

AN HISTORICAL ANALYSIS OF RULE AND POLICY CHANGES IN THE TEXAS
UNIVERSITY INTERSCHOLASTIC LEAGUE ONE-ACT PLAY CONTEST, 1986-
2006, AND THE RESULTS OF THOSE CHANGES: ADMINISTRATOR AND
TEACHER PERCEPTIONS

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The University Interscholastic League (UIL) One-Act Play Contest is a competition where similarly sized Texas schools present an 18-40 minute play usually adjudicated by a single judge. At each level of competition the judge awards individual acting awards as well as selecting two productions to advance to the next level of competition. After the awards are announced the judge gives an oral critique to each of the schools. Because of the wide participation and diversity of plays produced, certain rules and guidelines have been adopted to ensure safety, allow for equity, satisfy legal standards, and make the running of the contest practical. These rules can be modified to achieve positive outcomes and improved educational results. Changes in the rules of a UIL contest are in accordance with stated educational objectives of the UIL. Occasionally, however, modifications in procedures raise questions.

The problem of this study was to determine, from the perceptions of administrators and teachers, whether significant modifications in the rules and policies for the UIL One-Act Play Contest over a time span of 20 years have had impacts on the goals and procedures of the contest. The study utilized a qualitative approach through historical analysis and a survey to answer two research questions. Historical analysis identified the six modifications in the UIL OAP over the years 1986-2006. The survey instrument determined the impact of these changes on the goals and procedures of the

contest. Based on the responses of the survey the competition experience has been enhanced by recent changes.

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CHAPTER 1

DESCRIPTION AND INTRODUCTION

This dissertation is an historical analysis of significant rule changes in the Texas University Interscholastic League One-Act Play Contest (UIL OAP) over a time span of 20 years. The effects of these changes were reviewed by analyzing the evaluation of the perspectives of participating administrators and teachers from school districts across the state of Texas.

This study was initiated based on a thesis from the University of Texas at Austin by Lou Ida Marsh (1986) that outlines the history of significant modifications in the UIL OAP Contest during the years 1971-1986. Marsh's work provides the reader an explanation of events leading to rule changes and interpretations of the modifications in the contest during that time period. This information provides current participants operating under these rules of the Contest an understanding of why they exist or how they came into being. Without knowing the history, rules may seem stilted or nonsensical. Professional significance exists to continue a study where Marsh's thesis ends in order to further explore the major changes in rules and policies of the contest during the following 20 years.

The assumption is that rule modifications are made based on a need for the change. Unfortunately, some of the reasons given for breaking rules are that there are too many of them or they do not make sense to those who have to follow them. In order to scrutinize the need and the effects of rule and policy changes in the UIL OAP, it is important to receive feedback from the perspective of administrators and teachers concerning significant modifications in the contest during the past 20 years. This study

reveals whether or not these modifications in the rules have effected theatre education in Texas. Furthermore, this study investigates rule changes and the effect of the changes on the organization, the administration, the management, and participation in the contest. Specifically, this study identifies perceptions of individuals directly involved in the contest regarding the major rule changes and the effect the changes have on the goals of the contest.

Background of Study

The University Interscholastic League (UIL) is an association of public schools throughout the state of Texas that was created by the University of Texas at Austin in 1910 to govern and oversee public school events. The organization currently provides leadership and guidance for a wide variety of educational extracurricular contests in public schools. This organization is responsible for scheduling, hosting, governing, and sponsoring district, regional, and state meets in academic, athletic, and music contests. Extracurricular activities supported by the UIL provide students an opportunity to participate in physical, intellectual, and artistic activities beyond the classroom. These activities encourage the development of certain curricular areas, such as theatre, that might not otherwise be included in the school curriculum or funded as extracurricular programs. Murray and Munoz (2004) extensively outline the need for, and benefits of, practicing theatre at the high school level through UIL competition.

The UIL has grown to be the largest organization of its kind in the world (University Interscholastic League [UIL], 2009a). UIL OAP is organized and administered annually as part of the UIL Academic Spring Meet. It is the largest high school play production contest or play festival in the world (Murray & Munoz, 2004). The

UIL OAP was founded in 1927 after it was suggested that the league should undertake a statewide drama contest at the annual meeting of the Texas Speech Arts Association in 1925.

Goals for the contest were established after the idea of a theatre competition was realized. The goals of the One-Act Play Contest, listed by Murray and Munoz (2004) in the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers*, are as follows:

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. (p. 3)

These goals were established to achieve positive outcomes and improved educational results in a competitive arts activity. In order to accomplish these goals, the competition developed rules, policies, and guidelines to provide a properly conducted and equitably administered competition for all participants.

The first documentation of any set of rules for UIL OAP was contained on a one-page mimeographed circular (Munoz, 2005). The structure of rules and policies are provided through the *UIL Constitution and Contest Rules* that covers all UIL competitions. The *Handbook for One-Act Play Directors, Critic Judges and Contest Managers* is a document that provides written interpretations of the rules and governance of the contest as determined by the UIL state theatre director. This handbook details many of the procedures of the contest for all participants such as

adjudication methods, directorial choice and creativity, processes prior to contest, processes during the contest, processes following the contest and student interest and participation in the contest.

Statement of the Problem

Changes in the UIL OAP Contest are in accordance with stated educational objectives of the UIL. Occasionally, however, changes in procedures raise questions. In order to scrutinize the need and the effects of rule and policy changes in the UIL OAP Contest, the problem of this study is to determine, from the perceptions of administrators and teachers, whether significant modifications in the rules and policies for the UIL OAP Contest over a time span of 20 years have had impacts on the goals and procedures of the contest.

Research Questions

The study focused on six significant modifications over the last 20 years. Those changes include the following: a) creation of the adjudicators' organization in 1989; b) implementation of the community standards rule in 1993; c) formation of an ethics code in 1995; d) additions to the basic set in 1999; e) establishment of parameters concerning copyright and script integrity in 2001; and f) limitations for the use of sound and music in 2002.

This study explored two questions:

1. What is the historical analysis of significant rule and policy changes in the UIL OAP competition during the years 1986-2006, including events and reasons leading up to, and interpretations of, those changes?

2. What impacts have the significant modifications in the rules and policies for the UIL OAP Contest between the years 1986-2006 had on the goals and procedures of the contest from the perception of administrators and teachers involved?

Significance of the Study

This historical analysis focused on rule changes in the UIL OAP Contest during the last 20 years. The study determined what impacts these changes had on the contest from the perceptions of administrators and teachers who were involved in the contest over the past 20 years, as well as the effect on theatre education. The study reveals the influence the UIL OAP Contest has had related to theatre education in Texas. The study also examined the growth of participation in the contest and the curricular offering of theatre arts in secondary schools in Texas and the positive and negative aspects of competition in the arts.

A thesis from the University of Texas at Austin, authored by Lou Ida Marsh (1986), outlines the history of significant modifications in the UIL OAP Contest during the years 1971-1986. Two documents from Baylor have been written about the UIL OAP Contest. A thesis by Rodney Sheffield (1995) evaluates successful scripts selected by directors for use in the UIL OAP Contest, and a dissertation by Susan Crocker (2003) addresses the characteristics of successful high school theatre programs in Texas. A dissertation from the University of North Texas by Jennifer Gotuaco (2006) details teachers' attitudes toward the competition aspect of the One-Act Play Contest. No known research document exists covering the history of the last 20

years of the UIL OAP Contest or the perception that these significant changes have had on the contest during that time period.

Historical information regarding the UIL OAP is available at the league 's headquarters in Austin, Texas. These resources include a vast library of unpublished material including letters, memos, and minutes of legislative council meetings where rule change proposals were considered. Also included is a complete set of the UIL publication, the *Leaguer*, containing an account of the history of events leading to official changes in policy, as well as compilations of annual UIL OAP State Meet programs since 1927 and all editions of the *UIL Constitution and Contest Rules* and the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers*. Bill Farney, Director of the University Interscholastic League, gave his consent for the research and review of these materials. The former UIL state drama director of 36 years, Lynn Murray, and the current state theatre sirector, Luis Munoz, were interviewed. Both possess a wealth of knowledge about the UIL OAP and provided personal correspondence and records relevant to this study.

Methodology

The historical research for this study relied on a combination of documentary sources and a survey instrument. This study used a qualitative analysis to evaluate data from participants and identify subsequent effects of those changes on UIL OAP Contest areas. Information addressing the research problem and questions was obtained from University Interscholastic League archives, administrator and teacher surveys, and discussions with the UIL state theatre director.

Definitions and Terms

In this investigation, the following operational terms were used.

1986-2006: an historical period of the UIL OAP Contest under the leadership of Lynn Murray, state drama director (1966-2002) and Luis Munoz, state theatre director (2002-present).

Adjudicators' organization: an association of UIL OAP Contest critic judges in conjunction with the University Interscholastic League and the Texas Educational Theatre Association that certifies judges for the UIL OAP Contest based on standards and criteria.

Administrators and teachers: public school superintendents, principals, assistant principals, UIL OAP directors, adjudicators, and contest managers who have participated in the contest at some point during the years 1986-2006.

Ethics code: policy that endorses the mission of the UIL OAP Contest 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.

Rules and policies: official rules that govern the UIL OAP Contest as defined in the *UIL Constitution and Contest Rules* and interpreted in the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers*.

Significant modifications: changes in rules and policies of the contest by official action of the Legislative Council, the rule-making body of the University Interscholastic League.

Texas Educational Theatre Association: the professional association for educators in grades K-12 and higher education that supports, promotes, and expands educational theatre at all levels in the state of Texas.

UIL OAP Contest: the annual theatre competition sponsored by and under the supervision of the University Interscholastic League, Division of Continuing Education, and the University of Texas at Austin, for one-act plays.

Assumptions

The underlying assumption of this study was that there would be willing participants who have perceptions about significant rule changes in UIL OAP and who had continued to participate during the 20-year time span of this study. There was an assumption that the opinions of active participants in the UIL OAP process could be influenced based on the level of success experienced during participation in the contest. Furthermore, I have participated in every aspect of the contest as a student, director, adjudicator, contest manager, and administrator. It was assumed that being a former employee of UIL and past-president of the Texas Educational Theatre Association, I would have access to support systems and historical data that may not be available to all individuals.

Limitations

The limitation of this historical analysis is the number of participants in the UIL OAP who volunteer to return a survey. These individuals' perceptions of the contest may have been affected by negative or positive contest results, particularly if participants believe those results were a product of the rule or policy change.

Delimitations

This study was limited to surveys of participants in the UIL OAP during the past 20 years and discussions with the state theatre directors. Only individuals who had taught in Texas schools were the subjects of surveys; therefore, these results may not be applicable to theatre education programs in other states.

Organization of the Dissertation

This dissertation is organized into five chapters. Chapter 1 provides an introduction and background to the study, a statement of the problem, purpose of the study, research questions, significance of the problem, methodology, definition of terms, limitations and delimitations. Chapter 2 reviews the relevant related literature. Chapter 3 explains the materials and methods used in the research. Chapter 4 includes the presentation of the results and an analysis of the data. Chapter 5 provides the conclusions of the study, the discussion, and recommendations for further study.

CHAPTER 2

REVIEW OF LITERATURE

The review of literature and research defines the history of educational competition, focusing on the University Interscholastic League One-Act Play Contest (UIL OAP) and identifying significant modifications in the rules between the years 1986-2006. In addition, the review includes information from theses and dissertations pertaining to the UIL, legislative council minutes, and articles from the *Leaguer*, the bi-monthly publication from the UIL pertaining to rule and policy changes affecting the One-Act Play.

Competition in Education

The cultural phenomenon of competition is rooted in nature. From the beginning of time, only the fittest plants and animals survived. Biological competition is apparent when animals compete for food. Social competition involves individuals striving for the most favorable position in a structured system (von Mises, 1996). Rivalry has often been used as a means to induce human effort. Through the friendly competitions of the Egyptians along the Nile River that eventually evolved to the Olympian contests of the Greeks, human endeavor has often been linked to contests. Educational competition can be traced to early social institutions as one of the earliest attempts adopted by man to educate the young. The history of Chinese education accounts for the oldest records of the use of formal competitions in education. Chinese schools prepared students for academic competitions as they equipped students with knowledge for rigorous examinations based on the teaching of Confucius over 2000 years ago (Surowski, 2000).

Competition is accepted as an integral part of American schools. The idea of outperforming one's peers is deeply rooted in grades, rankings, and examinations for the academic or curricular programs of schools. High performance leads to honor societies, scholarships, and higher-education acceptance. Aspects of early American educational competition are reflected in brawls on the playground, spitball contests, and more organized activities such as spelling bees, baseball games, and debates and declamations. Extracurricular programs in American schools are activities that fall outside the realm of normal curriculum-based education. These activities are developed for the purpose of enhancing the basic curricular requirements of students. Statewide organizations were eventually formed across the nation to oversee extracurricular contests for students to excel outside the classroom.

History of the UIL

The first extracurricular contest organized on a statewide basis was a declamation, debate, and oratory competition for high schools organized in 1895 by the University of Wisconsin. Various statewide organizations began to evolve between 1901 and 1913, mostly supporting contests in public speaking (Bedichek, 1956). In 1904, S. E. Mezes, president of the University of Texas, had a desire to create an outreach program similar to the one in Wisconsin in order to bring the university to the people, rather than to remain an elitist and isolated community. The premier extension department at Wisconsin offered, "reference libraries, specialists as lecturers and assorted other off-campus services" (UIL, 2008). The Board of Regents allocated funds for the creation of the University of Texas Extension Bureau. The Debating League of

Texas High Schools and an Interscholastic Athletic Association were formed through funds of the extension bureau.

The University Interscholastic League began in 1910 as a formation of the Debating League of Texas through the University of Texas at Austin Extension Department. In 1913, the league expanded by adding track and field competitions that had previously been sponsored by the Texas Interscholastic Athletic Association. In 1914, girls were allowed to compete in declamation and a new county spelling contest. Football, basketball, and baseball were instituted as league contests for boys. By 1917, the UIL had become the nation's largest interscholastic league organization (Hawthorne, 1985).

The UIL has grown into the largest interschool organization of its kind in the world. The UIL oversees extracurricular contests that assist in preparing students for citizenship through character-building activities that provide rules for good sportsmanship and fair play for all students involved. The popularity of such organizations grew across the nation. UIL had its beginnings in academic and fine arts competition, one of the few organizations in the nation not exclusively organized for athletics (Farney, 2006). Every state in the United States has some form of an organization that provides opportunity and structure for interschool competition. Bedichek (1956) stated, "We can find hardly a state in the Union that does not have athletic, commercial, agricultural, public speaking, and other interschool contests organized on a state-wide basis with many of them carried on to a state championship" (p. 23). The UIL served 1,278 public high schools in Texas, during 2006, with extracurricular academic, athletic, and music contests.

League Governance

The *UIL Constitution and Contest Rules* (UIL, 1990) contains regulations and procedures for all University Interscholastic League activities, including UIL OAP. Administrators from across Texas serve as volunteers on UIL committees and help create protocols and enforce the rules and administrative guidelines of each contest (UIL, 2009c).

Three committees make up the policy and administration of UIL: the legislative council, state executive committee, and district executive committees. The legislative council is the University Interscholastic League's legislative authority that revises and refines contest rules and policies. The legislative council is composed of 28 public school superintendents and principals. Twenty administrators are elected on a geographical regional basis and eight are appointed by the chair of the council to ensure a balanced representation of student ethnic populations and gender equilibrium. The legislative council takes action upon proposals for change presented to it by due process. The council members are divided into specific committees for each area of administration: academics, athletics, and music. The council acts on proposed amendments. A majority vote is required to make a major change in a University Interscholastic League policy. New rules or amendments approved by the council require further approval of the commissioner of education before they are implemented. The State Executive Committee is made up of eleven school administrators that are appointed by the commissioner of the Texas Education Agency. This committee interprets the *UIL Constitution and Contest Rules*. This group conducts investigations and hearings of alleged violations and settles disputes above the district level of

competition. District executive committees are composed of one school administrator from each school in a UIL district. They administer and enforce the rules and settle disputes within their particular district.

The due process for proposed amendments or changes to the rules of a University Interscholastic League contest is a 10-step process. Any interested person or group such as parents, students, school officials, UIL staff members, professional associations, and the State Executive Committee may submit proposals. The written proposals are presented to the chairperson of the legislative council by May 1. These proposals are placed on the agenda for the appropriate council or special committee for the annual meeting in June. The standing committees hold public hearings and the proposals are considered, refined, and prepared for full council action. Member schools are offered the opportunity to study and react to the proposals. Public hearings are held in October, and the standing committees make recommendations on each proposal following the public hearings. The council may allow a proposal to die by taking no action upon it, or it may approve a proposal, a revision, or a refinement of existing rules for implementation (UIL, 2009b). As a result, the process to make a rule change involves the league's member schools as well as the legislative council that represents them.

History of the One-Act Play Contest

The first indication of any type of theatrical contest for high schools on record is the Playmakers Festival, which was established in 1923, by the University of North Dakota (Bedichek, 1956). Over the years, numerous theatrical competitions became realities as a part of secondary school associations that grew across the nation. In

1927, the UIL began to host a drama contest. During the first year of the UIL OAP Contest, 89 high schools participated (Bedichek & Winship, 1941). The contest culminated with a state meet where eight schools qualified to participate through county and regional elimination competitions. In 1931, the UIL OAP enrollment had grown to over 300 schools. J. R. Burton (1931), Director of Dramatics at Austin High School, observed, "If one is to judge the future of the play contest by its remarkable growth during the past four years, then surely the outlook for dramatics in the Texas high schools is a bright one" (p. 8). Indeed, Texas theatre programs have experienced dramatic increase and growth through the UIL OAP enrollment since 1927 when the first contest was organized. Winship published a report in 1953 noting that 561 plays participated in the contest that year. The number of participating schools was 769 by 1968 (Pettigrew, 1968). By 1986, a total of 1,034 schools, representing 90% of the 1,157 schools eligible, were enrolled in the competition (UIL, 1986). These schools were divided into 5 conferences according to school size as determined by the bi-annual alignment process conducted by the UIL. During 2006, there were 1,176 schools enrolled in the annual event. This figure represents 92% of the 1,278 eligible member high schools of the UIL (UIL, 2007b).

