

**CINCINNATI CAPPIES SCHOOL DOCUMENT PACKET**

**2024-2025**

**Hello, and welcome to our 2024-2025 season! If you’ve looked at the page numbers of this document and thought, “Great Scott, that’s a lot of pages!”…you would be correct. As we discussed in training, there is some significant changes to the documents host schools need to provide their attending critics in order to improve the quality and efficiency of the program. Thanks for your help with this.**

**However, please DON’T copy this ENTIRE packet for the critics attending your show.**

**Every critic will need the following in their packet:**

**-The completed and signed Award Eligibility Form**

**-The Post Show Evaluation Form with eligible tech categories pre-filled with correctly spelled names.**

**-The notes document that corresponds to your show only (musical or play)\***

*It is INCREDIBLY important this year that you provide critics with this document.*

**-The completed tech questionnaires for the categories you have marked yourself eligible**

**(The supporting evidence may either be attached to the corresponding questionnaire, or simply in the Cappies room 60 minutes before curtain, clearly labeled)**

**The table of contents on the following page should help you with any printing needs.**

**Please make sure you are using the forms in THIS packet, or you have downloaded the individual files from the Cincinnati Cappies website- NOT CIS!!! Using the wrong forms can/may result in disciplinary infractions or ineligibility of your show.**

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**Award Eligibility Category Form**

**Performing School\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_            Critics’ Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Director \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_           Critics’ School \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Show\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**SHOW DIRECTOR:**  Give this form to a Mentor not later than 60 minutes before curtain and provide copies for all critics.

**\*Documentation is required and the majority of the work must be done by students.\***

**\*Falsification of information will result in disqualification from all categories.\***

**Marketing and Publicity** Marketing and publicity refers to the publicity campaign for the produced play or musical. The materials or description of campaigns must be available to the Critic at the show and must be the original work of a student or group of students in grades 9 through 12. This may include, but is not limited to:  (a) graphic design, (b) poster, (c) program, (d) web site, (e) press release, (f) trailer or other media, or (g) lobby display.

 NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_

**Special Effects and/or Technologies** This aspect of theatre refers to the design, construction, or collection of special effects and/or technologies that are neither sound nor lighting. Examples include, but are not limited to, video, magic, fog, aromas, projections, and digital effects. This work must be specifically identified to Critics prior to a show. All work must be done by or under the direction of one student or a small group of students in grades 9 through 12, but adult guidance is permissible. The quality of performer-use of effects is a factor, but a performer who uses effects (for instance, a magician) may be considered only if she/he assisted in the design and/or construction of the effects.

NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_

**Make-Up and Hair** Make-Up refers to the design and execution of all facial (and other) cosmetics, hair, nails, and props (for example, fake noses, ears, hands, or feet) attached to performers' bodies. All work must be done by or under the direction of one student or a small group of students in grades 9 through 12, but adult guidance is permissible. The extent of make-up done by specialist (as opposed to performers doing their own) must be identified to the Critics before the show.

 NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_

 **Sound** This category incorporates the technical aspects of sound, including amplified sound, sound effects, and music not performed by live musicians. The extent of sound amplification, the frequency and timing of sound cues, the visual aspects of the placement of sound equipment, and the use of sound equipment by performers, are factors. All work must be done by or under the direction of one student or a small group of students, but adult guidance is permissible.

 NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_

**Props** This aspect of theatre refers to the design, construction or collection, and use of student-designed props that are neither sets nor costumes (that is, handled by performers but not attached to their bodies). Examples include, but are not limited to, weapons, food, beverage containers, and live animals. This work must be specifically identified to Critics prior to a show. All work must be done by or under the direction of one student or a small group of students in grades 9 through 12, but adult guidance is permissible. The quality of performer-use of props is a factor, but a performer who uses props and effects (for instance, a puppeteer or magician) may be considered only if she/he assisted in the design and/or construction of the props.

NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_

 **Lighting** This category incorporates the design and execution of stage lighting, including lights that are part of any sets, costumes, props, or still-projection (gobo) special effects. The timing and coordination of light cues, and the use of lit areas by the cast on stage, are factors. All work must be done by or under the direction of one student or a small group of students, but adult guidance is permissible.

NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_

**Costumes** Costumes refer to the design, assembly and making of costumes, and the speed of costume changes. Costumes are defined as anything worn by performers, including hats and footwear. All design and assembly must be done by or under the direction of one student or a small group of students in grades 9 through 12, but adult guidance is permissible. *A significant proportion of the costumes must be designed and acquired or made by students specifically for the show*. Some non-student-made costumes (for example, costumes that are rented, made by parents, drawn from a school's costume collection, and/or borrowed from elsewhere) are permissible, but only if a list of rented or adult-constructed costumes is provided to Critics prior to the show.

 NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_

 **Sets** Sets refers to the design, construction and finishing work on all scenes, including back walls, stage trim, furniture, and every physical item other than lights, costumes, and hand-held props. All design work must be done by or under the direction of one student or a small group of students in grades 9 through 12, but adult guidance is permissible. A majority of the construction and finishing work must be done by students, but some adult participation is permissible, especially as required to ensure student safety. Furniture need not be made by students. Crew work (in set changes) is not a factor.

NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ANYTHING RENTED/BORROWED:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_

**Orchestra** This category is for a group of musical accompanists that performs not less than six full songs, as accompaniment to vocalists, and will be evaluated for tone, pitch, authority, balance, pace, performer support, and other factors of musicianship that may contribute to a successful show. An orchestra may be a combo, band, orchestra, or any other group of not less than 3 musicians, of whom not less than 80 percent are students (A four-member orchestra must be all students, a 5- to 9-member orchestra may have one adult, a 10- to 14-member orchestra may have two adults, etc.). A conductor who is an adult and does not play an instrument will not be included in this percentage. Whether the score is performed as written for professional orchestras, or performed as simplified for student orchestras (by the publisher or by the school's own music director), is a factor.

|  |  |  |  |
| --- | --- | --- | --- |
|   | # students from your school | # students outside your school | #  adults |
| Musicians |   |   |   |

**NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_**

**Choreography** This category incorporates the design and teaching of dance choreography, stage combat, and/or other synchronized onstage movements. To be eligible, a show must have a majority of its musical numbers, stage combat, and/or synchronized scenes designed, and taught to performers, by a student, separate students, or a small group of students, but adult guidance is permissible. Performer execution of the choreography is a factor. The entire set of student-designed choreography will be evaluated as a whole. Some adult choreography is permissible, as long as its location in the show is clearly identified to Critics in advance.

**NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**HOW MANY SONGS ARE CHOREOGRAPHED BY STUDENTS? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_**

**Creativity** Creativity refers to creative achievement – by a student or group of students in grades 9 through 12 – not encompassed in another category. Only one creative achievement may be identified as the Critics' Choice in each Cappies show. Areas of creative achievement include, but are not limited to: (A) Musicianship; (B) Composing; (C) Lyric Writing; (D) Play Writing; and (E) Directing.

**Please Note:** In order to be considered for “directing,” documentation must be provided that a student directed almost all of the production. Students who serve as “assistants” to adults, or who only partially block the show, are not eligible in this category.

**AREA OF CREATIVITY: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_**

**Stage Management/Stage Crew** This category incorporates the effectiveness and timing of all cues. In addition to the performance, the stage management should be evaluated on the evidence provided in the Cappies Room. e.g. prompt book, rehearsal reports, pre/post show check lists. All work must be done by or under the direction of a student stage manager or a student management team, but adult guidance is permissible. This category incorporates the effectiveness, smoothness and timing of scene and prop changes. In addition to the performance, the stage crew should be evaluated on the evidence provided in the Cappies Room e.g. shift plot, fly rails, tracks, special effects (confetti cannon).  All work must be done by or under the direction of a student crew head or a student team, but adult guidance is permissible.

**NAMES (MAXIMUM 4):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**ELIGIBLE \_\_\_       NOT ELIGIBLE \_\_\_**

**Ensemble** Ensemble refers to a distinct and recognizable group of performers who frequently (at a minimum, in more than one scene) appear on stage together as an intended/named unit, but it may not include the entire cast, or an adult in a prominent role. A majority of the ensemble performers must be students in grades 9 through 12. In a Musical, the Ensemble must be supporting in at least one song. In a Musical, this award is intended to recognize a chorus, although other ensemble groups are eligible. As long as they appear together, they may represent different character groups. For example, the Winkies/Ozians in "The Wiz", the secretaries in "Thoroughly Modern Millie," or the villagers/utensils OR the Silly Girls in "Beauty and the Beast." Though the ensemble may include a performer eligible for a lead category, the ensemble may not solely consist of leading actors, The Jets in "Westside Story" (yes, All of them) qualify as an ensemble. The Delta Nu's can be an ensemble even though Elle is among them.

|  |  |  |
| --- | --- | --- |
|   | No | Yes, specify |
| Does any ensemble feature an adult? |   |   |
| Does any adult sing any solo lines? |   |   |
| Any performers not in 9-12 grade? |   |   |

**WHAT CRITICS SHOULD KNOW: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**We agree that this form is accurate:**

**Signature of Director:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Signature of Lead Critic: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Critics Choices – Post Show Evaluation**

