic Judges, unless exception is approved by the League for valid reasons. The list is on the UIL web site: www.uil.utexas.edu/

- (B) *Types of Judging.*
- (i) *Critic Judging.* It is recommended that one critic judge be used to adjudicate each one-act play contest. The judge shall prepare a critique on each play and present it orally to all interested entries and audience members, as advised by the contest manager. The critique shall not be presented until after the contest manager has announced results of the contest.
 - (ii) *Panel Judging.* If three or more judges are used, the judges shall sit apart during the contest. They shall arrive at a decision without conferring with one another or any other person. If panel judging is used, the League Ranking Plan for judging the One-Act Play Contest shall be the only one used by the judges and tabulated by the contest manager in determining the results of the contest. Individual judge's ballots and the panel tabulation form shall be posted immediately following tabulation. Approximately 15 minutes shall be allowed for only directors and administrators to question tabulation errors. Members of the panel shall not be allowed to give an oral or written critique or otherwise evaluate the plays or contestants after the contest. Schools contacting members of a panel requesting an oral or written critique shall be in violation of Section 1034.
- (C) *Responsibility for Selection of Judges.* The judge for the zone or district contest shall be selected by the district executive committee; judges for area contests shall be selected from those designated as area and regional judges in the current accredited list of critic judges by the contest managers of these contests; and judges for the regional and state contest will be approved by the State 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) *Instruction to Judges.* Before the contest begins, the contest manager will give to the judge or judges copies of the judging materials. The contest manager will fully explain them and other contest procedures insofar as they concern the judging, decisions, and the critique. The contest shall not begin until the contest manager has performed this duty faithfully.
- (E) *Individual Awards.* Individual awards shall include the best actress, best actor, all-star cast and honorable mention all-star cast. The number in the all-star cast shall equal the size of the average size cast participating in the contest, not to exceed eight performers. 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. (If there are eight casts which include 64 performers, the average size for the contest would be the maximum of eight.)
- (F) *Team Awards.* Two unranked and an alternate play shall be selected at zone, district, area, and regional levels. Plays at the state level shall be ranked through third place.
- (G) *Points.* The schedule of points for sweepstakes is found in § 902 (j).
- (H) *Decision of the Critic Judge or Judges.* The decision of the critic judge or judges is final.

Section 1034: ONE-ACT PLAY CONTEST ETHICS CODE

One mission of the UIL One-Act Play Contest is to promote a spirit of cooperation among all involved directors, students, administrators, parents and audience members to promote growth in the realm of educational theatre. The One-Act Play Contest Ethics Code shall carry the force of rule. Member school districts, participant school 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 Spring Meet Code requires participants to:
 - (1) Participate in the OAP contest with the spirit of fairness and sportsmanship, observing all rules both in letter and intent.
 - (2) Direct and sponsor companies and individuals without resorting to tactics which attempt to skirt the rules or distract from sound educational principles.

- (3) Accept decisions of the adjudicator(s) and contest manager(s) graciously without questioning their honesty or integrity unless concrete evidence of impropriety can be brought forward. Extend courtesy to contest officials and site crews from the company members, school officials, and audience. Conduct that berates, intimidates, or threatens competitors, based on gender or ethnic origin, has no place in interscholastic activities.
 - (4) Receive the adjudicator's point of view with an open mind. Negative reaction during the critique shall be deemed inappropriate.
 - (5) Provide information or evidence regarding eligibility of any contestant or school to the local school administration, then to the proper district executive committee. To withhold information is considered dishonorable and contrary to good sportsmanship. Schools guilty of violating this section are subject to penalty.
- (b) **CODE FOR ONE-ACT PLAY CONTEST DIRECTOR(S) 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-d) and the "Guide For One-Act Play Contest directors" in the *Handbook for One-Act Play*. The Code requires:
- (1) Awareness, understanding and observance of all rules governing the competition for which the director is responsible.
 - (2) Treatment of company members based on sound educational precepts and the general welfare and health of the student.
 - (3) Professional courtesy to other directors, contest manager(s), adjudicator(s) and participants.
 - (A) Directors shall communicate the aims and rules of the one-act play contest to all company members in the early stages of the rehearsal process.
 - (B) Directors shall model professional behavior during the planning, the production rehearsal and throughout the duration of the contest.
 - (C) Directors shall be responsible for making company members, school officials, parents, and patrons aware of the objective criteria described in the *Handbook for One-Act Play* and the subjectivity involved in the process of adjudication; i.e. evaluating, selecting, and critiquing any work of art, including a one-act play.
 - (D) Directors and company members shall model professional decorum during all phases of the contest. For example, directors and company members, as representatives of their schools and communities, shall refrain from disruptive behavior, slanderous or overt actions of disrespect, or any other displays of negative behavior.
 - (4) Adherence to the one-act play contest calendar and pre-contest planning procedures.
 - (5) Avoidance of any practice that would endanger the welfare or safety of any company member.
 - (6) Emphasis on the academic progress of all participants through a check of their academic standing.
 - (7) Protests and reports of violations forwarded to the district executive committee at the zone and district levels and the State Executive Committee at the area, regional and state levels.
- (c) Directors are encouraged to take advantage of the opportunity for professional growth through affiliations with professional associations and publications.