The growth and development of UIL OAP has seen many changes since 1927. Many of the growing pains of a new contest were experienced early on. An article was published in 1927 in the *University Interscholastic League*, the UIL's official newspaper, later known as the *Leaguer*, stated, "During the school year (1926-1927) the league enlarged its public speaking schedule by including a One-Act Play Contest with very promising results" (One-Act Play Contest, p. 4). The article continued to explain how the

contest was conducted on the tournament plan and did not allow the home audience members a convenient opportunity to view the productions during the contest. One of the desired results of holding the contest was to create interest of the community at large in the production of plays. The plan for preliminary contests was changed so that the first eliminations among three rival schools were scheduled in the home auditorium of one of them.

This editorial demonstrates UIL's focus on the greater good of the contests for student participants and the community. "Dedicated to its purpose of excellence through competition, the league self-monitors its many events, and where change seems indicated to achieve staged educational goals, change occurs" (Marsh, 1986, p. 3). In order to provide excellent competition, a well-defined and detailed structure of the contest exists.

Structure of the Contest

For competition purposes, the UIL divides all public schools into five conferences (A-AAAAA) depending on the enrollment of the school. The UIL conducts a bi-annual survey of enrollment. The 250 largest schools are placed in Conference AAAAA and are divided into 32 geographical districts statewide. Like-size schools are divided into the four other conferences to better equalize competition and similar resources. The smallest schools compete in Conference A.

Each one-act play contest involves a minimum of three and a maximum of eight plays. The first level of competition is district. Districts with more than eight schools are divided into zone contests that are actually pre-district contests in which two schools advance to the district level.

The contest format includes a rehearsal time for students, usually an hour in length, to utilize the host school's technical elements. Rehearsals are followed by performances of all the plays entered in the contest in accordance with the established UIL rules. After all schools have performed, a single critic judge, certified by the Texas Educational Theatre Association Adjudicators' Organization, applies the standards for judging one-act plays to the performances. The adjudicator's main duty is to select two unranked plays to advance to the next level of competition. These two plays are considered the district champions. At the district contest, the judge also selects up to 18 individual acting awards. Two are presented to the single best actor and best actress in the contest. Eight all-star cast awards and up to eight honorable mention all-star cast awards are also named. The contest rules and judging criteria are the same at each level of contest with two plays advancing to the next level of competition. Schools compete at zone, district, area, and regional competitions. At the regional contest, the top 24 plays remain in each of the five conferences. Two regional champions are named in each of the four regions in each conference to supply the eight plays that make up the slate of state finalists for each conference at the annual UIL State One-Act Play Contest.

For each of the five conferences, a single critic judge selects a state champion play, as well as a first and second runner-up. Only at the state meet are plays ranked. In addition to the 18 individual acting awards in each conference, an outstanding technician is named, and either the best actor or actress is awarded the Samuel French Award for the outstanding performer at State as selected by the critic judge of the contest.

The Samuel French Award has been awarded to students in a variety of ways during its long history at the state contest. Originally the award was given to only one student in the entire state contest. That evolved to an award being given to both the best actor and best actress. Then the award was given to either the best actor or the best actress in each conference. From 1972-1990, the Samuel French Award was given to the outstanding performer in each conference and became an individual award, separate from and more prestigious than the best actor or actress. In 1991 to the present, the award has reverted to being awarded to either the best actor or best actress in each conference (Sheffield, 1995).

The structure of the contest is detailed, and the rulebook continues to grow. The rules encompass a competition that has been in place and operating with a relatively similar structure and purpose since 1927; however, the details have changed. Throughout the history of the contest revisions to rules have occurred. Significant modifications in the contest are an attempt to improve the functions or equalize the competition aspects for each school.

Artistic Competition

Extracurricular UIL activities encourage success through competition. The success extends from the sport, academic contest, or artistic competition to other areas for the students such as better attendance, higher levels of personal achievement, and aspiration to higher levels of education. The effects of extracurricular activities also extend to students of diverse ethnicities, students with disabilities, and students at risk of dropping out of school (Holloway, 2009). Likewise, students and teachers learn to deal with successes and failures through competition. Teachers who believe they are

prepared for a contest do not always win. Particularly in contests for the arts, it is important for teachers to recognize the subjective nature of winning a contest. However, two philosophies exist about the merits of artistic competition in the areas of educational art, music, theatre, and dance.

Each philosophy generally stems from the opinion of the subjective nature of the arts. Gotuaco (2006) reported a range of benefits from competition in the arts. They are the following: a) improving the quality of the artist product; b) increasing the number of artists practicing their craft; c) increasing motivation; d) determining the creativity of students; e) increasing the autonomy of students; f) increasing self-esteem of students; g) increasing the number of performance opportunities available to arts students; h) increasing the opportunities young artists have to see and hear arts performances; and i) creating venues for professionals and novices to meet and interact. Success in an artistic competition can be achieved when the focus is on the process and learning, rather than the trophy.

The opposing philosophy is that competition in arts education results in negative outcomes for students and teachers. Contests in the arts are about winning or losing. Therefore, the contest is no longer educational. Adjudicating works of art is based only on subjective choices, which are neither right nor wrong (Sheffield, 1995). Furthermore, the numerous rules of the contest situation may limit the creativity of the director. Participants not winning an event will be discouraged from participating in future endeavors in that art because of the fear of being a failure (Marsh, 1986).

Competition has the potential to motivate students and teachers to excel and experience success through competition; however, the quality of work will weaken if

competition is valued above all else, without emphasis on the importance of individual growth and personal goals.

Significant Modifications in the One-Act Play Contest, 1986-2006

Each contest hosted by the UIL is deeply rooted in rules, guidelines, interpretations, and a structure created to provide fair and consistent policies for each participating school. The Director of UIL, Bill Farney stated, “The League has operated for almost 100 years on the platform that uniformly enforced rules increase the value of participation. Value means worth to not only the students participating, but also merit to the schools and communities” (2006, p. 2). The rules for OAP, followed by almost 1200 high schools each year, are under constant review and interpretation by the state drama director, with input from the Texas Educational Theatre Association (TETA) UIL Advisory Committee, contest officials, school administrators, and teachers.

Most often, constituents offer amendments to the policy and procedures of the UIL OAP Contest to improve the efficiency and effectiveness of the contest. Proposals are offered in order to streamline or equalize the competition. Due to the nature of the involvement of a theatre-going audience, the concepts and practices of this contest have subjected it to the critical examination of theatre educators, taxpayers, parents, secondary education specialists, teachers, students, and administrators throughout the state. Such assessment has led to official revisions and refinements in the contest.

Modifications over the last 20 years have been an attempt to improve the contest. Changes have been made to provide further structure to existing rules, to equalize the resources for all participants, to make the contest more efficient and cost effective, and to make certain all competitors gain life-learning experience in conduct,

character building, and teamwork far beyond the parameters of the contest. The process of changing, updating, or adding rules is lengthy and detailed in order to be thorough and complete. The TETA UIL Advisory Committee is composed of 20 TETA members representing the four geographical areas of the state and all five conferences of UIL. The committee works in harmony with the UIL state drama director to review UIL policies and spearhead policy changes and reforms related to the UIL One-Act Play Contest. This committee facilitates an open forum at the TETA convention each year. Anyone may propose revisions and/or express concerns related to the UIL One-Act Play during this time. This committee then makes recommendations for changes to the Academic Committee of the UIL Legislative Council. The change would then follow the league governance of a recommendation to the legislative council with eventual approval by the State Board of Education prior to implementation.

The following significant modifications in the OAP Contest followed this process from the years 1986 to 2006 and are now part of the rules and regulations for the contest listed in either the *UIL Constitution and Contest Rules*, the official rulebook that governs all UIL-sponsored activities, or the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers*, the guide for participants and officials of the contest.

Texas Educational Theatre Association Adjudicators' Organization

In any contest, one team or individual emerges in victory. In the UIL One-Act Play Contest, two unranked winners advance to the next competition. Unlike sports contests, the OAP critic judge renders individual critiques orally to the team following the announcement of all individual awards and advancing plays. Throughout the history of the contest, the selection of individuals for this important task has varied.

The rule that only persons listed on the yearly UIL List of Accredited OAP Critic Judges may adjudicate OAP Contests came into effect in 1969 (Marsh, 1986). The framework still exists that only accredited judges may adjudicate official UIL OAP Contests. There was a desire to organize a formal group to oversee the training of adjudicators and the continuance of a list of names for contest officials to select judges. An ad hoc committee of the TETA UIL Advisory Committee presented a proposal to the TETA Board of Directors on September 11, 1988 to create the Texas Educational Theatre Association Adjudicators Organization (TETAAO). In 1988a, Murray noted in the September *Leaguer*:

The Academic Committee took no action on the Texas Educational Theatre Association's proposal to increase the critic judge hour requirement but they did approve a motion that UIL work with TETA to design a proposal to allow TETA to take over the Accredited List of Critic Judges, with the stipulation that UIL be in on the development of a theory of criteria for membership on the adjudication list. The UIL/TETA proposal has been developed and will be presented to the Council in October. (p. 4)

The proposal was presented in October 1988, passed, and was forwarded to the UIL Legislative Council.

During the October meeting of the University Interscholastic League Legislative Council, Randall J. Buchanan spoke on behalf of the Texas Educational Theatre Association to oversee the list of adjudicators for the One-Act Play Contest. The official minutes note the following:

At the same meeting, the Standing Committee on Academics moved and Bill Shaver seconded the motion to allow the Texas Educational Theatre Association to provide the list of accredited critic judges for the One-Act Play Contest. This proposal would amend Section 1033 (d) (3) (A) of the *UIL Constitution and Contest Rules* as follows effective August 1, 1989 pending the approval by the State Board of Education:

Section 1033: One-Act Play Contest
(d) Contest Planning Procedures and Judging

(3) Judging.

(A) Selection of Judges. All one-act play contests shall be adjudicated only by judges selected from the [League's] current accredited list of critic judges, unless exception is approved by the League office for valid reason. (University Interscholastic League, Legislative Council [UIL Legislative Council], 1988, October 16-17)

The motion passed unanimously and the change became effective in 1989, which opened the door to revitalize the training and to increase requirements for adjudicators of OAP.

The Texas Educational Theatre Association Adjudicators Organization (TETAAO) was officially organized in January 1989. The proposal was a cooperative effort between the UIL and TETA. Experienced one-act play directors, critic judges in favor of improving judging and theatre education, and administrators interested in quality programs for public school students developed the operating code and bylaws. TETAAO operates under the TETA Board of Directors to provide a group of experienced, active and competent judges for the OAP Contest. "Their purpose is to foster high standards of ethics, encourage the development of theatre in secondary schools and work in cooperation with the UIL, school administrators, theatre directors and student participants" (Murray, 1988a, p. 4).

According to the Texas Educational Theatre Association Adjudicators' Organization operating code and bylaws, the government of TETAAO included officers elected for two-year terms, an administrative committee, and the Committee on Standards of Adjudication and Judging Practices (Murray & Munoz, 2007). The standards committee reviews and approves all judging applicants based on a set of criteria. The minimum qualifications to be added or be retained on the accredited list of

judges were essentially the same under TETAAO structure. Training and renewal workshop attendance requirements were added. Murray states in the October 1988b

Leaguer:

Prospective judges must attend an orientation workshop and a renewal workshop every five years, they must have a minimum of thirty-six college semester hours of drama/theatre courses or the equivalent in professional training and experience in educational theatre, read carefully the current handbook, and agree to serve as a single expert critic judge and abide by the "Judges Guide" in the handbook. (p. 4)

The creation of the TETAAO also provided a peer group to handle standards and judge evaluations. An educational profile, or bio, is published and dues are required. In addition to renewal training every five years, members of TETAAO are required to attend one TETAAO business meeting every three years.

The adjudicators' organization operates within TETA as a democratic organization. The UIL drama director was no longer required to administer the Accredited Critic Judge List. Operating code and bylaw changes requires TETAAO membership approval and TETA Board approval. Active TETAAO membership is required to vote on any changes. In the March/April 1989 *Leaguer*, Murray stated:

The Texas Educational Theatre Association Adjudicators Organization is now operational. George Sorensen, Texas Tech, is chair for the next two years and Jim Rambo, Western Texas College, is Chair-elect. Vicki Bond, Beeville, has been appointed as executive secretary. Lou Lindsay and Lou-Ida Marsh will serve on the executive committee and a super group has been elected and appointed to the Standards and Ethics Committee. The UIL office will continue to serve as the logistical channel, but the Adjudicators Organization will deal with the policies and ethics of the contest judging experience. (p. 4)

Through the operating code and bylaws, the policies and code of ethics of TETAAO was established for all critic judges and listed in the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers* (Murray & Munoz, 2004). The organization was in

place for the 1989 contest year and the adjudicators' organization is now almost 200 names strong.

Moral Standards of the Community

Play selection is the most difficult task of the director in the One-Act Play Contest. The director is responsible for choosing scripts that fit the students in a particular school, that can be competitive, and that are worthy of the educational experience involved. The task is made even more complex by community pressures or administrative action dealing with subject matter, language, action, or costuming.

All plays performed in the contest must come from the Approved List of Short Plays for Contest, or the Approved List of Long Plays for Contest, or they must receive special approval of the UIL Play Appraisal Committee. The appraisal committee is a group that officially decides what plays can and cannot be performed in contest, essentially performing the role of censor.

Rules that can be interpreted or determined by a subjective decision of a contest official at the contest site can be the most detrimental to the participants. Section 1033 (c) (1) (H) of the 81st edition of the *UIL Constitution & Contest Rules* is often referred to as the morals rule. Prior to 1993, the rule stated:

Plays used in contests must not offend the moral standards of the community not be in bad taste, and directors shall eliminate all cursing, profane references to the Deity, and immorally suggestive statements or scenes from the plays. Directors shall revise or reject all scripts or materials within approved plays which in any way fail to meet these requirements. Plays failing to meet these requirements shall be declared ineligible by the contest manager or protests may be filed under Subchapter Q of the constitution. (UIL, 1990, p.197)

Questions often arose concerning this rule. The subjectivity of community standards was always the issue. The authority, or final ruling, as to what could be said or done

during a contest by a particular performing company needed to be determined. The state office, the local contest manager, and the directors were responsible for determining the moral acceptability of the play. “Language, violence, and content were all censored with the contest manager, state drama director; or, in the early days of the contest, the judge was left to determine the appropriateness of the play” (Sheffield, 1995, p. 11). The UIL’s stance was that with approximately 1200 communities, the decision for each play’s acceptable standards for that community should be determined by that particular administration. “Under ideal circumstances, such control should be at the local level” (Murray, 1988b, p. 4). However, this was not always where the final decision was made when schools were able to protest at the contest site and subjective decisions as to whether a school violated a UIL rule and would be disqualified could be determined by the contest manager.

The principal or superintendent was required to sign the OAP eligibility notice certifying that all students were eligible to compete in the contest. This signature also attested that all production components were acceptable in the community and approved to be presented at any contest. The wording on the form was, “This play has been carefully examined and the script and production are approved for presentation by the students of our school and are acceptable in our community” (UIL, n.d.). This ruling supposedly took care of the morals issue of the play contest and what was appropriate. However, because of the way the rule was written, any number of issues could be declared a disqualifiable offense at the contest site. The responsibility shifted to the contest manager to be able to make a decision during the contest.

This level of control gave contest managers the ability to disqualify a participating school for language that he/she felt inappropriate; therefore, control was given to an individual who was possibly biased towards the competition. Murray (1990) stated why he had a desire to solve the profanity issue in an article for the *Leaguer*. "It is especially disturbing when I discover contest manager disqualification over dialogue which I do not consider a violation of this rule. The inequity of the interpretation is sometimes astounding" (p. 4). In addition, dealing with how a word is used often involves subjective choices. Cursing is something that could be easily recognizable. However, profane references to the Deity are not always recognizable, along with what an individual considers immorally suggestive. The issue needed to be solved prior to contest, rather than a non-advancing school filing a protest against one of the winners because the protest might cause a disqualification of an advancing school and allow the protesting school to advance.

With a goal of eliminating a subjective ruling at a contest site, it was time to determine a desirable level of responsibility and where that ruling should be determined. The Standing Committee on Academics passed a motion to place the responsibility for interpretation of the one-act play language and community standards rule in the hands of the administration of the producing school, to allow the appropriate executive committee to make rulings concerning violations, and to assess a range of penalties should a violation occur. The academic committee made the recommendation to the legislative council in October 1991. The State Board of Education approved that recommendation in February 1992 (Murray, 1992, p. 6).

Beginning with the 1993 contest year, the UIL ceased its role as state censor.

The contest manager was no longer responsible for language, action, or interpretation of the morals rule. Section 1033 (c) (1) (H) was changed to read:

Directors shall eliminate profane references to a deity and obscene language or scenes from the approved production. Directors shall revise or reject all material within approved plays which in any way fail to meet these requirements. The administration of the producing school is charged with the responsibility of assuring that the director complies with these requirements and that the play does not offend the moral standards of the community. When a script and production are examined and approved by the administration of the production school, the production is eligible for presentation at any contest site. (UIL, 2007a)

All onus of moral accountability was now the responsibility of the school's director, local administration, and local school board. Murray (1992) stated:

The administration of the producing school is charged with the responsibility . . . as stated in Section 1033 (c) (1) (H) of the *C & CR*. What was appropriate in one community might not be in another. Most importantly, the change allowed a range of penalties, rather than disqualification. "If there is any question concerning the ultimate suitability, the District Executive committee may act with the same authority that covers all UIL activities under Sections 25 and 603 in the current *C & CR*. (p. 6)

Ultimately all protests over language, action, or costumes would not be decided at the contest site or by the UIL, but would be referred to the group of local administrators for decision.

Ethics Code

Since 1927, the UIL OAP has placed schools in a situation where companies of actors are vying for a trophy. The league discourages the competition aspect between schools in OAP and stress the educational value of the preparations for the competition rather than winning or losing. In the March *Leaguer* 1973, Murray promoted this aspect and he continued to do this throughout his tenure as state drama director:

If your only goal is to win the trophy, the odds are so great as to automatically suggest defeat. The value in OAP is in the participation. No loss of the trophy can take away the multitude of educational experiences available to students in the one-act play contest. (p. 3)

Directors are encouraged to keep positive aspects of the competition at the forefront of the contest in order to make the OAP process the best educational learning experience possible.