Show:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Performing School:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Critic:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Critic’s School: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  |  |  |  |
| --- | --- | --- | --- |
| **Score** | **Points** | **Category** | **Names** |
|  |  | Marketing/Publicity  |  |
|  |  | Sound |  |
|  |  | Lighting |  |
|  |  | Sets |  |
|  |  | Costumes |  |
|  |  | Hair and Makeup |  |
|  |  | Props |  |
|  |  | Special Effects/Technology |  |
|  |  | Stage Manager/Crew |  |
|  |  | Orchestra1 |  |
|  |  | Choreography |  |
|  |  | Creativity (name and specify type) |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Score** | **Points** | **Category** | **Name** | **Role** |
|  |  | Lead Actor in a Male Role |  |  |
|  |  | Lead Actor in a Female Role |  |  |
|  |  | Supporting Actor in a Male Role |  |  |
|  |  | Supporting Actor in a Female Role |  |  |
|  |  | Comic Actor in a Male Role |  |  |
|  |  | Comic Actor in a Female Role |  |  |
|  |  | Vocalist in Male Role2 |  |  |
|  |  | Vocalist in Female Role2 |  |  |
|  |  | Dancer in Male Role2 |  |  |
|  |  | Dancer in Female Role2 |  |  |
|  |  | Featured Actor in a Male Role |  |  |
|  |  | Featured Actor in a Female Role |  |  |
|  |  | Ensemble (group name) |  | X |

|  |  |  |
| --- | --- | --- |
| **Score** | **Points** | **Category** |
|   |  | Play or Musical |
|  |  | Song 1 | Title of Song: |

**1 Song and Orchestra eligible for musicals only.    2 Vocalists and Dancers optional in Plays** (see the rules).

**Scoring:**

**Since each category has its own criteria for scoring, please refer to your notes and write down the score you feel most accurately reflects what you saw. All categories MUST be scored before you leave, but you may change any score during voting.**

**A: Award point**

For each show you review, you acquire one award point and five nomination points. When you vote, you will allocate those points across all shows you have reviewed.

**N: Nomination point**

**OATH:** I understand that my role as a Cappies Critic requires me to hold myself to the highest ethical standards. I have not, and will not, collaborate(d) with my fellow critics in order to perform my Cappies critic duties. I will evaluate critics’ choices and ultimately cast my votes for awards with utmost integrity.

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***Critic Name (print) Critic Signature***

[Critic Notes - Musical](https://confluence.cappies.com/display/SPI/Critic%2BNotes%2B-%2BMusical)

Show: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Critic: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Performing School: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Critic's School: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Marketing & Publicity:**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Range:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**9 or 10: A full scale marketing and publicity campaign showing numerous (five or more) examples of media at the highest design level.

7 or 8: A marketing and publicity campaign showing at least four types of media,all at a very high level of design.

5 or 6: A marketing and publicity campaign showing at least three types of media, all at an average or slightly average high-school level of design.

3 or 4: A marketing and publicity campaign showing at least three types of media, all at an average or slightly below average high-school level of design.

1 or 2: A marketing and publicity campaign that clearly does not display the understanding of the concepts of marketing or publicity.

**Sound**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Range:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**9 or 10: There is substantial amplification with nearly no sound problems, which are hardly noticeable and never detract from the show, along with creative sound effects and/or design which enhance the show.

7 or 8: There is substantial amplification with occasional sound problems, which are noticeable but seldom detract from the show with appropriate sound effects or design which enhance the show.

5 or 6: There is substantial amplification with some sound problems, which are noticeable but at times detract from the show – or little or no amplification and creative sound effects or design which enhance the show.

3 or 4: There is substantial amplification with numerous significant sound problems, which are noticeable and occasionally detract from the show – or little or no amplification and sound effects which neither enhance nor detract from the show.

1 or 2: A show with substantial amplification has constant sound problems, often detracting from the show – or little or no amplification, with occasional sound flaws

**Lighting**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Range:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The lighting is complex and fits the show perfectly, with well-timed cues, well-lit performers, and very creative effects, significantly enhancing the show.

7 or 8: The lighting is complex and fits the show nicely, with errors that are hardly noticeable, and interesting effects, nicely fitting the performance

5 or 6: The lighting is appropriate and fits the show, with errors that are hardly noticeable, fitting the performance… or, if simple, is very well done.

3 or 4: The lighting fits the show fairly well, with some noticeable errors in cues or lighting of performers, and workable effects, neither enhancing nor detracting from the show.

1 or 2: The lighting does not fit the show well, with several noticeable errors and no helpful effects, detracting from the show.

**Sets**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The set has a quite complex design, was very challenging to build, is aesthetically superb, fits the show perfectly, allows creative staging options, is well crafted and decorated down to the smallest detail, and significantly enhances the show.

7 or 8: The set was somewhat challenging to design and build, is aesthetically pleasing, enhances the show, allows varied staging options, and is well crafted and decorated.

5 or 6: The set was somewhat simple to design and build, fits the show nicely, allows some staging options, and is fairly well crafted and decorated… or, if simple to design and build, supports the show.