Competition in the one-act play contest stimulates interest in student and teachers alike, as well as administrators, school boards, and the community; thus, it encourages participation, interests, and funding. Participation in the UIL OAP process prepares students for life in our democratic society and throughout many various efforts. Directors are continually reminded that the learning aspect for students must remain the focus of the competition. “Even if there were no awards, no trophies, no individual or company honors presented in the OAP Contest, the innumerable learning situations inherent in play production justify the energies and time involved” (Marsh, 1986, p. 46).

Murray continued to stress the importance of ethical behavior in the contest, focusing mainly on the directors and what they were teaching students. In 1993, the *Leaguer* reminded directors that they must be a positive role model due to the impact they have within the school and community. Murray (1993b) stated:

If directors consider OAP an extension of the classroom and the education process, they will encourage the highest standard of conduct as a part of scholastic achievement. Teaching ethics that exemplify the highest moral character, behavior and leadership will promote the qualities of leadership, initiative and good judgment in all. (p. 6)

However, evidence suggests that a small number of directors seemed to lose sight of this aspect as the contest evolved. Murray (1993b) cited evidence of group coughing during performances, students from other schools sitting on the front row distracting

performers, and reports of properties and other equipment mysteriously being moved. He also stated, "When you see totally unacceptable company or crowd behavior during awards or critiques that should make any director ashamed to be associated, you really wonder what [the students] have been taught" (p. 6).

All UIL participants are required to maintain a certain standard of behavior in the contest setting. Farney (2006) suggested specific behavior standards for sponsors through an explanation about student expectations. "The demand is constant that in dealing with students and opponents they operate with the highest ethical standards. We require that all students be academically eligible and adhere to standards of deportment and sportsmanship" (p. 2). UIL OAP directors were expected to operate within the UIL Spring Meet code, which could loosely be applied to the UIL OAP, but was not specifically written to address issues of the contest. The code stresses that student must be taught and shown by example. It does not condone unethical practices or tactics that were a growing issue in the OAP Contest season. "Inciting the crowd" could be loosely applied to OAP when directors or competitors made negative comments about judging practices, contest management, or other participants.

Murray continued to remind directors and contest officials how the Spring Meet code could be applied. He encouraged contest managers to report organized disturbances or sabotage as violations of the Spring Meet code. "Any behavioral problem may be covered by this code and the full range of penalties found in Subchapter R, page 85, may be applied" (Murray, 1993b, p. 6). He encouraged workshops with adjudicators and directors at the annual TETA convention and asked

contest managers to address expectations prior to participating companies arriving at the contest site.

Contest managers could use Murray's suggested tactics in various ways, but the problems still existed. Some reported violations and others made pleas to directors warning them about specific expectations for behavior prior to the contest. A letter published in the *Leaguer* by contest manager Kathy Barber makes several points to participating directors:

Over the past several years, serving as a contest manager and critic judge, I have become concerned with the lack of good will and graciousness exhibited by some directors and students as they participate in the one-act play experience. (1994, p. 6)

Barber continued to explain that she believes it to be a football mentality where the score at the end of the game proves the better team and that one cannot apply the same expectations when participating in a contest of the arts.

During the annual TETA TheatreFest convention in 1994, a panel was appointed for a roundtable discussion during a workshop session in which adjudicators and one-act play directors discussed the ethics topic, among others. Marion Castleberry (1994) authored an article for the *Texas Theatre Notes* about the perceptions and reality of ethics in the one-act play contest. This publication expressed concepts that are essential to the continued positive relationship between OAP companies and critic judges. Castleberry's main point was that all parties involved in the administration and performance during the OAP Contest must work together toward the common purpose of the contest: to use competition as a means of motivating excellence in education and theatre.

However, the problems continued to persist and grow. The behavior by a few directors, students, and supporters imparted a negative atmosphere for the contest. Stories of annoyed directors pulling students out of critiques, angry students throwing their awards towards a judge as they left the contest site, irate parents making negative comments to contest officials, and directors looking for ways to disqualify others were providing a mentality that was unwelcome in the contest environment. As a result of this perception, area and contest sites were becoming increasingly difficult to locate for OAP. A letter by Brad Baker (1994), Director of Theatre at Collin County Community College, often a location for OAP Contests, was published in the 1994 May issue of the *Leaguer*. "While I strongly support the idea of all schools participating in a 'festival' of theatre, I cannot abide the back-stabbing, political maneuvering and disqualification-seeking directors which dominate the present UIL setup" (p. 4). This type of negative behavior was a perception the contest could no longer tolerate. Murray (1994a) stated that something would be done and he continued to "encourage all to set educational goals for the future that are higher than the top of the trophy" (p. 4).

The following September an ad hoc committee composed of TETA UIL Advisory Committee members proposed an ethics code. Rachel Mattox of Taylor High School in Katy chaired the committee. A proposal was drafted that would add a section to the current OAP rules. The TETA High School Interest Group and the TETA Board of Directors eventually endorsed this draft. The following January, the TETA AO administrative and the UIL advisory committees met in joint session during the TETA convention. (Murray, 1994a)

The minutes of the University Interscholastic League Legislative Council meeting indicate that the proposal was presented as a separate ethics code for the One-Act Play Contest that would deal with specific issues of OAP rather than contest officials relying solely on the UIL Spring Meet code (UIL Legislative Council, 1994, October 16). The committee, however, did not immediately accept the proposal. Murray (1994b) reported:

The most recent OAP proposal submitted by the TETA UIL Advisory Committee did not survive the Academic Committee of the UIL Legislative Council in October. Rachel Mattox (Katy: Taylor) did a masterful job of submitting the proposed OAP Ethics Code to the full council, but the results were not positive. The UIL Academic Committee instructed the UIL staff to continue to study the proposal. The TETA UIL Advisory Committee will review the results in January and may choose to appear before the UIL Academic Committee again in June.” (p. 4)

The implementation of the ethics code for UIL OAP provides a penalty to carry out the force of rule. The code helps to enforce the mission of UIL OAP to promote the spirit of cooperation among all involved directors, students, administrators, parents, and audience members to promote growth in the realm of educational theatre. Although it was not a perfect fix, a letter to the UIL drama office dated March 26, 1996 from Linda C. Ward, theatre director at Elkhart High School, expressed thanks for the ethics code specifically written for UIL OAP and stated, “We, as directors, must be responsible and held accountable for the conduct we display and allow to be displayed by our students” (personal communication). Ward reinforced the idea that students will mimic the behavior of their director, and participants need consequences for their behavior. The code provides an expectation of professional decorum during all phases of UIL OAP Contests for all participants involved and provides a penalty for those not adhering to the rule.

Additions to the Basic Set

In 1906, prior to the beginning of the UIL OAP in 1927, August Strindberg wrote a document relevant to OAP technical limitations while preparing for a production of his play, *Miss Julie*. Block and Shedd (1962) state:

[I]n this kind of drama we single out the significant and overriding theme, but within limits. In handling it we avoid all ostentation – all the calculated effects, the bravura roles, the solo numbers for the starts, and the cues for applause. The author rejects all predetermined forms because the theme determines the form. (p. 97)

One attribute of a successful 40-minute adaptation of a full-length play is capturing the thematic essence of the play while remaining as truthful as possible to the author's intent. Logically, the production values of the technical elements of scenery, lighting, and costumes should follow the same essence in order for the play to be kept in balance with each production element reflecting the other. The league has taken strides to recognize this faction of the contest through adjudicator materials and directorial limitations.

Adjudicators, as well as directors, are reminded to recognize restrictions in technical design during the contest in the standards for judging one-act plays listed in the handbook. "Ground Plan and Set Design: Within limitations of contest rules, does the set effectively represent the location, time and idea of the play?" (Murray & Munoz, 2007, p. 66). The UIL Legislative Council took steps to assist directors with the technical limitation, particularly with scenic design, while equalizing the playing field for all schools involved, notwithstanding their wealth. The league limited scenic items a director can use during the contest play so that some schools would not increase their chances of

winning by being able to afford more elaborate and/or better scenery. Section 1033 (c)

(2) (E) of the *C & CR* states:

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*. (UIL, 2007a)

The approved unit set was first considered for use in the UIL OAP Contest during the late 1960s. The legislative council added the unit set to the basic set rule for the 1972 UIL OAP Contest (Murray, 1970, December). For anything other than furniture or unusual stage properties, the rules only allowed the use of one complete approved unit set, as listed in the 17th edition of the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers*, whose modular elements, painted medium pearl gray, consists of the following pieces:

- 4 – Three fold flat units, 8’0” high
- 4 – Two-fold flat units, 8’0” high
- 2 – 2’0” wide step units
- 2 – 4’0” wide step units
- 2 – 4’0” high pylon units (one foot square)
- 2 – 6’0” high pylon units (one foot square)
- 2 – 4’0” high pylon units (one foot square)
- 2 – 4’x4’ ramps (rises to 1’)
- 2 – 4’x4’ platforms, 1’0” high
- 2 – 4’x8” platforms, 1’0” high

Directors wishing to use any other type of scenic element other than furniture, unusual stage properties, or the unit set would have to submit a request for additions to the basic set. These requests often proved to be difficult for the UIL to process in a timely manner.

The conflict continued as the additions to the basic set deadline was a postmarked date of February 2 each year. Often a response to the requests could not be returned prior to the end of February. Lynn Murray, State Drama Director, stated in his column for the *Leaguer* in the March issue, 1993a, "I have just completed responding to the hundreds of requests for additions to the basic set . . . It took a month to get through the final rush" (p. 6). This proved difficult for participating companies since the title entry deadline is February 23. Some directors may choose not to perform a certain play if specific scenic additions are not approved. In the December issues of the *Leaguer* in 1994c, Murray indicates that 100 directors received responses to set requests between February 28 and March 3.

The first official attempt to solve this issue, other than Murray verbally requesting that directors submit their requests early, was the deadline for additions to the basic set in Section 1033 (c) (2) (E) being changed to December 21, 1997 for the 1998 contest year (Murray, 1997, p 8). Furthermore, at the UIL Advisory Committee meetings following, the subject was a continuation of the January TETA discussion of OAP scenery problems.

The TETA UIL Advisory Committee was charged with the task of investigating and proposing vast changes in the contest. State Drama Director Murray made a proposal of commonly requested items that were approved by the committee, as well as investigating time limit setup and strike times for each school during the contest. Official minutes from the TETA UIL Advisory Committee meeting held in Dallas, Texas note the multitude of various opinions. They ranged from narrowing the set up and strike times during the contest to prevent directors from bringing more furniture and props than

needed to a cumulative total time limit for a school to set up their scenery and props, perform, and strike the items. Cindy Sorelle felt that the 6-minute setup and 6-minute strike time proposal was a radical change from the current 10-minute set up and 10-minute strike and the 50-minute continual time would not be effective if something unexpected were to happen. Jeannie Rushing made the point that the 50-minute cumulative time would not accomplish the point of decreasing the total amount of scenery a school wanted to set up. After much debate and discussion, Travis Poe moved to have a 7-minute setup and 7-minute strike. The motion carried (Texas Educational Theatre Association, 1998, January 23).

The TETA UIL Advisory Committee devised a plan that would reduce the number of scenic addition requests and streamline the entire contest. The committee recommended three major changes for the contest to the UIL Legislative Council. The Standing Committee on Academics approved an increase in the fees for requesting permission to produce plays not on the approved list of long or short plays and for requesting additions to the basic set from \$10 to \$20. The motion also included changing the basic set and set/strike times. The thought was that reducing the set/strike time might help reduce the amount of scenery that schools take to contests. The purpose of the change was to simplify procedures related to one-act play set rules (including a streamlined fee structure) and increase flexibility in submitting additions to the basic set.

The third and major change was the addition of Section 1033 (c) (2) (F) (see Appendix A) to the *UIL Constitution and Contest Rules*. This change would approve the use of commonly requested additions to the basic set that were usually always

approved with little justification. This included portable, single-source lighting instruments, a maximum of 160 square feet of soft goods/cloth-type trim elements to be used as unframed backdrops, scrim, projection screens, flags and/or banners, and two portable projection sources (excluding video and film). In addition, capitol on unit set pylons constructed of lightweight material, six self-supporting trees, and 12 linear feet of fence or railing were allowed without a set addition request.

These changes were passed from the TETA UIL Advisory Committee of the to the UIL Academic Committee and UIL Legislative Council and finally to the State Board of Education. The new rule became effective in August 1999.

This vast number of changes to reduce the amount of scenery requested and used during a performance of a contest play did not come without much angst and many hours of hard work by a dedicated group of individuals. Murray (1999a) reports:

Set revisions have been 30 years in the making. The actual writing by a committee of 19 took more than two years, six two-day major meetings and reams of paper. Drafts have been published; issues have been argued, passed, rescinded, revised and passed again. The final version was sent to legislative council members prior to their meeting last fall and it will now appear in both the *C & CR* and new *One-Act Play Handbook* for next fall. (p. 7)

Directors were no longer required to request approval for many of the scenic devices that were commonly approved. Set and strike times had been reduced to seven minutes each and the performance time must start immediately, within 60 seconds, following the setup time.

Script Integrity

Adapting full-length script into 40-minute adaptation has increased in popularity over the years of existence of the One-Act Play Contest. With this trend, many directors began taking liberties with the adaptations by adding dialogue, characters, or vocal

music. Often directors would rearrange dialogue, change the order of scenes, and freely adapt a piece of literature protected by copyright laws. This practice would include splitting one character into two acting parts, changing the gender of characters, and other adaptations that were not keeping with the author's intent of the work.

Restrictions are clearly identified in the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers* in order for directors to remain in compliance with basic copyright laws. They were emphasized in Murray's (1999b) article for the *Leaguer*:

Adaptations of plays cannot be produced in OAP unless the specific adaptation appears on the approved list of long or short plays. Otherwise, approval may be granted as per Section 1033 (c) (1) (A) in the current UIL C & CR. Adaptations of public domain scripts must be approved by the League. Adaptations of copyrighted scripts must be approved by the publisher/playwright/agent and the League. (p. 6)

Contest managers were unaware of the adaptations directors had made until the performance during a contest. The changes were often violations of copyright laws. In order to enforce these restrictions, new rules were put into place.

As stated in the official minutes, the UIL Legislative Council (2000, October 15) unanimously passed a motion to require the one-act play director to provide an exact copy of the script being performed at each one-act play contest site for reference.

Section 1033: One-Act Play Contest

(c) Contest Play Selection and Eligibility.

- (1) Script Integrity. A copy of the approved published, original or public domain play script marked to reflect the performance text shall be provided by the play director at each contest level. This script, in addition to the one provided earlier to the judge for review, shall be made available for the critic judge and contest manager, identifying all special approvals, revisions and/or adaptations.

The required additional script would allow contest managers to preview the script prior to the contest or to follow along during a rehearsal to assist directors in making

changes. This provision allows contest managers to fully enforce the UIL rules that keep directors in compliance with copyright laws. Knowing that an exact copy of the text would be available, directors would be less likely to freely adapt the text.

Sound and Music Effects

Musicals are not permitted in the OAP Contest. Often directors make use of music to underscore a production, assist in scene or time transitions, or to set a mood for the performance. This music has always been permissible as long as it was not used in a manner that caused the performance to become more of a musical than a play or one that would consist predominantly of music.

Directors continued to add more musical effects, and copyright violations became a concern. During the TETA TheatreFest Convention in 1993, and later in an article for the *Leaguer*, Murray attempted to clarify by nature musical and predominantly music. Predominantly was defined as more than half. His example was 20 minutes of music is more than half of a 39-minute play therefore the music becomes predominant.

“Common sense should tell us that we don’t need any more rules and the director should be logical enough to not push to the limit in Section 1033 (c) (1) (F)” (Murray, 1993a, p. 6). He further warned that, if directors persisted, there would be a music time rule with the responsibility of determining predominantly.

An official interpretation of Section 1033 (c) (1) (F) came in the form of an email from UIL drama to the advisory committee and to the TETA AO committee. With no way to enforce the interpretation, the legislative council approved a ruling. According to the official minutes of the UIL Legislative Council (2001, October 21) the committee moved to limit sound/music effect for one-act plays to a cumulative total of 10 minutes and

change the penalty from disqualification by the contest manager to the full range of penalties applied by the appropriate executive committee. Sound effects that were necessary for the action of a play, dialogue-driven, implied by the action, or prescribed by the playwright were not included in the time limit. However, the 10 minute maximum would include any other music or sound used to suggest time, location, mood, or as underscoring. The interpretation clarified that any music performed live onstage must be dialogue-driven or prescribed by the playwright and included in the time limit.

The new rule would also require a log to document the sound/music time. A copy of the approved published, original or public domain play script would be required marked to reflect the performance text and clearly indicating where each music cue occurred. Directors also were required to submit, to the contest manager, a dated and signed log of incidental music used in the production indicating the duration of each cue and the cumulative total.

Summary

This review of literature encompassed an exploration of the history of the UIL and of the OAP Contest within the structure established by the UIL since its beginning in 1927. Each rule modification that has passed the legislative council during the past 20 years was outlined. This review established a growing number of participants in the One-Act Play Contest and showed that as the contest grew larger, the need for rule modifications existed and was made. The research provided an indication that there is an essential need to learn the perception of administrators and teachers concerning the significant modifications in UIL OAP, and to examine these changes in relation to the goals of the contest. Farney (2006) concludes:

With the realization that the classroom always comes first, that participation is a privilege that comes after fulfilling many prerequisites, that rules are made to be followed and positive regard for one's opponent is paramount and that everyone benefits from being in the contest, the UIL moves purposefully out of its first century into the next. (p. 2)

Currently, only a master's thesis reviewed the years of rule changes in UIL OAP from 1971-1986. Much of this literature review examined materials providing background information regarding rule changes over a 20-year period. This study aims to examine and assess the relationship among rule changes, goals, and improved procedures of University Interscholastic League One-Act Play Contest.

CHAPTER 3

METHODOLOGY

In the previous chapter, significant modifications in rules of the University Interscholastic League One-Act Play (UIL OAP) Contest were explored in detail. This chapter begins with an overview of the problem statement of the study and the research questions that guided the analysis of the data. Next, the general research design and methodology are described. A description of how data was collected for this research is included. Finally, the methods used to implement the study, collect the data, and analyze the data are explained.

Problem and Questions

One of the least favorable aspects of the UIL One-Act Play Contest, from the opinion of a group of directors involved in a previous study, was that the rules felt stifling, outdated, or that someone was watching every move of the directors (Gotuaco, 2006). There is a process where directors, or any other individual, can make suggestions for rule changes. The problem of this study is to determine, from the perceptions of administrators and teachers, whether significant modifications in the rules and policies for the UIL OAP Contest have had a positive or negative impact on the goals of the contest.

This study focused on the six rule and policy changes in the UIL OAP between the years 1986-2006. Two questions were explored:

1. What is the historical analysis of significant rule and policy changes in the UIL OAP competition during the years 1986-2006, including events and reasons leading up to, and interpretations of, those changes?

2. What impacts have the significant modifications in the rules and policies for the UIL OAP Contest, between the years 1986-2006, had on the goals and procedures of the contest from the perception of administrators and teachers involved?

To answer the first question of this study, an historical analysis of six rule changes examined the documentation of the rule change process, events and reasons leading up to rule changes, and interpretations of the new rules. To answer the second question of this study, a survey was administered and data was collected from individuals involved in various aspects of the contest in order to review administrator and teacher perceptions and experiences as they have engaged in the One-Act Play Contest.

Research Design and Methodology

The selection of the research design of this study, in order to answer the research questions, was qualitative research using survey and historical analysis. A qualitative approach offered a perspective of the situation and enhanced the researcher's ability to describe the depth of explorations and descriptions of the data collected (Myers & Avison, 2002). Historical analysis, a type of qualitative research, is a vital part of gaining information about the rule changes of the contest.

Historical research can apply to many fields of study because it brings together different aspects to consider, such as origins, growth, theories, trends, and reasons for current practices. History allows the use of different theoretical perspectives to analyze and rethink actions (Kaestle, 1992). The process of learning and understanding the background and growth of the One-Act Play Contest through historical analysis can

offer insight into the development, current procedures, and future possibilities of the contest.

There are a variety of places to obtain historical information. Primary sources are the most sought after in historical research while secondary resources can provide further information. Primary resources are first-hand accounts of information. Tuchman argues that, “finding and assessing primary historical data is an exercise in detective work. It involves logic, intuition, persistence, and common sense. . . .” (as cited in Denzin & Lincoln, 1998, p. 252). Some examples of primary documents that were used in this historical analysis of the One-Act Play Contest were minutes of official meetings discussing the rules of the contest, published articles pertaining to the contest, first-hand experiences recorded through emails and letters of participants in the event, and oral histories given through interviews and survey responses. Tuchman stated, “secondary sources of information are records or accounts prepared by someone other than the person, or persons, who participated in or observed an event” (as cited in Denzin & Lincoln, 1998, p. 252). Secondary resources, such as written histories of the University Interscholastic League and research into other UIL activities, provided further information for this research topic.

Busha and Harter (1980) list three principles to consider when conducting historical research. First, they suggest the researcher should consider the slant or biases of the information received. They remind the reader that this is particularly true of qualitative research. Secondly, facts may be biased in the types of statistical data collected or in how that information was interpreted by a previous researcher. Finally,

they suggest that there are many factors that can contribute to historical sequences of events; therefore evidence should not be examined from a singular point of view.

In addition to historical research, a survey was used as part of the qualitative methodology. Merriam (1998) stated, "Qualitative research is an umbrella concept covering several forms of inquiry that help us understand and explain the meaning of social phenomena with as little disruption of the natural setting as possible" (p. 5). In order to analyze perceptions of rule changes it is important to gather preliminary information that helps to gain insight into an issue or problem through the perceptions of the research participants.

Merriam (1998) suggests five characteristics of the qualitative approach that help to clarify its use in research:

1. Qualitative researchers are interested in understanding the meaning people have constructed, that is, how they make sense of their world and the experiences they have in the world.
2. The researcher is the primary instrument for data collection and analysis.
3. The research usually involves fieldwork.
4. Qualitative research primarily employs an inductive research strategy. It builds concepts or theories rather than testing existing theories.
5. Since qualitative research focuses on process, meaning, and understanding, the product of qualitative research is richly descriptive. (p. 6-8)

These characteristics made qualitative methodology the best approach for this study as perceptions of administrators and teachers were gathered to reveal answers to the research questions.

Participants

For this qualitative study, participants of the survey were individuals involved with the UIL One-Act Play Contest throughout the years 1986-2006 as a school administrator, director, student, contest manager, or adjudicator. Prior to the study, a list

of potential participants was gathered through UIL participation records for the One-Act Play Contest during the specified time period. Contact information was assembled through the participation records of the UIL Theatre office, the Texas Educational Theatre Association Adjudicators' Organization directory available on the UIL website, and Internet search results. An invitation to participate in the survey was electronically mailed to individuals.

Data Collection

A survey was the primary means of data collection. Interviews with UIL state theatre directors, past and present, were conducted for further clarification. The survey provided an explanation of the perceptions of significant changes in the contest in the areas of adjudication, censorship, technical limitations, sportsmanlike conduct, and restrictions on directorial choices and creativity. The data collected were analyzed through a graphic analysis process to determine the relationship of each rule change to the goals and procedures of the contest. Themes or recurrent ideas were revealed to determine the positive and negative impact these changes have had on the contest. Additional feedback was also gathered from open-ended questions in the survey to allow responders to further express their opinions about the contest experience.

The historical research for this study relied on a combination of documents and conversations with the current and the retired state UIL theatre directors. Information providing the historical analysis was obtained from UIL office records and staff members. Resources included minutes of legislative council meetings, copies of the *Leaguer*, copies of the annual UIL OAP State Meet programs, editions of the *UIL Constitution and Contest Rules* and the *Handbook for One-Act Play Directors, Critic*

Judges and Contest Managers, as well as other unpublished correspondence ranging from letters to emails for rule change requests or interpretations.

This study collected data utilizing a web-based survey completed by individuals who were involved in the contest during the entire 20-year time span of this study. The survey was used to record the phenomenon as objectively as possible using quantitative methods of compiling results. Qualitative data can be coded in an infinite variety of quantitative means (Trochim & Donnelly, 2007). An invitation and web-link to access the survey was emailed to potential respondents. A request, in the form of a reminder, was sent to individuals not responding to the survey after five days. The survey instrument was closed one week following the invitation.

The survey was designed for respondents to reply in Likert scale and written comment forms. Respondents were asked to identify their participation in the contest during the years 1986-2006 so I could categorize responses by the level of involvement in the contest: a student, director, adjudicator, contest manager, or administrator. The respondent was also asked to identify the number of years of participation and the UIL conference of participation in order to help categorize the responses. Participants were not individually identified in the study and their responses remained anonymous.

Questions for the survey focused on each significant modification in the contest between the years 1986-2006. The survey detailed a summary of each of these rule changes. A matrix of questions followed each of the significant modifications covering this study and the respondent rated each of the areas of interest in a Likert scale. For ease of completing the survey, the same matrix of questions followed each of the six modification summaries.

The matrix listed six procedures and five goals of the contest. Respondents to this study were asked to express an opinion of how the rule change has affected the contest based on these procedures of the contest and goals ranging from *positive impact, no impact, negative impact, or not applicable* in a Likert scale selection method. The six procedures of the contest were drawn from the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers* based on my personal experience and involvement in the contest as a student, director, school administrator, contest manager, and adjudicator. These procedures of the contest are: a) adjudication methods; b) directorial choice and creativity; c) processes prior to contest; d) processes during the contest; e) processes following the contest; and f) student interest and participation in the contest. The five other questions included on the matrix were the goals of the contest. The goals are: a) satisfying the competitive, artistic spirit with friendly rivalry among schools, emphasizing high quality performance in this creative art; b) fostering appreciation of good acting, good directing and good drama; c) promoting interest in an art form most readily usable in leisure time during adult life; d) learning to lose or win graciously accepting in good sportsmanship the judge's decision and criticism with a view to improve future productions; and e) increasing the number of schools that have adopted theatre arts as an academic subject in school curricula.

The last section of the survey asked the respondent to think in terms of the entire contest during the 20 years covered in this study. A respondent was given the option to contribute additional information or further clarify his or her answers in an open-ended response section following the set of questions for each rule change. An open-ended response section invited contributors to this study to write final thoughts they may wish

to share about their experiences related to the signification modification in the UIL OAP. He or she was asked to think in terms of the entire contest experience in order for the researcher to gather data about an overall opinion of the contest between 1986 and 2006. The data collected from open-ended interviews resulted in direct quotations from people about their experiences, opinions, feelings and knowledge with the topic. In comparison to interviews or focus groups, open-ended survey questions can offer greater anonymity to respondents and often elicit more honest responses (Erickson & Kaplan, 2000).

Content Validity and Reliability of the Survey Instrument

In order to assure the content validity, the survey instrument was administered to a panel of experienced theatre educational professionals with some knowledge of the contest, but who are not currently involved. Five individuals completing the survey were:

1. Gene Dickey—Theatre Consultant in Coppell, Texas and retired UIL OAP Adjudicator and Contest Manager.
2. Sharla Cowden—Director of Marketing and Theatre Management at the University of Evansville in Indiana.
3. Dell McLain—Chair of the Department of Communication, Art, and Theatre at Southeastern Oklahoma State University in Durant.
4. Amy Lanasa—Assistant Professor of Creative Media at New Mexico State University in Las Cruces.
5. Sally Squibb—Director of Speech, Debate, and Theatre Forensics at Lewisville High School in Texas.

In addition to asking the panel participants to complete the survey, additional feedback was requested about their experience during the process. The panel members were requested to comment on the instrument's user-friendliness, instructions, format,

and questions in order to ensure that the question syntax was clear and unambiguous. Additionally, they provided feedback regarding improvements to be made to the survey instrument and whether the study would add to the field of research in educational theatre. The questions they were asked to complete following the survey were:

1. Please examine the format of the survey instrument. Is it easy to read, properly aligned, and user-friendly?
2. Please pay specific attention to the instructions on the survey instrument. Are they clear and unambiguous? Will the respondent fully understand what to do?
3. Please read each significant modification and the areas following the modification carefully. Is the wording of each clear and easily understood? Was the use of the same matrix of questions following each of the modifications helpful because it was similar throughout or bothersome because many of the areas were not applicable?
4. Given your understanding of the UIL One-Act Play Contest do you believe that the survey instrument adequately reflects the modifications made in the 20 years of this study?
5. Do you believe that the survey instrument will yield information to answer the research question adequately?
6. Do you believe that this research study will add to the field of theatre education research beyond the Texas UIL OAP?

The feedback from the experts indicated that the format was easy to read and the instructions were clear. The panel commented that the use of the matrix made the survey quicker and easier to complete. In addition, the overall view of the panel was that this study would benefit the body of educational theatre research throughout the nation for organizations, in addition to UIL, which may have a similar type of contest in any arts discipline. However, one or two substantive comments were received concerning how significant modifications summaries were framed on the survey. Adjustments were made on the survey, prior to the pilot administration, to list the rule

change as it is used and not include the history of why the rule came into being. The thought was this change in the summary would be less likely to sway how a survey participant might respond.

Additionally, the reliability of the survey instrument was determined by a pilot administration of the survey instrument to 20 theatre educators randomly selected from the current TETAAO adjudicators listing and from school websites of different conferences and geographical regions of the state. Participants selected had experience with UIL OAP but did not participate in the contest during the entire 20-year span of the study. Permission of the University of North Texas Institutional Review Board was received in preparation to administer the survey for the pilot.

Analysis of Data

Data from the UIL OAP Modifications Survey were analyzed in order to determine administrator and teacher perceptions regarding the impact that significant modifications have on the procedures of the contest created by the researcher and the goals of the contest. In this study, respondents were coded so that their identifiable information could be deleted from the survey. Creating detailed analysis of the survey research project can be achieved through graphical analysis, frequency tables, cross tabulation, filtering, and simple regression analysis (Bell, 2008). Data collected in this study was analyzed in a graphical format. This process formed an overall impression for each area on the matrix as it related to each of the significant modifications in the contest. Descriptive statistics were used to categorize data into frequency groupings. Descriptive statistics are a method used to help describe and analyze participant responses to a survey in quantitative terms (Chambers & Skinner, 2003). Through this

analysis, a pattern evolved concerning respondent opinions about whether significant modifications have had a positive or negative impact on the procedures of the contest created by the researcher or the goals of the contest as defined by UIL.

The open-ended responses provided reoccurring themes about reasons that the rule change was positive or negative in the opinion of the respondents. I used concept mapping as an approach to the analysis of the open-ended questions. Concept mapping offers a unique blending of the strengths of code-based and word-based text analysis. Jackson and Trochim (2002) stated that this method, “appears to be especially well suited for the type of text generated by open-ended questions” (p. 307).

Summary

To determine administrator and teacher perceptions of significant modifications in the contest, I used a combination of historical analysis and qualitative research. Historical aspects of the contest and background events leading to rule changes were revealed. The qualitative method incorporated the responses of participants in the One-Act Play Contest across the state during the 20-year period. These responses were examined and patterns were detected. Perceptions of administrators and teachers were determined through the data analysis that revealed the impacts the significant modifications of the rules and policies for the Texas University Interscholastic League One-Act Play Contest have had on the procedures and goals of the contest.

CHAPTER 4

FINDINGS

As stated in Chapter 1, the purpose of this study was to analyze the perceptions of administrators and teachers and determine whether significant modifications in the rules and policies for the University Interscholastic League One-Act Play Contest (UIL OAP) impacted the goals and procedures of the contest over a time span of 20 years. This chapter reports the results of the study and provides analysis. It is organized in terms of the two specific research questions posed in Chapter 1.

The chapter begins with the historical analysis of significant rule and policy changes in the UIL OAP Contest during the years of 1986-2006. It then examines the impacts that the modifications have had on the goals and procedures of the contest from the perception of administrators and teachers involved. An analysis of two open-ended questions designed to give some feedback from participants in the UIL OAP is included. The chapter concludes with a summary of the results of this study.

Historical Analysis

The first research question asks what is the historical analysis of significant rule and policy changes in the UIL OAP competition during the years 1986-2006, including events and reasons leading up to, and interpretations of, those changes. For the purposes of this question, I focused only on the rule and policy changes that were passed through the legislative council process as outlined in Chapter 2.

A total of six significant modifications between the years 1986-2006 occurred. Those changes include the following: a) creation of the adjudicators' organization in 1989, b) implementation of the community standards rule in 1993, c) formation of an

ethics code in 1995, d) additions to the basic set in 1999, e) establishment of parameters concerning copyright and script integrity in 2001, and f) limitations governing the use of sound and music in 2002.

The Texas Educational Theatre Association Adjudicators' Organization (TETAAO) was formed in 1989 and requires all UIL OAP Contests to be adjudicated by individuals approved through the TETAAO certification process. Prior to this new rule, the UIL drama director accredited judges based on a minimum criteria and his personal opinion of a potential judge's skills. Lynn Murray, UIL State Drama Director at the time, expressed the need to organize a formal group of available judges to oversee the training of adjudicators. He believed there was a need to create a peer group to manage the standards and the judge evaluations rather than to allow one individual to oversee the task (personal communication, January 3, 2010). This change provided the opportunity to revitalize the training and to establish the criteria required to serve as an adjudicator. This peer group management also added training and renewal workshop attendance requirements as minimum standards for adjudicator participation. Committees for the organization were created that operated under a set of bylaws. The TETAAO process currently requires a minimum of 36 college semester hours of drama/theatre courses or the equivalent in professional training and experience in educational theatre, recertification that focuses on high standards of ethics and knowledge about the OAP Contest every five years, and an annual review of written critiques of judges provided by directors and contest officials (Murray, 1988a, p. 4).

The morals rule based on community standards was implemented in 1993. The rule requires that directors eliminate from the production profane references to a deity

and any obscene language or scenes. The new rule placed the responsibility for such elimination upon the producing school's administration to assure that the director complies with these requirements and that the play's dialogue and action does not offend the moral standards of the community. Prior to this rule, the UIL approved what was acceptable subject matter and language for a school to produce at contest. The state office, the local contest manager, and the directors were responsible for determining the moral acceptability of the play. The contest manager, who may not be completely non-biased towards the competition, was in charge of enforcement and could declare any number of issues a disqualifiable offense because of the subjectivity of community standards. The state drama office placed the responsibility at the local level and eliminated a subjective ruling at a contest site (W. L. Murray, personal communication, January 3, 2010). The morals rule dictates that acceptability of each school's play would be determined by local administration, and that such acceptability would reflect the standards of that individual community. If the play's action and dialogue were approved by local administration, then the production was eligible for presentation at any contest site. Ultimately all protests over language, action, or costumes would be referred to the group of local administrators for decision rather than decided at the contest site or by the UIL.

The ethics code was implemented in 1995 and provides an expectation of professional decorum during all phases of UIL OAP Contests for every participant involved (administrators, directors, students, parents) and provides a penalty for those who do not adhere to the rule. Even though UIL OAP was meant to be an extension of the classroom and the educational theatre process, evidence of a growing number of

unethical behaviors were cited. The behavior by a few directors, students, and supporters created a negative atmosphere for the contest. (Baker, 1994; Barber, 1994; Murray, 1993b). UIL OAP directors were expected to operate within the umbrella of the UIL Spring Meet code, which could loosely be applied to the UIL OAP, but that code was not written to address specific issues for a contest in the arts. Its scope did not address unethical practices or tactics that became a growing issue in the OAP Contest. A committee composed of TETA members and OAP directors and administrators created the ethics code for one-act play. The code provides an expectation of professional decorum during all phases of UIL OAP Contests for all involved, and it provides a penalty for those who do not adhere to the rule. The code helps provide a positive educational theatre process through competition by promoting the spirit of cooperation among all involved directors, students, administrators, parents, and audience members, and it provides penalties for those who do not participate with the highest ethical standards (L. Munoz, personal communication, January 4, 2010).