3 or 4: The set fits the show fairly well, neither enhancing nor detracting from the show.

1 or 2: The set does not fit the show well, detracting from the show.

**Costumes:**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The costumes – many of them made by students specially for this show – are superbly designed, beautiful to watch, fit the show perfectly, and significantly enhance the show.

7 or 8: The costumes – some of them made by students specially for this show – are well designed, pleasant to watch, and enhances the show.

5 or 6: The costumes are well-designed, nice to watch, fit the show, and complement the show.

3 or 4: Some costumes are well-designed, nice to watch, and a good fit for the show, while others are not.

1 or 2: The costumes do not fit the show well, detracting from the show.

**Hair and Make-Up**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The make-up is exceptionally well done, fits the characters perfectly, includes some difficult and well-executed special touches, and significantly enhances the show.

7 or 8: The make-up is well done, fits the characters reasonably well, includes special touches that are well executed, and nicely complements the show.

5 or 6: The make-up is generally well done, fits the characters reasonably well, includes some special touches that are well executed, and nicely complements the show.

3 or 4: The make-up fits the characters fairly well, neither enhancing nor detracting from the show.

1 or 2: The make-up does not look good and does not fit the characters well, detracting from the show.

**Props**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The props are extensive, creatively designed and superbly executed, convey the script perfectly, and significantly enhance the show.

7 or 8: The props are well-designed, suit the script well, and complement the performance,… or, if minimal, are creative and superb and significantly enhance the show.

5 or 6: The props suit the script well and, whether extensive or minimal, neither add to nor detract from the show.

3 or 4: The props suit the script fairly well, and may at times detract from the show.

1 or 2: The props do not fit the show well, detracting from the show.

 **Special Effects and/or Technologies:**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The effects are extensive, creatively designed and superbly executed, convey the script perfectly, and significantly enhance the show.

7 or 8: The effects are well-designed, suit the script well, and complement the performance,… or, if minimal, are creative and superb and significantly enhance the show.

5 or 6: The effects suit the script well and, whether extensive or minimal, neither add to nor detract from the show.

3 or 4: The effects suit the script fairly well, but may at times detract from the show.

1 or 2: The effects do not fit the show well, detracting from the show.

**Stage Management and Stage Crew**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The crew work is difficult, creative, and very well-executed, swift and silent, hitting all cues, causing no distractions, and significantly enhancing the show. Rehearsal documentation is provided to show clear, detailed & complete organization and communication from the Stage Management team.

7 or 8: The crew work is challenging and uniformly efficient, and enhances the show. Rehearsal documentation provided and thorough.

5 or 6: The crew work is uniformly efficient and complements the show. Rehearsal documentation provided neatly compiled but perhaps few in number or lacking in detail or not clear or detailed.

3 or 4: The crew work is efficient, with a few noticeable flaws, neither enhancing nor detracting from the show. Rehearsal material provided is loosely organized but perhaps lacking in detail or not clear or detailed.

1 or 2: The crew work is not well done, with numerous noticeable problems, detracting from the show and no documentation is provided that the stage management & crew completed organized or clear assistance during rehearsal.

**Orchestra**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The students play a challenging score with superior execution.

7 or 8: The students play a difficult score with excellent execution or a less challenging score with superior execution.

5 or 6: The orchestra complements the show with few errors.

3 or 4: The orchestra sometimes distracts/overwhelms the show and/or makes several errors.

1 or 2: The orchestra frequently distracts/overwhelms the show and/or makes numerous errors.

**Choreography**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The movement is of superior design, complex, executed energetically, cleanly, and significantly enhances the show.

7 or 8: The movement is very well designed, challenging, executed energetically, cleanly, and enhances the show.

5 or 6: The movement is well designed, interesting, and presented well, nicely complementing the show.

3 or 4: The movement is presented fairly well but with some noticeable problems, sometimes detracting from the show.

1or 2: The movement is either not well done or very simple (or both), and presented with frequent noticeable problems, detracting from the quality of the show.

**Creativity**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The creative element is of superior quality and significantly enhances the show

7 or 8: The creative element is of excellent quality and enhances the show.

5 or 6: The creative element is of good quality and enhances the show.

3 or 4: The creative element is basic.

1 or 2: The creative element is not well executed.

**Lead Performers:**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The lead performer creates and holds a very provocative and powerful character with distinct qualities and superior execution that propels the story, has strong command of the stage all the time, with real intensity and strong emotional content, and (if a Musical) sings and dances with superior technique – significantly enhancing the show.

7 or 8: The lead performer creates a dynamic character with distinct qualities and excellent execution that carries the story, has solid command of the stage nearly all the time, with intensity and emotional content, and (if a Musical) sings and dances with excellent technique – nicely complementing the show.