The rule for additions to the basic set was altered in 1999. The rule gave automatic approval for many of the scenic devices (trees, bushes, railing, fencing, and backdrops) that were commonly approved through special requests in the past. In addition, the set and strike times were reduced to 7 minutes each, and the rules provided that the performance must begin within 60 seconds following the end of the setup time. Prior to this new rule, directors wishing to use any other type of scenic element other than furniture, unusual stage properties, or the unit set were required to submit a written request for additions to the basic set. Since these requests grew in numbers and volume with the increase in participation in the OAP Contest, such

applications often proved to be difficult for the UIL to process in a timely manner. Various attempts to curtail requests, such as an increase in the fees, setting an earlier deadline for submissions, and submitting verbal requests to the state drama director to beat the deadline far in advance had been unsuccessful. At times, director notification of approval or denial for using certain scenic elements was received less than three weeks prior to a contest (W. L. Murray, personal communication, January 4, 2010). Commonly requested additions to the basic set were approved with the new rule. In addition, there was a desire to encourage directors to bring only the items necessary by reducing the basic set up and strike times and requiring the performance to begin within 60 seconds of set up time. The justification was that reducing the set/strike time might help reduce the amount of set materials that schools take to contests (TETA, 1998, January 23).

The script integrity rule came into effect in 2000. This rule requires the OAP director to provide an exact copy of the script being performed to the contest manager. Contest officials, to ensure the director is in compliance with copyright laws, can use the script as a reference. As the OAP Contest developed, schools began adapting full-length plays to fit the 40-minute time limit of the contest (Marsh, 1986). Restrictions are clearly identified in the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers* in order for directors to remain in compliance with basic copyright laws. Often, judges or contest managers were not aware of copyright law violations until during the performance of the productions. This would result in non-compliance of the law or disqualification due to the violation. In order to enforce restrictions, a new rule was needed for the protection of the producing school and the integrity of the contest (L. Munoz, personal communication, January 4, 2010). The new rule required a copy of the

play script marked to reflect the performance text to be provided by the play director at each contest level. The required additional script would allow contest managers to preview the script prior to the contest or to follow along during a rehearsal to fully enforce the UIL rules that keep directors in compliance with federal copyright laws.

The sound and music effects rule approved in 2001 limits the use of music in contest plays to a cumulative total of 10 minutes. The rule requires a written log to document the music time. In UIL OAP directors often make use of music to underscore a production, to assist in scene or time transitions, or to set a mood for the performance. As cutting-edge technology became available, directors continued to add more musical effects. Copyright violations became a concern. Although not specifically mentioning theatrical performances, the website of the American Society of Composers, Authors and Publishers indicates that, "Whenever music is performed publicly the songwriter and music publisher, who created and own that music, have the right to grant or deny permission to use their property and to receive compensation for that use" (ASCAP, 2010, para. 3). A rule to limit sound/music effects for contest plays to a cumulative total of 10 minutes was implemented in order to prevent pushing the limit on copyright (W. L. Murray, personal communication, January 4, 2010). Sound effects that were necessary for the action of a play, dialogue-driven, implied by the action, or prescribed by the playwright were not included in the time limit. However, the 10 minute maximum would include any other music or sound used to suggest time, location, mood, or as underscoring. The interpretation clarified that any music performed live onstage must be dialogue-driven or prescribed by the playwright and included in the time limit. The new rule would also require directors to submit, to the contest manager, a dated and signed

log of incidental music used in the production indicating the duration of each cue and the cumulative total.

Impacts of Modifications

The second research question asks what impact the significant modifications have had on the rules and policies for the UIL OAP Contest between the years of 1986-2006 had on the goals and procedures of the contest from the perception of administrators and teachers involved. The goals of the OAP Contest recognized by UIL are: a) satisfying the competitive, artistic spirit with friendly rivalry among schools, emphasizing high quality performance in this creative art; b) fostering appreciation of good acting, good directing and good drama; c) promoting interest in an art form most readily usable in leisure time during adult life; d) learning to lose or win graciously accepting in good sportsmanship the judge's decision and criticism with a view to improve future productions; and e) increasing the number of schools that have adopted theatre arts as an academic subject in school curricula. The six procedures of the contest that were drawn from the *Handbook for One-Act Play Directors, Critic Judges and Contest Managers* based on my personal experience and involvement in the contest as a school administrator, director, student, contest manager, and adjudicator are: a) adjudication methods; b) directorial choice and creativity; c) processes prior to contest; d) processes during the contest; e) processes following the contest; and f) student interest and participation in the contest. For the purposes of this question, I utilized a graphic analysis using the responses of the participants of the study to determine the impact of each rule change on the goals and procedures of the contest.

An electronic survey was distributed to 184 teachers and administrators who participated in the contest during the years 1986-2006. These individuals were asked to take part in this study in order to provide a perspective of the impacts of the significant modifications of the contest. A total of 106 individuals completed the survey that had been involved during the 20-year time span of the study. The respondents were asked to indicate each area he or she had participated in the UIL OAP. Of that number, 62 had participated as a student in the contest, 92 served as directors, 79 had been contest managers, 71 were adjudicators, and 22 were principals, superintendents, or other school administrators. A total of 86.8% of the respondents had some type of experience as a director in the contest.

Each respondent was also asked to indicate a total number of years he or she had been involved in some manner with UIL OAP. A total of 42 respondents had at least 25 years experience, 21 had been involved 26-30 years, while 16 had been involved 31-35 years. Respondents with more than 35 years involvement in the UIL OAP responding to the study totaled 27. These numbers indicate a variety of tenure and contest experiences in the responses received.

The UIL is responsible for determining the competitive classification or conference of each high school. The conferences are commonly used to provide a frame of reference regarding the size of schools in Texas. When asked to indicate all UIL conferences the individuals had competed in for UIL OAP, 83 had been involved at the AAAAA level, 80 in AAAA, 72 in AAA, and 64 in AA. A total of 66 respondents had participated in Conference A, the smallest school division. Respondents had diversity of

participation in all conferences of the UIL, allowing for an examination of both the small school and large school administrator and teacher perspective of the contest.

Questions for the survey focus on the six significant modifications in the contest between the years 1986-2006. The survey listed a summary of each of these rule changes. A matrix of five goals and six procedures of the contest followed each of the significant modifications of this study. Arranged in a Likert-scale format, respondents were asked to rate the impact the rule change had on each goal and procedure by marking each item with one of the following: *positive impact*, *no impact*, *negative impact*, or *not applicable*.

A majority of respondents replying to the survey indicate that the creation of the Texas Educational Theatre Association Adjudicators' Organization had a positive impact on all goals and procedures except adult interest in theatre and student interest and participation in the contest. A majority of respondents indicated that the adjudicators' organization had no impact on these two areas. When combining responses received for each of the 5 goals and 6 procedures, respondents to the survey indicate less than 1% in the area of the goals and 2.2% in the area of procedures that had a negative impact by the addition of the adjudicators' organization (see Figure 1).

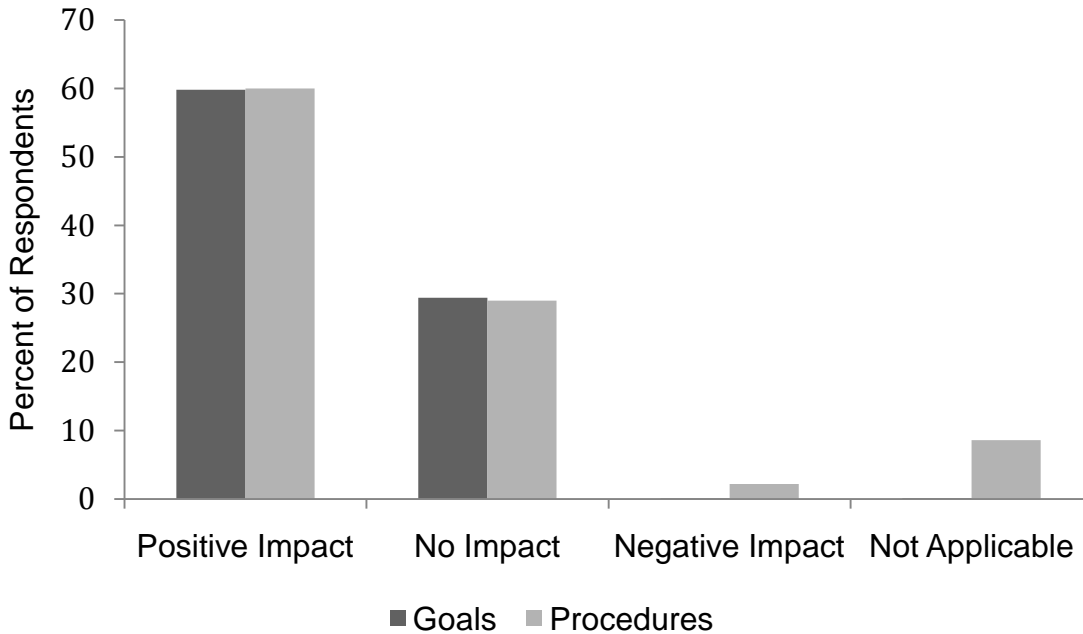


Figure 1. Impact of the Texas Educational Theatre Association Adjudicators' Organization.

Particularly noteworthy is that 94.3% of the responses, or 100 out of 106, specified the creation of the TETAAO had a positive impact on adjudication methods of the contest. A total of 90 respondents felt the change had a positive impact on the goal of the contest to develop an appreciation of good acting, directing, and drama.

A majority of the responders, 51.3%, designated an overall positive impact and 9.1% indicated a negative impact on the procedures of the contest with the creation of the rule to make decisions concerning controversial language, action, and subject matter of plays at the local administrative level. Responses concerning the moral standards of the community rule also indicated no impact on the goals and procedures of the contest at 39.8% and 31.9% respectively (see Figure 2).

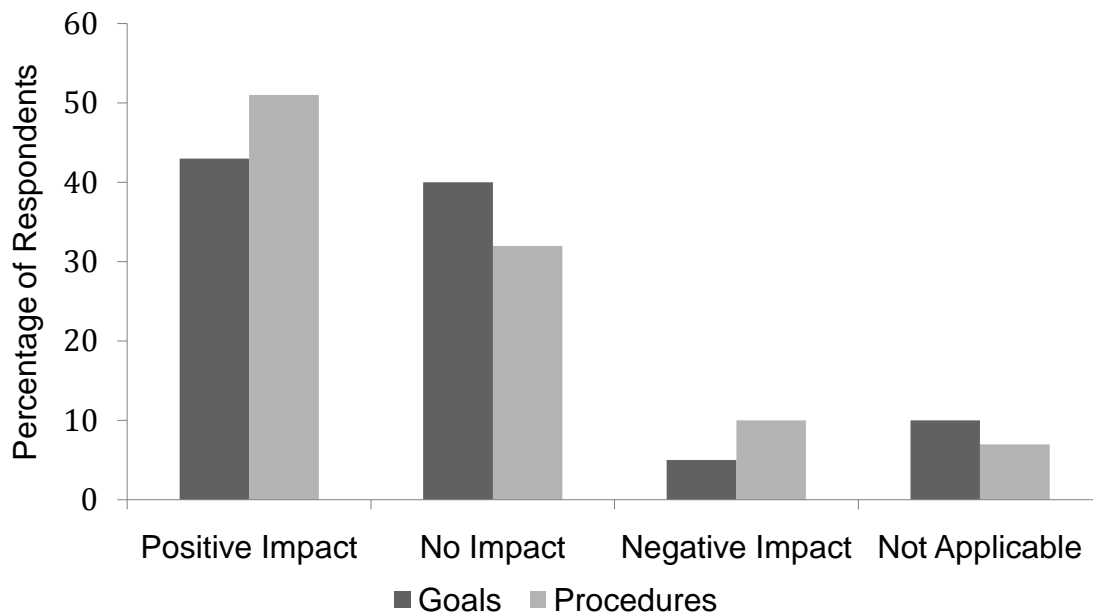


Figure 2. Impact of moral standards of the community.

A total of 76 out of 106, or 73.1% of the responders, expressed that the moral standards of the community rule had a positive impact on the procedure area of directorial choice and creativity while 69 respondents indicated the same impact on processes in preparation for the contest. For the goal of increasing the number of schools with theatre programs, 61 respondents signified that the rule change had no impact.

No responder to the survey expressed that the creation of the ethics code had a negative impact on any of the goals or procedures for the contest while less than 1% in all areas considered the ethics code not applicable. The widely held option revealed positive impacts on both the goals and procedures by a margin of 59.2% and 67.3% respectively (see Figure 3).

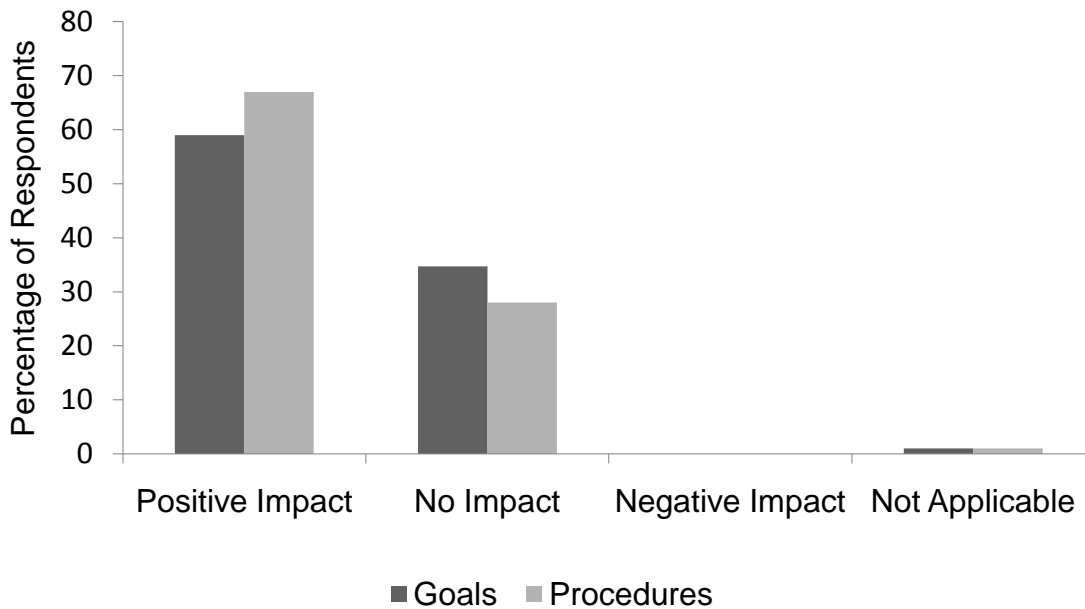


Figure 3. Impact of the ethics code.

Specifically, 94 of the 106 responses, or 89.5%, consider the ethics code a positive impact on the goal of the contest to promote good sportsmanship and acceptance of the judge’s decision. In addition, a total of 73.6% indicated a positive impact on the goal to promote high quality of performance through competition and friendly rivalry. Processes in preparation for the contest received 77.4% of responses, and adjudication methods of the contest gained 72.6% responses in favor of a positive impact from the new rule.

In the areas of the goals of the contest, 51.3% indicated that the rule for additions to the basic set had no impact while 15.3% felt the rule had no application. On the other hand, 57.3% declared a positive impact in the areas for procedures of the contest while 26.3% denoted no impact; 10.4% signified a negative impact (see Figure 4).

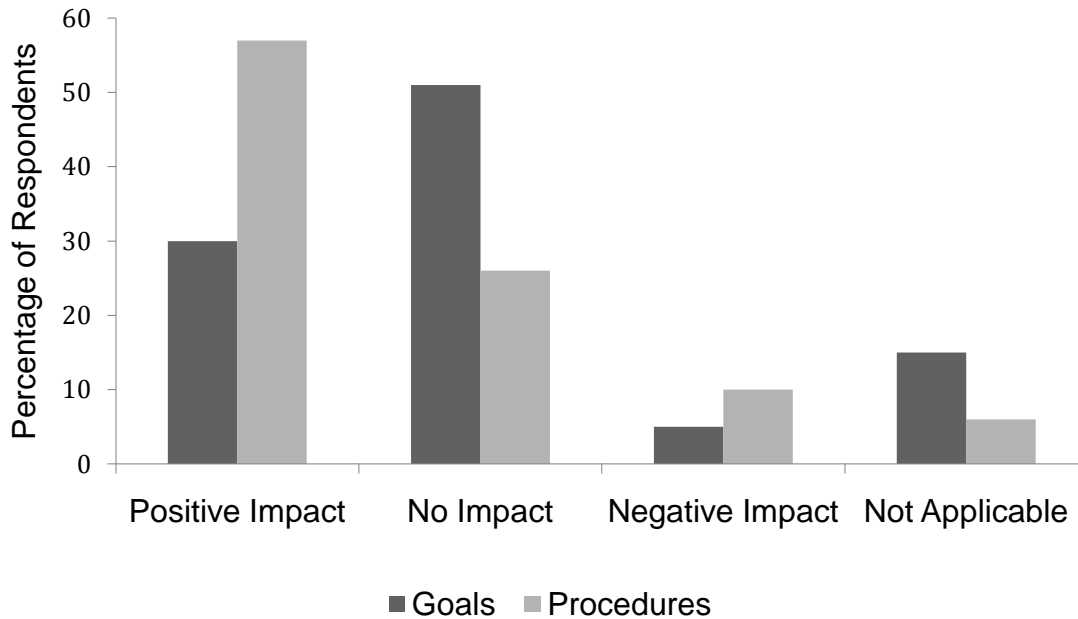


Figure 4. Impact of additions to the basic set.

The positive impact on the procedures of the contest were indicated in individual responses to directorial choice and creativity at 84.0%, processes in preparation for the contest at 82.9%, and processes during the contest at 70.5%. Respondents indicated a 21.0% negative impact on processes during the contest.

The script integrity rule recorded less than 10% of the respondents, indicating a negative impact on either the goals or procedures of the contest. While 54.3% agreed that the new rule had no impact on the goals, 45.6% marked that it had a positive impact on the procedures (see Figure 5).

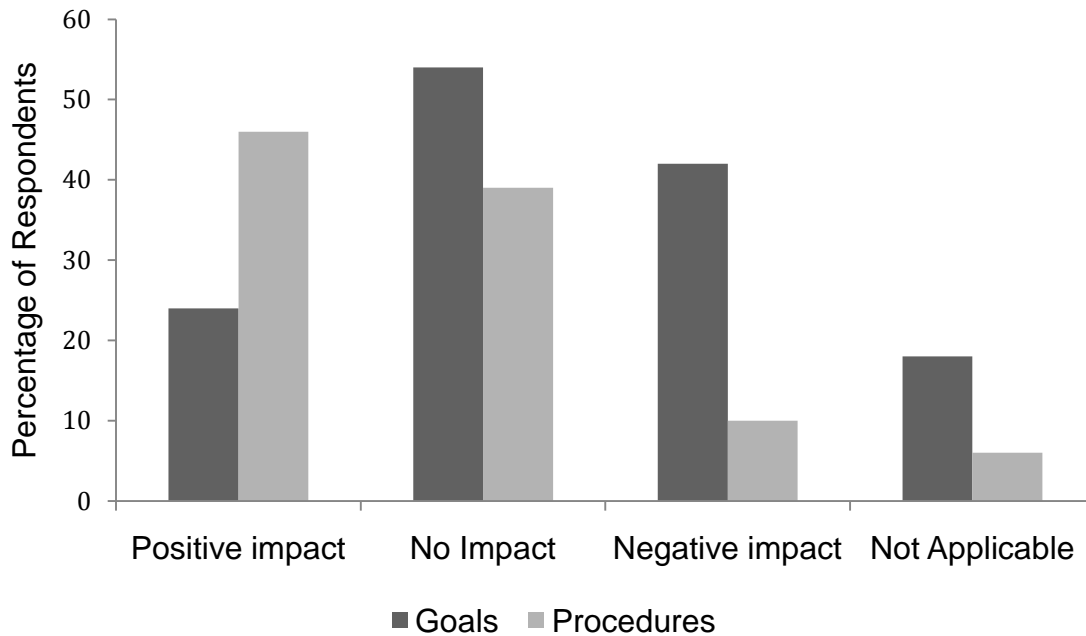


Figure 5. Impact of the script integrity rule.

That the rule scored 65.7% as having a positive impact on the procedures of processes in preparation for the contest and and 60.0% positive on the processes during the contest. Each of these areas received 16.3% and 17.1% respectively of the respondents indicating the rule had a negative impact.

The sound and music effects rule registered 57.9% of the respondents indicating no impact on the goals of the contest. Notable is the 25.6% of respondents indicating a negative impact to the procedures of the contest while 34.2% marked the rule change having a positive impact (see Figure 6).

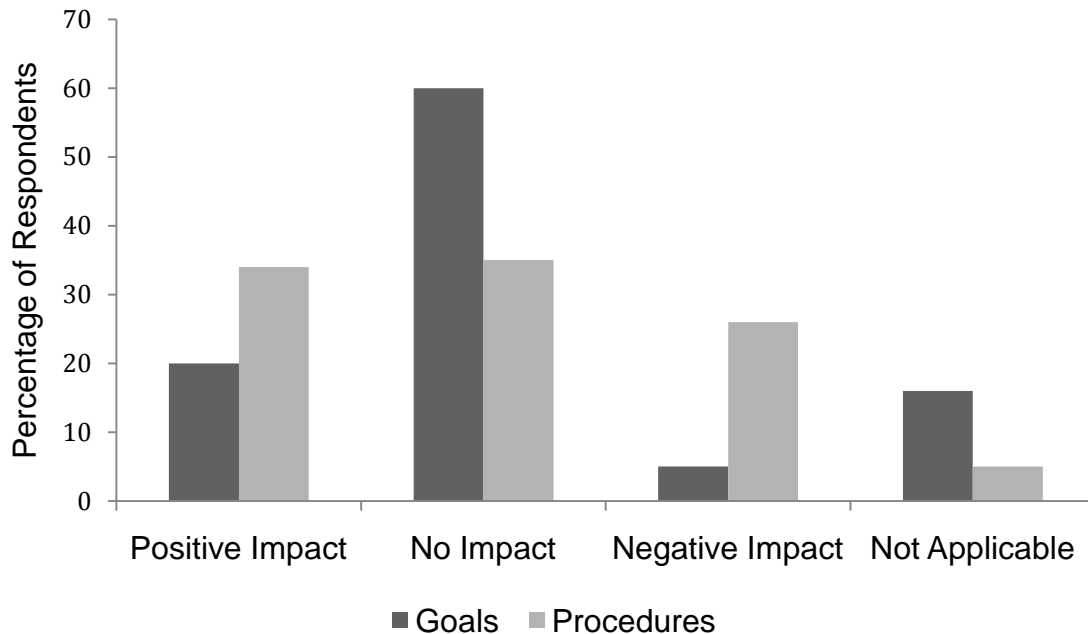


Figure 6. Impact of the sound and music effects.

A total of 51 of the 106 respondents, or 48.6%, indicated that the rule had a negative impact on the procedure area of directorial choice and creativity. Processes in preparation for and during the contest received 48.6% and 45.7% respectively of respondents indicating positive impacts to these areas. All other goals and procedures received the greatest percentage of responses in the no impact category.

Analysis of Open-Ended Survey Questions

The UIL OAP Modifications Survey included two open-ended questions to be answered. The questions were designed to elicit information on further thoughts of the respondents about the impacts of these rule changes, which may not have been covered in the survey, and any other comments the respondent wished to include about the UIL OAP rules and policies that govern participation. The responses to these questions were transcribed from the web-based survey instrument. These questions

were then analyzed using concept mapping in order to identify categories of responses. Responses were grouped according to those categories and interpreted.

Open-Ended Question 1

The first open-ended question asked the respondent to think in terms of the six significant modifications made during the time-span of the study and to share any further thoughts about the impacts of these changes that may not have been covered in the survey. Answers to this question were generally assigned under the six significant rule change areas. Each of the responses could then be grouped into one of three categories: positive impact, negative impact, and future considerations needed for changes to the rule.

Adjudicators' Organization

The responses about the adjudicators' organization often detailed why this was a positive change in the contest. For example, one participant wrote, "Creating the standards for adjudication...has had a positive effect on the overall contest, its quality, fairness, and professionalism training judges to be better teachers during the critiques, since they [learn to] apply the judging criteria in more objective and educational language." Many (11) of the responses included references about credibility the adjudicators' organization brings to the contest because of the established judging standards and certification requirements for adjudicators. One respondent summarized this sentiment by stating, "The certification of judges and implementation of TETAAO, as well as the judging standards, have brought the greatest positive impact of all the rules."

The negative comments (3) about the adjudicators' organization indicated that not all judges follow the established process because, "...there will always be [participants] who are so disappointed by the results that no educational benefit is derived from the critiquing process." Comments included that judges gave shortened critiques for non-advancing shows because of the perceived negative attitude by the adjudicators that the non-advancing schools did not want to hear the constructive criticism.

All comments (4) about the future needs for the adjudicators' organization indicated more quality training for adjudicators was needed than the new rule currently requires. General consensus included, "...the adjudicators should have further training or more in-depth [understanding] as to the expectations of the judging." Specific comments included, "the training workshops and materials should include more practical information and instruction on such skills as how to listen and take notes effectively, how to make mental evaluations after each performance, and how to use effective interpersonal communication during critiques."

Moral Standards of the Community

All positive comments received concerning the moral standards of the community rule referred to the advantages of placing the responsibility for censoring content with the local school's administration. The comment that best summarizes the advantage was, "it gives the school districts and their communities control over what their audience see."

The negative issue with the change prevalent in the responses was concerned with local administration not reading the script or viewing the production prior to

approving the production; therefore, creating issues following the contest. “The problem is that too many administrators rubber stamp their director’s choices, and the directors ‘push the envelope’ through inappropriate actions or costumes, without saying anything offensive. That causes problems for the contest managers and sometimes the judges.”

The suggestion for future changes in the rule concerning community standards mostly pertained to equal opportunity for all schools to perform the same literature. Comments included that the UIL still determines some standards such as profane references to a deity in this rule. A few respondents (2) remarked that the moral standards for all plays should be uniform and supported by the UIL rather than different for every school. Other comments (3) indicated that a certain play or dialogue allowed in one community may be prohibited in another based on the bias of the local administration and not necessarily the community standard. One respondent specifically stated, “We should all have the same opportunities.” Across the state, what is considered acceptable varies widely.

Ethics Code

Consistent with the Likert scale questions, the creation of the ethics code received all positive comments in the open-ended question section. Support for the rule was best summarized in this statement, “There should be serious consequences to bad sportsmanship in the theatre.” Respondents included that the code was beneficial to all involved in the contest including judges, contest managers, directors, students, parents, and community members. Suggestions for the future suggested more exposure of the ethics code to students and adults not directly involved in the contest. “...[M]ore

education of the student [participants] and communities needs to be done on this...parents, in particular, should be reminded about [the ethics code].”

Additions to the Basic Set

The rule concerning additions to the basic set contained three changes, which are: the 60-second start rule, 7-minute set and strike time, and automatic approval of scenic devices that were commonly approved. Although this modification included three changes, this question on the survey was grouped as one modification since the changes were approved as a package all concerning scenic elements at the contest. As one respondent indicated in their open-ended response, “[These] should have been three separate questions, as each one of these has had a different impact on the contest. My responses would have been different had the [Likert scale] question been divided.” For this purpose, the open-ended responses have been categorized by each of the three changes.

All comments concerning the 60-second start rule were categorized as negative. Respondents indicated that the rule is seldom followed at contests, difficult to put into practice, and impossible at some contest locations. Comments (5) indicated similar sentiments such as, “Contest managers take as much time, and/or give as much time as local preference determines.” One respondent pointed out “few to [no schools] have been disqualified or reprimanded for violation of this rule.” Limited contest staff was the concern in other responses. “They don't have the staff to usher companies in and out of the back stage areas in a timely manner to allow adhering to the 60 second rule.” The physical limitation of the contest site was cited in a couple of the responses. “I have judged some 4-A and 5-A contests at some [contest sites] where it was impossible [for

directors] to get from backstage to the rear entrance to the theatre in 60 seconds.” Many of the responses (7) indicated that the rule should be eliminated.

The change for the 7-minute set and strike rule received both positive and negative comments in almost every response (8 of 9) where it was mentioned. The positive comments were all grouped by similar responses that narrowing the set and strike time limited the amount of scenery brought to the contest. “Even though I didn't like it at the time, the set up and strike time change did ease things a bit...since lots of people have cut down on the amount of their set pieces [brought to contest].” The negative comments concerning the 7-minute rule were categorized in groups of the rule not addressing the problem and safety issues. Several (3) of the responses acknowledged that the rule was created to limit the amount of scenery and props brought to contest; however, the directors found ways to do the same in less time. “Some directors just choreographed the set up to happen faster, which I think creates a danger for those students involved.” A majority of the negative responses cited safety concerns over the rule similar to, “...the 7-minute rule causes students to rush and take unnecessary short cuts that could lead to an accident.” Respondents (2) commented that directors would still include all elements they deemed necessary for the production of the play and the set and strike time would not create a change while a single respondent expressed a concern that the limit creates the idea that directors should be abstract or productions with no set. A few (2) respondents recommended that a rule should be included to directly address the amount of scenery and props in the future.

Almost all of the responses (4 of 5) had positive feedback about the additions to the basic set which revolved around ease for the UIL office and for the director. As was

the intention of the rule change, “The need to not ask for repeatedly approved scenic elements helped steam-line design and alleviate the UIL office of unnecessary clerical work.” One respondent specifically stated, “It’s nice that the directors don’t have to do as much paperwork in getting approval for standard set pieces...” The one response that was categorized as negative indicated, “Six trees, 160 square feet of soft goods? What does that have to do with anything?” referring that the limitation of the approved scenic elements were still too restrictive.

Script Integrity

The script integrity rule had several (3) responses that were categorized as positive. All acknowledged “...the need for UIL to protect itself from potential lawsuits from publishers or playwrights.” One of the positive comments included the statement that, “I am not sure directors or administrators understand [copyright infringement] concerns though.” This is evident in the negative comments received.

All of the negative comments (6) received about script integrity focused on limiting the creativity of the director. The comments concerning limiting creativity could be summarized in the following response. “The control over the scripts and fear of the copyright law robbed directors and students of creatively adapting a great work to fit the one-act play experience.” A contest manager and adjudicator express the burdens of the need for extra staff the rule created and the issue of becoming a “script police.” The respondent further clarified the statement by adding the threat of enforcing the rule when the exact wording of the script is not followed due to student error during the performance. “I am waiting for a well-meaning OAP official calling for the disqualification of a performance because a student flubs a line and has to improvise to get back on

script.” In addition, one respondent commented on the violation of script integrity due to the interpretation of the rule by stating that, “Script integrity is obviously important, but when you prohibit an ensemble's right to verbally react to vital events in the story [with ad libs], you are prohibiting the story's necessary need to build suspense and tension.” Few of the negative comments addressed the copyright law situation. No future recommendations were received.

Sound and Music Effects

Open-ended responders replying with a positive response (3) to the sound and music effects rule indicated the change returned the focus of the performance more on the acting and directing rather than music and dance or emphasizing the underscore throughout the play as if it were a film. One responder summarized the responses with, “Too many schools were almost doing full scale musicals and no acting was taking place.” Even though the rule had accomplished one issue it intended, one respondent felt the negative result overshadowed the intent. “Although it did stop the practice of underscoring a production, I think the implementation of the rule was poorly handled and added to the ill feelings that many teachers have about One-Act Play.” A few other responses (2) indicated a similar sentiment about the “ill feelings” stating that this was an added task for the director and contest staff to handle in an already detailed and complicated contest.

Additional comments (2) included the ambiguous implementation of rule, and vague consequences for enforcement, as the reason they felt the rule had a negative effect. “The change in the music rule [has] caused a lot of chaos in the competition for many years. The guidelines and enforcement were not clear and had many sites are

applying different standards at a competition.” Other negative responses (8) concerning the sound and music effect rule were centered on the added work for directors and the need for additional staff at the contest site. Most of the responses included similar comments such as this one, “The time limit on the use of music in a production has added to the work of the directors and contest managers, one to create logs, the other to recruit and train time-keepers.” Similar responses were recorded from both administrators and teachers involved in the contest.

Open-Ended Question 2

The second open-ended question asked the respondent to share opinions of his or her involvement in the UIL One-Act Play Contest over the 20-year time span of this study, including opinions about interpretations of rules and policies not included in this study that govern participation. The answers to this question generally fell into one of three categories: benefits of the contest, drawbacks of the contest, and opinions concerning rule changes and interpretations.

Benefits of the Contest

Comments concerning the benefits of the contest were numerous. I categorized these responses into the areas of benefits for students, growth of theatre education, and the quality of theatre in Texas schools. Several comments (6) expressed general benefits of the contest and the positive aspects for students. Those comments simply stated ideas such as, “I am a firm believer in the contest. I know as a student [participant] and as a teacher what it does for students,” Some of the responses included the advantages for the teacher as well with replies such as, “It has been an experience to say the least, but what I have gained and what my students have learned

from the UIL OAP experience is indescribable.” Other comments went into more detail about the specific benefits the contest has for students. “One-act play allows students to explore the *theoretical* world in a very real sense; other subjects can only hope to show how they will be used in the future.” This respondent included an example of a mathematics word problem asking a student to apply theoretical concepts using the variables x and y to determine the midpoint distance of a train traveling from New York to San Francisco, suggesting that a theatre student could solve problems in real time. Other comments (5) cited socialization and character building as part of the contest experience with responses like, “I have seen talented and intelligent young people creating good theatre and learning much about themselves and others in the one-act [play] process.” An adjudicator added, “As a College Professor, I still hear OAP stories from my students and how it provided leadership and academic training for those students, which helps them in school as students and as citizens.” Benefits the contest provides for students were outlined in terms of practical application and character building.

Comments were numerous about the benefits the One-Act Play Contest does to promote the growth of theatre education in Texas public schools. Several responses (4) specifically compared Texas educational theatre to that offered in other states. Each comment cited UIL OAP as the reason for the advances in Texas theatre. “I adjudicate full-length performances in other states (in connection with Educational Theatre Association) and [the] theatre training we offer in Texas is far superior to any other state that I have observed. I attribute that to the UIL One-Act Play Contest.” Another responder commented, “I have worked in school districts in other states and although

there is quality educational theatre in many places only Texas enjoys the universal acceptance of drama and that is clearly because of the UIL.” Several of the responses (8) attributed the growth and quality of theatre education in Texas to the contest. “We all need to be very grateful for the positive effect [UIL OAP] has on our students and the increased quality and quantity of theatre in this state as a result of the contest system.” These comments included specific statements about the availability of funding because school districts and the community would support a competition. One respondent stated, “If not for OAP many of us wouldn't have as much support from the community or funding from our administration...Texans understand competition.” Other responses (4) stated additional advantages the contest has provided. “I am amazed at the continuously increasing involvement of students and schools in OAP and the salubrious effect that the contest has had on teaching theatre in Texas.” Respondents claimed that teacher certification programs in theatre education were started in Texas while others had similar statements such as, “The competition has inspired the hiring of certified theatre faculty at a majority of Texas schools and has been the catalyst for the state-of-the-art theatre facilities that are included in the designs for public school buildings.” Other responses specified the contest as a reason many Texas high school performance spaces are equal or superior to those of major university programs throughout the nation.

Several respondents (4) attributed the overall quality of high school theatrical productions to the UIL One-Act Play. A 42-year veteran of the UIL OAP commented on the support of the Texas Educational Theatre Association and the leadership of UIL state drama directors as the reason the contest has continued to provide guidance for

excellence. She continued with, “I remain and look forward to the OAP Contest because of the quality of productions and validation it brings to the presence of theatre in the public schools...” Another respondent included, “[The contest] gives us time to research, to explore and develop characterization, and to appreciate the text of the plays we were using...The contest experience expanded [sic] our knowledge and appreciation of good theatre.” A 30-year veteran teacher expressed the concern about the lack of teaching the humanities in public schools and attributed this gap being filled by theatre exposure to so many students through the contest format. “Theatre is one important way to bring the important questions about life and its purposes to both the students involved and the students who observe as audience members.” Responses to the open-ended questions primarily outlined the benefit of the contest.

Drawbacks of the Contest

There were a significant number of responses that detailed the disadvantages of placing theatre in a contest setting. Comments concerning the drawback to the competition aspect of OAP were as numerous as the benefits. Most pronounced was the disadvantage of the winning/loosing aspect of theatre in a contest setting. Many of the comments (5) acknowledged the trophy not being the focus of the process. However, each of these also mentioned that, “...if you don’t advance, you lost.” This opinion was further clarified in a comment from one director. “I have continually reminded my students that it's only one person's opinion, that it's only one contest, and that what is most important is how they feel about their performances.” The director continues to explain that if the company is not selected as an advancing cast, no matter

what you tell them, the students are, “left with a bitter taste in their mouths and a low opinion of the intelligence of the judge.”