5 or 6: The lead performer creates a believable character with distinct qualities and excellent execution that carries the story, has solid command of the stage nearly all the time, with intensity and emotional content, and (if a Musical) sings and dances with good technique – slightly enhancing the show.

3 or 4: The lead performer creates a fairly believable character that carries the story somewhat, and (if a Musical) sings and dances fairly well – neither enhancing nor detracting from the show.

1 or 2: The lead performer does not create a believable character, has weak command of the stage, and (if a Musical) does not sing and dance as well as the role requires – detracting from the show.

**Supporting Performers:**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The supporting performer creates an engaging character with distinct qualities and superior execution while making a very vivid impression – and (if a Musical) sings and dances with superior technique – significantly enhancing the show.

7 or 8: The supporting performer creates a dynamic character with distinct qualities and excellent execution, bringing energy, making a solid impression – and (if a Musical) sings and dances with excellent technique – enhancing the show.

5 or 6: The supporting performer creates a believable character that supports the story, and (if a Musical) sings and dances well, slightly enhancing the show.

3 or 4: The supporting performer creates a fairly believable character that supports the story somewhat, and (if a Musical) sings and dances fairly well – neither enhancing nor detracting from the show.

1 or 2: The supporting performer does not create a believable character that supports the story, and (if a Musical) does not sing and dance as well as the role requires – detracting from the show.

**Comic Performers:**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The comic performer creates an engaging humorous character with distinct qualities and superior execution while making a very vivid impression – and significantly enhancing the show.

7 or 8: The comic performer creates a dynamic humorous character with distinct qualities and excellent execution, bringing energy, making a solid impression – and nicely complementing the show.

5 or 6: The comic performer creates an interesting humorous character, making an impression – and slightly enhancing the show.

3 or 4: The comic performer creates a somewhat interesting character – neither enhancing nor detracting from the show.

1 or 2: The comic performer creates a flat, uninteresting character that detracts from the show.

**Vocalists:**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The vocalist shows superior technique and performance with challenging score, significantly enhancing the show.

7 or 8: The vocalist shows excellent technique and performance with challenging score, enhancing the show.

5 or 6: The vocalist shows good technique and/or performance with less challenging score, enhancing the show.

3 or 4: The vocalist shows some good technique and/or performance.

1 or 2: The vocalist shows a lack of technique and/or performance skill, detracting from the show.

**Dancers**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The dancer shows superior technique and performance with challenging choreography, significantly enhancing the show.

7 or 8: The dancer shows excellent technique and performance with challenging choreography, enhancing the show.

5 or 6: The dancer shows good technique and/or performance with less challenging choreography, enhancing the show.

3 or 4: The dancer shows some good technique and/or performance.

1 or 2: The dancer shows a lack of technique and/or performance skill, detracting from the show.

**Featured Performers**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The Featured performer creates an engaging character with distinct qualities and superior execution while making a very vivid impression – and significantly enhancing the show.

7 or 8: The Featured performer creates a dynamic character with distinct qualities and excellent execution, bringing energy, making a solid impression – and nicely complementing the show.

5 or 6: The Featured performer creates an interesting character, making an impression – and slightly enhancing the show.

3 or 4: The Featured performer creates a somewhat interesting character – and neither enhancing nor detracting from the show.

1 or 2: The Featured performer creates a flat, uninteresting character that detracts from the show.

**Ensemble:**

Qualifying Groups:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The ensemble is distinct, and engaging, with high energy and outstanding dynamics – and, in a musical, has superior vocal and dance skills – significantly enhancing the show.

7 or 8: The ensemble is distinct with high energy and solid dynamics – and, in a musical, has excellent vocal and dance skills – nicely complementing the show.

5 or 6: The ensemble is distinct with good energy and solid dynamics – and, in a musical, has good vocal and dance skills – nicely complementing the show.

3 or 4: The ensemble is distinct – and, in a musical, has inconsistent vocal and dance skills – neither enhancing nor detracting from the show.

1 or 2: The ensemble is distinct but uneven – and, in a musical, has weak vocal and dance skills – detracting from the show.

**Song**

Standout Numbers:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The song is challenging and performed with superior vocals, characterization, orchestration (if applicable), choreography and technical elements that enhance the song.

7 or 8: The song is challenging and performed with excellent vocals, characterization, orchestration (if applicable), choreography and technical elements that enhance the song or is less challenging and performed with superior vocals, characterization, orchestration (if applicable), choreography and technical elements that enhance the song.

5 or 6: The song is less challenging, but performed with good vocals, characterization, orchestration (if applicable), choreography and technical elements that enhance the song.

3 or 4: The song is performed with some good vocals, characterization, orchestration (if applicable), choreography or technical elements.

1 or 2: The song is uneven with weak vocal, characterization, orchestration and/or technical elements that detract from the show.

**Musical:**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The musical is challenging with superior performances, direction and technical elements

7 or 8: The musical is challenging with excellent performances, direction and technical elements or less challenging with superior performances, direction and technical elements.

5 or 6: The musical is less challenging with good performances, direction and technical elements.

3 or 4: The musical is presented with some good performances, direction and technical elements.

1 or 2: The musical is uneven with weak performances, direction and technical elements

[Critic Notes - Play](https://confluence.cappies.com/display/SPI/Critic%2BNotes%2B-%2BPlay)

Show: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Critic: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Performing School: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Critic's School: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Marketing & Publicity:**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Range:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**9 or 10: A full scale marketing and publicity campaign showing numerous (five or more) examples of media at the highest design level.

7 or 8: A marketing and publicity campaign showing at least four types of media,all at a very high level of design.

5 or 6: A marketing and publicity campaign showing at least three types of media, all at an average or slightly average high-school level of design.

3 or 4: A marketing and publicity campaign showing at least three types of media, all at an average or slightly below average high-school level of design.

1 or 2: A marketing and publicity campaign that clearly does not display the understanding of the concepts of marketing or publicity.

**Sound**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Range:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**9 or 10: There is substantial amplification with nearly no sound problems, which are hardly noticeable and never detract from the show, along with creative sound effects and/or design which enhance the show.

7 or 8: There is substantial amplification with occasional sound problems, which are noticeable but seldom detract from the show with appropriate sound effects or design which enhance the show.

5 or 6: There is substantial amplification with some sound problems, which are noticeable but at times detract from the show – or little or no amplification and creative sound effects or design which enhance the show.

3 or 4: There is substantial amplification with numerous significant sound problems, which are noticeable and occasionally detract from the show – or little or no amplification and sound effects which neither enhance nor detract from the show.

1 or 2: A show with substantial amplification has constant sound problems, often detracting from the show – or little or no amplification, with occasional sound flaws

**Lighting**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The lighting is complex and fits the show perfectly, with well-timed cues, well-lit performers, and very creative effects, significantly enhancing the show.

7 or 8: The lighting is complex and fits the show nicely, with errors that are hardly noticeable, and interesting effects, nicely fitting the performance

5 or 6: The lighting is appropriate and fits the show, with errors that are hardly noticeable, fitting the performance… or, if simple, is very well done.

3 or 4: The lighting fits the show fairly well, with some noticeable errors in cues or lighting of performers, and workable effects, neither enhancing nor detracting from the show.

1 or 2: The lighting does not fit the show well, with several noticeable errors and no helpful effects, detracting from the show.

**Sets**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The set has a quite complex design, was very challenging to build, is aesthetically superb, fits the show perfectly, allows creative staging options, is well crafted and decorated down to the smallest detail, and significantly enhances the show.

7 or 8: The set was somewhat challenging to design and build, is aesthetically pleasing, enhances the show, allows varied staging options, and is well crafted and decorated.

5 or 6: The set was somewhat simple to design and build, fits the show nicely, allows some staging options, and is fairly well crafted and decorated… or, if simple to design and build, supports the show.

3 or 4: The set fits the show fairly well, neither enhancing nor detracting from the show.

1 or 2: The set does not fit the show well, detracting from the show.

**Costumes:**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty. Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The costumes – many of them made by students specially for this show – are superbly designed, beautiful to watch, fit the show perfectly, and significantly enhance the show.

7 or 8: The costumes – some of them made by students specially for this show – are well designed, pleasant to watch, and enhances the show.

5 or 6: The costumes are well-designed, nice to watch, fit the show, and complement the show.

3 or 4: Some costumes are well-designed, nice to watch, and a good fit for the show, while others are not.

1 or 2: The costumes do not fit the show well, detracting from the show.

**Hair and Make-Up**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The make-up is exceptionally well done, fits the characters perfectly, includes some difficult and well-executed special touches, and significantly enhances the show.

7 or 8: The make-up is well done, fits the characters reasonably well, includes special touches that are well executed, and nicely complements the show.

5 or 6: The make-up is generally well done, fits the characters reasonably well, includes some special touches that are well executed, and nicely complements the show.

3 or 4: The make-up fits the characters fairly well, neither enhancing nor detracting from the show.

1 or 2: The make-up does not look good and does not fit the characters well, detracting from the show.

**Props**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The props are extensive, creatively designed and superbly executed, convey the script perfectly, and significantly enhance the show.

7 or 8: The props are well-designed, suit the script well, and complement the performance,… or, if minimal, are creative and superb and significantly enhance the show.

5 or 6: The props suit the script well and, whether extensive or minimal, neither add to nor detract from the show.

3 or 4: The props suit the script fairly well, and may at times detract from the show.

1 or 2: The props do not fit the show well, detracting from the show.

**Special Effects and/or Technologies:**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The effects are extensive, creatively designed and superbly executed, convey the script perfectly, and significantly enhance the show.