Other responses commented on the disadvantage of the educational theatre experience in the competition setting. Simply put, one director commented that, “If I didn’t have to do it, I wouldn’t.” Similar sentiments of the competition’s detriment to the educational process were captured in the statement, “There are too many times when the competition becomes like a war and there are hard feelings that occur.” A few responses (2) in the category of contest experiences referred to negative audience etiquette in the contest setting. Comments centered on a school’s supporters who travel to the contest and over-respond after the performance or during the awards ceremony. “Many casts who advance, together with their supporters, are also overly enthusiastic and don’t seem to be aware that other casts who did not receive recognition possibly worked as hard and as long as the advancing casts.” A response from an adjudicator provided evidenced the behavior of participating schools and parents attending the contest as a reason not to be involved. “I have been verbally accosted by a school in the past--which ruined my desire to ever judge again.” Other directors state the difficulty of a single critic to use judging standards of acting and directing without biases, especially in regards to technical elements. “If two great performances are judged, the school that can afford the best special effects usually wins. That is not a positive situation.” The negative contest experiences involved the contest setting and the competition aspects that are inherent in a contest whether it be an athletic or arts event.

The largest response received about the drawbacks was in regard to the rules that are inherent in a contest. Many directors wrote a similar statement as, “Rules are a

must, but many days, I feel that there are too many.” A majority of responses (14) contained some comment concerning the contest involved too many rules. Several comments (4) included the issue of rules limiting the creativity of directors. “Being limited in what is creatively possible as a result of interpreting or misinterpreting the rule book--and having to ask permission for creative choices to avoid disqualification is ridiculous.” Some voiced the opinion that because of the number and complexity of rules that a new director or someone unfamiliar with the contest would focus on not breaking rules rather than creating good theatre. Even the veteran directors commented that the growing number of rules became overwhelming and had an effect on their desire to participate. One director specifically commented that, “It would be more fun if I didn't have to spend most of the year reading and rereading the rulebook to make sure I didn't inadvertently mess something up.” Comments included fear of misinterpreting rules or not being aware of changes or director violations that could lead to disqualification. One director summarized the sentiments of many when she wrote, “The contest is one of the best things about high school theatre, but also because rules continue to change and be redefined, it is stressful and time consuming to keep up.” Other directors mentioned the difficulty created with the inconsistencies of rule interpretations depending on the contest site or administration as a negative factor of too many rules.

Rule Changes and Interpretations

Although too many rules were a focus of the drawbacks to the contest, the need for these rules and their constant modification and reinterpretation were prevalent in the open-ended responses. These responses often suggested the need for new

interpretations or changes in rules, however most were related to rules improving the contest experience for the participants. One response best summarizes the reactions of many. “Rules that contribute to increased safety, streamlining of hosting and [the] production process, creating an environment that fosters ethics, and, to some extent, balancing of budget inequalities among the schools are important.” Other comments included that the rules were necessary to improve the management of the contests and to allow for a fairer evaluation of the student and director’s work. Several (6) of the comments related to rule changes and interpretations raising the standards for acting, directing, and choice of literature for participating schools. “Although some rule interpretations have led to confusion and frustration, the guidelines for the contest have continued to promote quality high school theatre over many decades.” Many of these comments included general statements about the rules and interpretations enhancing the educational benefit of the contest. Some comments (4) were received about the necessity of rules to make the contest equitable for all participants in regards to available resources. “I think one thing the changes have brought about is a more level playing field...in the small school setting it has allowed schools to feel more equal in their performances when it comes to the technical areas.” One respondent commented the equity created by rules also extends much deeper. “The UIL One-Act Play Contest is by its very nature subjective but the rules have been put into place to objectify the contest as much as possible and are enacted in the interest of fairness to all.”

Respondents to the open-ended questions offered several suggestions for interpretations or changes to the current rules. In terms of adjudication, suggestions were made for panel judging and critiquing shows. Several comments (4) included the

need to explore more options, and adjusting the current practice, of using a panel of judges in UIL OAP. One respondent simply stated, "Panels should be encouraged for adjudication. It is the only equitable means of judging." The fairness and biased opinions of a single critic were noted in several responses. One adjudicator replied, "I wish there could be a means by which a panel could address the students. Maybe (like the music department) written messages could be used." This comment addressed the current restriction of schools not being allowed to receive a critique when judged by a panel.

A few (2) adjudicators commented on the current practice of the critique sessions following the awards. Both comments suggested the critique should occur before the awards are announced. "Last year I judged a contest in another state in which I gave my critiques after performances and before the awards ceremony. This was the best experience as a judge I have had. Everyone involved were interested in what I had to say." The suggestions include the possibility of a better extension of the classroom when the participating students and directors do not know the results of the competition when being addressed by the adjudicator. A few (2) of these comments extended the idea of competing in a festival format, rather than an advancing contest, where schools receive a rating. Both of these alluded to a competition where more than two of the schools are superior in quality, they would receive the same rating, but only two would be selected to advance to the next competition.

Several respondents (3) expressed concern about the current rule that prohibits understudies, or alternates, access to the dressing room areas and other involvement on contest day. The concern stems from the alternates being valued as a part of the

theatre education process. These individuals are expected to be in attendance at rehearsal and learn the show as well as the cast and crew, however on the day of the contest, they are not allowed the same participation or learning opportunities. One respondent stated, "...this sends the wrong message to students who have put in as much work as those in the show and does not reward them by allowing them to be part of the cast they have worked with." Several of the responses indicated issues with students left unsupervised when they are not in the dressing room with directors and other students.

Summary

In this chapter, the results of the study are outlined by providing the data received in the context of the two research questions that have guided the research process. The data analyses are discussed and the resulting data are revealed.

First the reader was reminded of the overall purpose of the study. Next, the organization of the chapter was described. The chapter next revealed the historical analysis of significant rule and policy changes in the University Interscholastic League One-Act Play Competition during the years of 1986-2006. Data received from the electronic survey were revealed to show the impacts the modifications have had on the goals and procedures of the contest from the perception of administrators and teachers involved in the contest. Detailed analysis of two open-ended questions followed with responses grouped and interpreted in identified categories.

CHAPTER 5

SUMMARY AND DISCUSSION

This final chapter of the dissertation begins with a summary of the first four chapters. The research problem is restated, an overview of relevant literature is provided, major methods used in the study are reviewed, and the results are summarized. Following the synopsis below is a discussion of the results and their implications for the University Interscholastic League One-Act Play Contest (UIL OAP) as well as suggestions for future research.

Summary of Previous Chapters

As stated in Chapter 1, the problem of this study was to determine, from the perceptions of administrators and teachers, whether significant modifications in the rules and policies for the UIL OAP Contest over a time span of 20 years have had impacts on the goals and procedures of the contest. Significant modifications were the changes in rules and policies of the contest by official action of the Legislative Council, the rule-making body of the University Interscholastic League. Administrators and teachers included public school superintendents, principals, assistant principals, UIL OAP directors, adjudicators, and contest managers who had participated in the contest during the years 1986-2006.

Chapter 2 provided an extensive review of the literature relevant to the study. First, it reviewed the history of the UIL and followed League governance and the rule change process. The history and structure of the One-Act Play Contest is outlined. The majority of the chapter focused on events and reasons leading up to, and interpretations of, the six significant modifications between the years 1986-2006 that were passed

through the UIL Legislative Council process. Those changes include the following: a) creation of the adjudicators' organization in 1989, b) implementation of the community standards rule in 1993, c) formation of an ethics code in 1995, d) additions to the basic set in 1999, e) establishment of parameters concerning copyright and script integrity in 2001, and f) limitations governing the use of sound and music in 2002.

As explained in Chapter 3, the study utilized a qualitative approach through historical analysis and a survey to answer two research questions. Historical analysis identified the six modifications in the UIL OAP over the years 1986-2006. A survey instrument comprised of Likert scale and written comment forms was developed in order to determine the impacts of these changes on the goals and procedures of the contest. The survey provided a summary explanation of the significant modifications. A matrix listing six procedures identified by the researcher and five goals of the contest identified by the UIL followed each modification. An open-ended response section invited contributors to this study to write final thoughts related to their experiences in the UIL OAP. The survey was used to record the phenomenon as objectively as possible using qualitative methods of compiling results.

Chapter 4 begins with results of the historical analysis of significant rule and policy changes in the UIL OAP Contest during the years 1986-2006. Through the use of a web-based survey, the impacts that the modifications have had on the goals and procedures of the contest from the perception of administrators and teachers involved were examined. A total of 106 of the 184 invitations to the web-based survey were completed. A total of 86.8% of the respondents had some type of experience as a director in the contest. Respondents had at least 25 years experience and over 25%

had more than 35 years experience with the contest. The respondents evenly represented all five UIL conferences as determined by school size. Data collected in this study was analyzed in a graphical format. Descriptive statistics were used to analyze participant responses to the survey. Patterns were detected about respondents' opinions whether significant modifications had a positive, negative, or no impact on the procedures or the goals of the contest. An analysis of two open-ended questions included in the survey concludes the chapter. Concept mapping was used to analyze the open-ended questions. The open-ended responses often provided recurring themes as to why the rule change was positive or negative in the opinion of the respondents, as well as insight into other issues of the contest.

Discussion of the Results

Rules, guidelines, interpretations, and a structure created to provide fair and consistent policies for each participant are vital in any successful competition. This study was undertaken based on a thesis (Marsh, 1986) that outlines the history of significant rule changes in the UIL OAP Contest during the years 1971-1986. The process of modifying the rules of any UIL contest is lengthy and detailed in order to be thorough and complete. In order to scrutinize the effects and need of rule and policy changes in the UIL OAP, perceptions of administrators and teachers concerning significant modifications in the contest during the past 20 years were reviewed.

This study sought to identify perceptions of individuals directly involved in the contest regarding the major rule changes and the impact the changes had on the goals and procedures of the contest. Two questions guided the study:

1. What is the historical analysis of significant rule and policy changes in the UIL OAP competition during the years 1986-2006, including events and reasons leading up to, and interpretations of, those changes?
2. What impacts have the significant modifications in the rules and policies for the UIL OAP Contest, between the years 1986-2006, had on the goals and procedures of the contest from the perception of administrators and teachers involved?

The results are discussed in the order of the implementation of the six modifications and in a manner consistent with the reported findings of Chapter 4.

Adjudicators' Organization

The creation of the adjudicators' organization had an overwhelming positive impact on the goals and procedures of the contest. Rather than judges being approved through the UIL office based on minimum criteria, the creation of the Texas Educational Theatre Association Adjudicators' Organization (TETAAO) provided stronger minimum requirements and training for judges of the OAP Contest. Both administrators and teachers indicated that they felt the new standards brought credibility and consistency to the contest, particularly when a single critic judge is used. The overall feedback was that the judge's opinion is stronger and more respected by participants when the individual has gone through a certification process, therefore giving more weight to difficult decisions. Throughout the history of the organization, TETAAO has continued to make improvements in the process by providing judging standards and practices to members in order to provide an objective viewpoint to a subjective artistic contest.

Even though the TETAAO provides improvements in the goals and procedures, responses indicated a need for further training of adjudicators especially in the areas of effective interpersonal communication during the oral critiques. The impact an adjudicator has upon students can be quite profound, and more should be expected of his/her behavior and conduct. Stories about negative experiences that directors and students have had with adjudicators were evidenced in responses received. In a most imperfect situation, perfection is constantly the goal even with the variables of individual human opinion.

Responses indicated further emphasis should be given to experienced OAP directors becoming adjudicators. If the adjudicator has experience and training in theatre, he/she comes to the contest with certain beliefs about script analysis, staging, acting, and performance on the secondary level. As evidenced in the written responses of directors, if the adjudicator comes to the contest with an additional working knowledge of the challenges facing the one-act play director and contest setting, that individual is more likely to provide an even stronger credibility to the contest situation.

Moral Standards of the Community

A majority of respondents expressed that the moral standards of the community rule had a positive impact on the procedure areas of processes in preparation for the contest and directorial choice and creativity. The morals rule based on community standards placed the responsibility on the local administration that the play's dialogue and action were acceptable according to the moral standards of the community. Prior to this rule, the UIL approved acceptable subject matter and language for a school to

produce at contest across the state. The new rule allows the local administration to make the final determination.

A reason for the responses indicating a positive impact received on the survey is the freedom experienced by directors. As evidenced in the responses received, few administrators actually see the production prior to signing the eligibility notice that states the production is morally acceptable to the community. Responses indicated administrators rubber-stamp directors' choices after only reviewing a copy of the script provided by the director. This allows directors opportunities to exceed acceptability through inappropriate actions, or costumes, without including offensive dialogue. This causes problems for the contest officials, the judge, and eventually the administrator and teacher, when complaints surface at the contest site.

A misconception exists on the part of both teachers and administrators that controversial subject matter has more success in the contest. Without a consistent regulation body, such as the UIL, perceptions are that the administration that allows their school to perform objectionable material usually wins. Therefore, some administrators are willing to allow controversial material, while the neighboring administration in a similar community, or even within the same school district, would prohibit the same material. Responses indicated how one high school is allowed to do productions including sexual content while the sister school in the same independent school district is limited by their administration to performing family-friendly material only. On the other hand, the research indicates that the current system of local control is desired and is, overall, a positive effort from the perceptions of administrators and teachers.

Ethics Code

Positive impacts the ethics code had on both the goals and procedures of the contest were revealed in the survey. The code provides the expectation of a positive educational theatre expectation through competition by promoting the spirit of cooperation among all involved directors, students, administrators, parents and audience members. It also provides penalties for those who do not participate with the highest ethical standards.

The code was written to be indicative that student behavior is reflective of the coach's modeling and attitudes about winning or losing. The need for a document speaking directly to the issues in the OAP Contest was necessary because of the subjective nature of the contest and the process of the adjudicator directly addressing the participants with an oral critique following the announcement of awards.

Responses on the survey indicated a further need to emphasize the ethics code at the contest site. Judges' responses revealed that it is difficult to present an oral critique after the awards have been given because directors and students are less interested in hearing what the adjudicator has to say. The code requires that participants receive the adjudicator's point of view with an open mind and that negative reaction during the critique shall be deemed inappropriate. Research indicates that the code directly supports the UIL OAP goal of learning to win graciously, accepting in good sportsmanship the judge's decision and criticism with a view to improve future productions.

Additions to the Basic Set

The rule concerning additions to the basic set contained three changes, which were: the 60-second start rule, 7-minute set and strike time, and automatic approval of scenic devices that were commonly approved. The responses declared that the rule for additions to the basic set allowing automatic approval of scenic devices commonly approved had a positive impact on the areas for procedures of the contest. Specifically indicated were the procedures of directorial choice and creativity, processes in preparation for the contest, and processes during the contest. The rule change had no impact on the goals of the contest. As delineated in Chapter 4, the two time changes had a different response on the written portion than indicated in the overall Likert response that favored the additions to the basic set.

Comments received concerning the time rule changes that were attached to the additions to the basic set rule were not favorable in the open-ended section. All comments concerning the 60-second start rule were categorized as negative. Responses indicated that the rule was not clear, was unmanageable, unenforceable, and is often ignored by the contest officials. The 7-minute set up and strike rule received fewer negative comments than the 60-second start rule. Because both of these time rules were attached to the additions to the basic set, many respondents assume it was to discourage directors from adding more scenic elements than necessary. Written responses to the survey indicated that the time change rules have not curtailed the amount of scenery brought to a contest, which is thought to be the original intent, but rather may have created safety issues at the contest site.

The addition of items to the basic set not requiring approval reduced the number of scenic addition requests to the UIL drama office concerning set additions to a manageable amount. The rule allowed the office to return requests in time for directors to implement them into the production. The time changes were deemed necessary by the advisory committee and the UIL state drama director in order to place limits on the amount of scenic elements brought to a contest. Directors are reminded in the handbook and official rules that OAP is a contest in acting and directing and scenic needs should be limited to what is essential.

Script Integrity

Respondents to the Likert scale survey indicated the script integrity rule had a positive impact on the procedures of the contest, especially the processes in preparation and processes during the contest. The script integrity rule requires the One-Act Play director to provide to the contest manager an exact copy of the script being performed, marked to clearly identify all special approvals, revisions and/or adaptations. The interpretation is that contest officials can use the script as a reference during the contest to ensure the director is in compliance with copyright laws. The intent of the rule is to ensure directors comply with copyright laws by performing the texts of the plays as published or with special approval.

Written responses acknowledged the rule did provide a reassurance that directors comply with copyright, being less likely to freely adapt something for a contest that was not approved. However, a need for clarification of the rule was expressed in the open-ended responses. Examples of the rule being misinterpreted by contest officials at contest sites were included. The handbook provides little explanation to

contest officials about the rule. The example was directors' fears of a student's line delivery mistake during the performance or the prohibition of an ensemble's opportunity to verbally react to vital events in the story when these were not incorporated word for word into the dialogue by the playwright. The rule, however, is clearly intended to apply to directors' adaptation of the script, changing character lines, moving dialogue, and the purpose of keeping with the original intent of the playwright.

Sound and Music Effects

Respondents to the survey indicated that the sound and music effects rule had no impact on the goals of the contest. A notable response was received indicating a negative impact to the procedures of the contest from both administrators and teachers. The sound and music effects rule limits the use of recorded or live music effects in contest plays to a cumulative total of 10 minutes. The rule requires a written log to document the music time. The interpretation clarified that any music performed live onstage must be dialogue-driven or prescribed by the playwright and included in the time limit. The new rule also requires directors to submit to the contest manager a dated and signed log of incidental music used in the production indicating the duration of each cue and the cumulative total.

No written response addressed the copyright or legal violation concerns for which the rule was created. Most of the negative written comments were from contest officials citing the increase for more staff and resources to monitor this rule during the contest. The ability for an official to time the exact amount of music in a production is difficult to evaluate. Music levels, sounds generated by an auditorium space with spectators, and

difficulty and accuracy of managing a stopwatch to time the cues were all mentioned in the responses of why the rule was difficult to enforce.

The rule also had a negative impact on the procedure area of directorial choice and creativity. Responses indicated a perception that the rule as a way to limit a musically talented group's performance abilities or a creative director's ideas to make the production more interesting. One response cited the rule being added after a creative production including music, dance, and instruments was successful. Most of the written responses included comments implying a director should be able to underscore the entire play or have a character sing a tune during a scene or transition as part of their character if desired by the director. However, the sound and music effects rule returned the focus of the performance more to the acting and directing rather than music and dance. The overall underlying purpose of the rule, in addition to comply with copyright, is to provide fair and consistent parameters for each participant in the contest.

Artistic Competition Phenomenon

Additional insight into an artistic competition phenomenon was compiled in the open-ended portion of this study, but this idea was not directly addressed in the original research questions. The UIL OAP is a part of an artistic competition phenomenon in education. There exist two philosophies about the merits of artistic competition in educational theatre. The responses to the open-ended questions of this study maintain that each philosophy generally stems from the opinion of the subjective nature of the arts. Either the respondent felt a positive benefit or negative outcome due to competition.

As shown in Chapter 2, Gotuaco (2006) reported a range of benefits from competition in the arts. Substantiated in this study about the UIL OAP rule modifications were three of these benefits which are: a) improving the quality of the artist product; b) increasing the number of performance opportunities available to arts students, and c) creating venues for professionals and novices to meet and interact. Survey responses attribute UIL OAP as the reason many high schools in Texas employ two or more theatre education specialists with full-time theatre teaching schedules. The financial and community support of theatre programs in schools was repeatedly evidenced to competition success in UIL OAP. Respondents also attributed well-equipped performance facilities and a full season of theatrical performances in schools as a result of competition in the arts. In addition, written responses received on the survey confirm that UIL OAP benefits the students personally and socially in ways extending far beyond the craft of theatre.

The opposing philosophy is that competition in arts education results in negative outcomes. Marsh (1986) cautioned that participants not winning a UIL OAP Contest might be discouraged from participating in future endeavors in that art because of the fear of being a failure. Several responses referred to contests in the arts being about winning or losing; therefore, the contest could no longer be educational. Sheffield (1995) contended that adjudicating works of art is based only on subjective choices, which are neither right nor wrong. Some responses received on the survey cited the problems with the subjectivity of a single critic judge.

Responses on the survey, however, made it evident that success in an artistic competition can most readily be achieved when the focus is on the process and

learning, rather than the trophy. Competition has the potential to motivate students and teachers to excel and experience success; however, the quality of work will weaken if competition is valued above all else without emphasis on the importance of individual growth, personal goals, and cognitive skills in the basics of theatre that include dramatic criticism and theatre history.

“Too many rules” was cited as a drawback for an artistic competition. Rules were often cited as stifling the creativity of the directors and students. Mostly, the comments concluded that the rules were overwhelming and had a negative effect on the desire to participate. However, no one negated the need for these rules in a competition setting. Their constant modification and reinterpretation were prevalent in the open-ended responses. These negative responses were often followed with suggestions for new interpretations or changes in rules to improve the contest experience for the participants. Many cited the need for consistent and fair enforcement of the existing rules. Farney (2006) acknowledged that UIL has operated for almost 100 years on the platform that uniformly enforced rules increase the value of participation to the students and adds merit to the schools and their communities. The rules for UIL OAP that are followed by almost 1200 high schools each year are under constant review and interpretation.

This study is evidence that modifications over the last 20 years have been an attempt to improve the contest. Changes have been made to provide further structure to existing rules, to equalize the resources for all participants, to make the contest more efficient and cost effective and to make certain all competitors gain life-learning

experience in conduct, character building, and teamwork far beyond the parameters of the contest.

Recommendations for Future Research

Though not specifically guided by the two research questions of the study, other data were collected that offers insight to league officials, administrators, and teachers seeking to scrutinize the need and the effects of rule and policy changes or reinterpretations. One survey item asked respondents to provide further opinions about the UIL One-Act Play Contest and the rules and policies that govern participation. Responses to the open-ended questions offered several suggestions for interpretations or changes to the current rules. A majority of comments included responses that there are too many rules that are detrimental to the contest. A more in-depth study of all rules and interpretations of the UIL OAP Contest beyond the 20 years of the study would provide a reliable measure of the need for conciseness, clarification, interpretations, and changes in order to improve the contest experience for the participants.

A number of written responses received in the adjudicators' organization section of the survey addressed the need to review the current practice of using only one judge in a subjective theatre contest. The comments indicated the participant's desire to use a panel of judges and be able to receive an oral critique or some form of written evaluation to enhance the learning process. Currently, a panel of three or five judges is permitted in UIL OAP but is discouraged and restricted. Limitations include that a panel of judges can only be used at zone or district, the first two levels of competition. A single critic judge is required by UIL rules at the area, region, and state contests. A further deterrent for using a panel of judges includes the restriction that members of the panel

shall not be allowed to give an oral or written critique or otherwise evaluate the play or contestants. This rule seriously inhibits the potential learning opportunity; therefore, administrators and teachers most often opt for one judge in order to be able to receive an oral critique about their performance at the contest. Adjudication without a carefully prepared critique, which teaches as it evaluates, deprives the opportunity for improvement and a major benefit of the competition. Reasonably, one might hypothesize that further study is needed as to why judges serving on a panel are currently restricted from providing some form of evaluation. Carrying this logic one step further, it might be useful to investigate the advantages and drawbacks of using panel judging in UIL OAP while considering the methods, funding, time restraints, and how the use of panel judging is currently being implemented in other arts contests currently conducted by the UIL.

Summary

Previous studies concerning the UIL One-Act Play Contest have focused on the winning or competitive aspects of the contest throughout the years. In each study, the influence of UIL OAP on theatre education in Texas is revealed. The growth of participation in the contest and the increase of curricular offerings of theatre arts in secondary schools in Texas are documented in each study. One particular study outlined modifications in the contest over a period of time. The current study sought to update the former study and scrutinize the need and the effects of rule and policy changes in the UIL OAP Contest based on the perceptions of administrators and teachers involved in the contest.

Although previous studies had documented aspects of competition, this study specifically addressed the nature of the rules and policies focusing on the six modifications in the contest made over the last 20 years in the UIL One-Act Play Contest. Rule changes were identified and the effect of the changes on the organization, the administration, the management, and participation were investigated.

Specifically, this study identified perceptions of individuals directly involved in the contest regarding the major rule changes, and the impact the changes have on the goals and procedures of the contest. Based on the responses of the survey, the opinion of administrators and teachers is that changes clearly have an effect on goals and procedures for the contest and that, overall, the competition experience has been enhanced by recent changes. The assumption that rule modifications are made based on a need for the change is substantiated.

Described in greater detail in chapter 4, the survey's open-ended responses provided prolific opinions from both administrators and teachers about the need for continued constant modification and reinterpretation of the rules. Responses included suggestions for improvements to rules, guidelines, interpretations, and the overall structure created to provide fair and consistent policies for each participating school in order to improve the contest experience for all participants.

APPENDIX A

AMENDMENT TO SECTION 1033 (c) (2) (F)

Section 1033 (c) (2) (F) of the *UIL Constitution and Contest Rules* would be amended as follows effective August 1, 1999, pending approval by the State Board of Education:

(F) Additions to the Basic Set not requiring approval.

(I) Four (4) portable, single-source lighting instruments, excluding intelligent/robotic lighting, or two (2) 6' strip lights. These instruments shall not exceed 1000 watts each and must be hand held or safely mounted from the floor on either a light stand or any part of a unit set element, not to exceed 8' in height, provided and controlled by the performing company.

(II) Two (2) 8'x10' unframed backdrops, scrims or projection screens, hand-held or suspended on battens between unit set elements and to be used in separate locations. Backdrops shall not be used to extend unit set flats as wells. No more than two (2) portable projection sources (excluding video and film) may be used with the scrims above. Soft goods/cloth-type trim elements, including flags and banners, may be hand-held or used on or with unit set elements (as a substitute for all or part of the above), but shall not exceed the square footage described above. Such goods shall not cover more than 50% of the visible surface of any unit set element and shall not be used as downstage masking of unit set platforms. No combination of the above unframed units or trim shall exceed 160 square feet, nor shall any piece of trim exceed 10 linear feet.

(III) Capitols on unit set pylons which shall not exceed more than one (1) foot in any directions from the top edge of the pylon and which shall be constructed of lightweight material that shall not damage the pylons.

(IV) Six (6) self-supporting trees, each not to exceed 4'x8' which are lightweight, portable, shiftable, storable, and easily transportable. Two-dimensional cutout trees may be suspended from unit set elements, but shall not cover more than 50% of the visible surface of each element with the exception of unit set pylons, which may be covered.

(V) Twelve (12) linear feet of fence or railing with sections not to exceed 4'x8', to be self-supported or used in conjunction with unit set elements. Such sections shall be lightweight, portable, shiftable, storable and easily transportable.

APPENDIX B
UIL OAP MODIFICATIONS SURVEY

David Stevens
Address
Email
Phone

December, 2010

Name
Address
City, State Zip

Dear Name:

I am a doctoral student in the Educational Administration Department at the University of North Texas. I am conducting a study of individuals involved in the UIL One-Act Play Contest. The purpose of the survey is to gain data to determine administrator and teacher perceptions of significant modifications in the contest between the years 1986-2006.

This study does not involve any reasonably foreseeable risks. The benefits of this study will be to reveal whether or not modifications in the rules of the contest have impacted theatre education in Texas. This study will document the growth of participation in the UIL OAP Contest in Texas schools and report the influence the contest has had related to theatre education and to theatrical contests and festivals across the nation.

Your participation in the completion of this survey is completely voluntary and refusal to participate will involve no penalty or loss of benefits or rights. Any personally identifiable data provided will remain confidential.

If you have any questions about this research project, please do not hesitate to contact me at the address or phone number above. Additionally, you may contact my major professor, Dr. Jane B. Huffman, at the University of North Texas at (940) 565-2832. The University of North Texas Institutional Review Board (IRB) has approved this study. If you have any questions about your rights as a research participant, you may contact the UNT IRB at (940) 565-3940.

Please complete the electronic survey by [clicking here](#). If you would prefer a hard copy of the survey, please contact me at the address above. The approximate amount of time a potential participant will be involved in the survey is 30 minutes. Please complete the survey by January 18, 2009.

Thank you for your valuable time and help.

Sincerely,
David Stevens
UNT Doctoral Candidate

UIL OAP Modifications Survey

Perceptions of Significant Modifications in the UIL One-Act Play Contest Su...

You have been selected to complete this survey based on your involvement in the UIL One-Act Play Contest. This study's focus is six significant modifications over the last twenty years in the contest. This survey is part of a dissertation research project and will help determine if significant changes in policies and practices during the years 1986-2006 contributed toward the goals of the contest.

UIL OAP Modifications Survey

General Information

1. What area(s) have you participated in the UIL One-Act Play Contest (UIL OAP)? Please check all that apply.

- Student
- Director
- Contest Manager
- Adjudicator
- Principal
- Superintendent
- Other School Administrator
- None of the Above

2. Were you involved in UIL OAP in at least one of the areas above during the entire 20-year time span of 1986-2006?

- Yes
- No

3. What is the total number of years that you have been involved in some manner with UIL OAP?

- Less than 10 years
- 11-15 years
- 16-20 years
- 21-25 years
- 26-30 years
- 31-35 years
- More than 35 years

UIL OAP Modifications Survey

4. What UIL League Conference(s), based on school size, have you participated in? Please select all that apply.

- Conference B
- Conference A
- Conference AA
- Conference AAA
- Conference AAAA
- Conference AAAAA

UIL OAP Modifications Survey

Significant Modifications

There were six significant modifications, or rule changes, in the UIL One-Act Play Contest between the years 1986-2006. A summary of the new rule is followed by a matrix of topics of interest to the researcher.

Please rate how you feel the new rule impacts each of the topics listed below it.

*The term "No Impact" as used in this survey means the rule change applies to the topic, but in no way had a positive or negative impact.

*The term "Not Applicable" as used in this survey means the modification does not apply to the area identified.

1. The Texas Educational Theatre Association Adjudicators' Organization (TETA-AO) was formed in 1989 and requires all UIL One-Act Play Contests to be adjudicated by individuals approved as judges through the TETA AO certification process, which requires minimum credentials, recertification every five years focused on high standards of ethics and knowledge about the contest, and an annual review process of feedback and critiques of the judge's work provided by directors and contest officials.

	Positive Impact	No Impact	Negative Impact	Not Applicable
Adjudication methods of the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directorial choice and creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes in preparation for the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes during the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes following the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Student interest and participation in the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality of performance through competition and friendly rivalry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Appreciation of good acting, directing, and drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adult interest in theater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good sportsmanship and accepting the judge's decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Increasing the number of schools with theatre programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

UIL OAP Modifications Survey

2. Moral Standards of the Community, implemented in 1993, requires that directors eliminate profane references to a deity and obscene language or scenes from the production. The administration of the producing school is charged with the responsibility of assuring that the director complies with these requirements and that the play's dialogue and action does not offend the moral standards of the community. When a script and production are examined and approved by the administration of the producing school, the production is eligible for presentation at any contest site.

	Positive Impact	No Impact	Negative Impact	Not Applicable
Adjudication methods of the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directorial choice and creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes in preparation for the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes during the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes following the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Student interest and participation in the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality of performance through competition and friendly rivalry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Appreciation of good acting, directing, and drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adult interest in theater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good sportsmanship and accepting the judge's decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Increasing the number of schools with theatre programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

UIL OAP Modifications Survey

3. The Ethics Code was implemented in 1995 and provides an expectation of professional decorum during all phases of UIL OAP Contests for all participants involved (administrators, directors, students, parents) and provides a penalty for those not adhering to the rule.

	Positive Impact	No Impact	Negative Impact	Not Applicable
Adjudication methods of the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directorial choice and creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes in preparation for the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes during the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes following the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Student interest and participation in the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality of performance through competition and friendly rivalry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Appreciation of good acting, directing, and drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adult interest in theater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good sportsmanship and accepting the judge's decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Increasing the number of schools with theatre programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. Additions to the Basic Set was altered in 1999 and directors were no longer required to request approval for many of the scenic devices that were commonly approved (trees, bushes, railing, fence, backdrops, etc.). In addition, set and strike times were reduced to seven minutes each, and the performance start time was mandated to begin within 60 seconds of the setup time.

	Positive Impact	No Impact	Negative Impact	Not Applicable
Adjudication methods of the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directorial choice and creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes in preparation for the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes during the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes following the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Student interest and participation in the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality of performance through competition and friendly rivalry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Appreciation of good acting, directing, and drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adult interest in theater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good sportsmanship and accepting the judge's decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Increasing the number of schools with theatre programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

UIL OAP Modifications Survey

5. Script Integrity came into effect in 2000 that requires the One-Act Play director to provide (as a reference) an exact copy of the script being performed at each One-Act Play contest site to the contest manager in order to ensure that the director is in compliance with copyright laws.

	Positive Impact	No Impact	Negative Impact	Not Applicable
Adjudication methods of the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directorial choice and creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes in preparation for the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes during the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes following the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Student interest and participation in the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality of performance through competition and friendly rivalry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Appreciation of good acting, directing, and drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adult interest in theater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good sportsmanship and accepting the judge's decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Increasing the number of schools with theatre programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

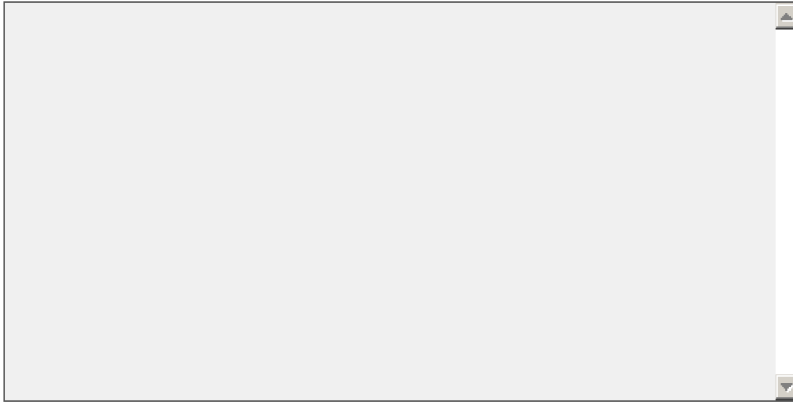
6. Sound and Music Effects rule was approved in 2001 limiting the use of music for One-Act plays to a cumulative total of 10 minutes. The rule requires a log to document the music time.

	Positive Impact	No Impact	Negative Impact	Not Applicable
Adjudication methods of the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directorial choice and creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes in preparation for the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes during the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Processes following the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Student interest and participation in the contest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality of performance through competition and friendly rivalry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Appreciation of good acting, directing, and drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adult interest in theater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good sportsmanship and accepting the judge's decision	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Increasing the number of schools with theatre programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

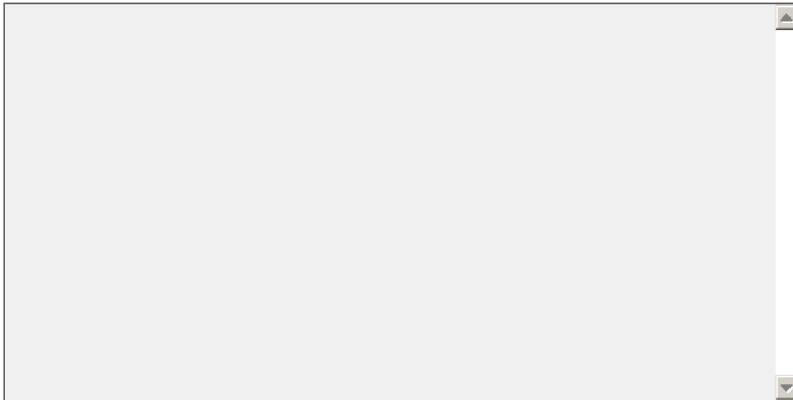
UIL OAP Modifications Survey

Additional Feedback

1. This survey covers modifications in the contest from 1986-2006. Thinking in terms of the significant modifications made during that time-span, and your cumulative involvement with the OAP contest, please share any further thoughts about the impacts of these changes that may have not been covered in this survey.



2. Please add any other comments you wish the researcher to know concerning your involvement and opinions about the UIL One-Act Play Contest and the rules and policies that govern participation.



Thank you for your participation in this important research.

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