7 or 8: The effects are well-designed, suit the script well, and complement the performance,… or, if minimal, are creative and superb and significantly enhance the show.

5 or 6: The effects suit the script well and, whether extensive or minimal, neither add to nor detract from the show.

3 or 4: The effects suit the script fairly well, but may at times detract from the show.

1 or 2: The effects do not fit the show well, detracting from the show.

**Stage Management and Stage Crew**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The crew work is difficult, creative, and very well-executed, swift and silent, hitting all cues, causing no distractions, and significantly enhancing the show. Rehearsal documentation is provided to show clear, detailed & complete organization and communication from the Stage Management team.

7 or 8: The crew work is challenging and uniformly efficient, and enhances the show. Rehearsal documentation provided and thorough.

5 or 6: The crew work is uniformly efficient and complements the show. Rehearsal documentation provided neatly compiled but perhaps few in number or lacking in detail or not clear or detailed.

3 or 4: The crew work is efficient, with a few noticeable flaws, neither enhancing nor detracting from the show. Rehearsal material provided is loosely organized but perhaps lacking in detail or not clear or detailed.

1 or 2: The crew work is not well done, with numerous noticeable problems, detracting from the show and no documentation is provided that the stage management & crew completed organized or clear assistance during rehearsal.

**Choreography**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The movement is of superior design, complex, executed energetically, cleanly, and significantly enhances the show.

7 or 8: The movement is very well designed, challenging, executed energetically, cleanly, and enhances the show.

5 or 6: The movement is well designed, interesting, and presented well, nicely complementing the show.

3 or 4: The movement is presented fairly well but with some noticeable problems, sometimes detracting from the show.

1or 2: The movement is either not well done or very simple (or both), and presented with frequent noticeable problems, detracting from the quality of the show.

**Creativity**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The creative element is of superior quality and significantly enhances the show, and nearly all of the above questions can be answered with a clear "yes."

7 or 8: The creative element is of excellent quality and enhances the show, and nearly all of the above questions can be answered with a clear "yes."

5 or 6: The creative element is of good quality and enhances the show, and many of the above questions can be answered "yes."

3 or 4: The creative element is basic and answers some of the above questions can be answered "yes."

1 or 2: The creative element is not well executed, and only a few of the above questions can be answered "yes."

**Lead Performers:**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The lead performer creates and holds a very provocative and powerful character with distinct qualities and superior execution that propels the story, has strong command of the stage all the time, with real intensity and strong emotional content, and (if a Musical) sings and dances with superior technique – significantly enhancing the show.

7 or 8: The lead performer creates a dynamic character with distinct qualities and excellent execution that carries the story, has solid command of the stage nearly all the time, with intensity and emotional content, and (if a Musical) sings and dances with excellent technique – nicely complementing the show.

5 or 6: The lead performer creates a believable character with distinct qualities and excellent execution that carries the story, has solid command of the stage nearly all the time, with intensity and emotional content, and (if a Musical) sings and dances with good technique – slightly enhancing the show.

3 or 4: The lead performer creates a fairly believable character that carries the story somewhat, and (if a Musical) sings and dances fairly well – neither enhancing nor detracting from the show.

1 or 2: The lead performer does not create a believable character, has weak command of the stage, and (if a Musical) does not sing and dance as well as the role requires – detracting from the show.

**Supporting Performers:**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The supporting performer creates an engaging character with distinct qualities and superior execution while making a very vivid impression – and (if a Musical) sings and dances with superior technique – significantly enhancing the show.

7 or 8: The supporting performer creates a dynamic character with distinct qualities and excellent execution, bringing energy, making a solid impression – and (if a Musical) sings and dances with excellent technique – enhancing the show.

5 or 6: The supporting performer creates a believable character that supports the story, and (if a Musical) sings and dances well, slightly enhancing the show.

3 or 4: The supporting performer creates a fairly believable character that supports the story somewhat, and (if a Musical) sings and dances fairly well – neither enhancing nor detracting from the show.

1 or 2: The supporting performer does not create a believable character that supports the story, and (if a Musical) does not sing and dance as well as the role requires – detracting from the show.

**Comic Performers:**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The comic performer creates an engaging humorous character with distinct qualities and superior execution while making a very vivid impression – and significantly enhancing the show.

7 or 8: The comic performer creates a dynamic humorous character with distinct qualities and excellent execution, bringing energy, making a solid impression – and nicely complementing the show.

5 or 6: The comic performer creates an interesting humorous character, making an impression – and slightly enhancing the show.

3 or 4: The comic performer creates a somewhat interesting character – neither enhancing nor detracting from the show.

1 or 2: The comic performer creates a flat, uninteresting character that detracts from the show.

**Vocalists:**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The vocalist shows superior technique and performance with challenging score, significantly enhancing the show.

7 or 8: The vocalist shows excellent technique and performance with challenging score, enhancing the show.

5 or 6: The vocalist shows good technique and/or performance with less challenging score, enhancing the show.

3 or 4: The vocalist shows some good technique and/or performance.

1 or 2: The vocalist shows a lack of technique and/or performance skill, detracting from the show.

**Dancers**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The dancer shows superior technique and performance with challenging choreography, significantly enhancing the show.

7 or 8: The dancer shows excellent technique and performance with challenging choreography, enhancing the show.

5 or 6: The dancer shows good technique and/or performance with less challenging choreography, enhancing the show.

3 or 4: The dancer shows some good technique and/or performance.

1 or 2: The dancer shows a lack of technique and/or performance skill, detracting from the show.

**Featured Performers**

Qualifying Roles:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet. Please score male/female roles separately.**

9 or 10: The Featured performer creates an engaging character with distinct qualities and superior execution while making a very vivid impression – and significantly enhancing the show.

7 or 8: The Featured performer creates a dynamic character with distinct qualities and excellent execution, bringing energy, making a solid impression – and nicely complementing the show.

5 or 6: The Featured performer creates an interesting character, making an impression – and slightly enhancing the show.

3 or 4: The Featured performer creates a somewhat interesting character – and neither enhancing nor detracting from the show.

1 or 2: The Featured performer creates a flat, uninteresting character that detracts from the show.

**Ensemble:**

Qualifying Groups:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Range:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The ensemble is distinct, and engaging, with high energy and outstanding dynamics – and, in a musical, has superior vocal and dance skills – significantly enhancing the show.

7 or 8: The ensemble is distinct with high energy and solid dynamics – and, in a musical, has excellent vocal and dance skills – nicely complementing the show.

5 or 6: The ensemble is distinct with good energy and solid dynamics – and, in a musical, has good vocal and dance skills – nicely complementing the show.

3 or 4: The ensemble is distinct – and, in a musical, has inconsistent vocal and dance skills – neither enhancing nor detracting from the show.

1 or 2: The ensemble is distinct but uneven – and, in a musical, has weak vocal and dance skills – detracting from the show.

**Play:**

Presentation:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Originality:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Range:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Difficulty:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Consider the following examples to score this for presentation, originality, range, and difficulty.** **Circle the score you feel best reflects what you saw and copy it to your evaluation sheet.**

9 or 10: The play is challenging with superior performances, direction and technical elements

7 or 8: The play is challenging with excellent performances, direction and technical elements or less challenging with superior performances, direction and technical elements.

5 or 6: The play is less challenging with good performances, direction and technical elements.

3 or 4: The play is presented with some good performances, direction and technical elements.

1 or 2: The play is uneven with weak performances, direction and/or technical elements



**Cappies Tech Category Questionnaire: Marketing and Publicity**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look and listen for:** *Appeal.* What was the quality of the presentation? Did it have eye-appeal (ear-appeal, if applicable)?
*Originality.* Was it original and creative?
*Variety.* Were there a variety of examples and types of publicity?
*Difficulty.* What was the overall degree of collective difficulty?



**Cappies Tech Category Questionnaire: Sound**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look** **and** **listen** **for:**
*Amplification.* Is the sound amplified just about right – or is it too loud, too soft, or uneven?
*Clarity.* How well can you hear performers' lyrics or words in amplified songs or dialogue?
*Errors.* What missed sound cues, static, whistles, bumps, or other errors can be reasonably concluded to have been partly or fully the result of the sound crew?
*Microphone placement.* Are the microphones located well? Do they look good on performers? Are they situated cleverly to minimize errors?
*Adjustment to space.* How well did the sound crew adjust to the special needs or challenges of the theatre?
*Sound cues.* Do sound cues add to the atmosphere of the story? Are there any unusual or hard-to-execute sound cues?

 

**Cappies Tech Category Questionnaire:** **Lighting**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look and listen for:***Execution.* *Are* the light cues well timed? Is the lighting well synchronized with the performance? Do spotlights hit their targets? Are any blackouts intentional?

*Tint and Color*. Is color used appropriately and well? Does the color reflect the time of day or mood of the moment?

*Effect.* Does the lighting create or enhance a scene? Does it help establish a mood? Do the lights correctly reflect the situation, emotion, and time period of a scene?

*Complexity.* Do the lights change frequently? Are there multiple effects?

*Functionality.* Can you see the performers well (especially their faces)? Are performer faces lit to look good? If their faces are in shadows, or have a flat or washed-out quality, might that reflect an artistic decision?

 

**Cappies Tech Category Questionnaire:** **Sets**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Look for:**

*Aesthetics.* Is the set enjoyable to see when the stage is empty? Does it make the show more enjoyable to watch? Does it help make the show unique? Are there any unconventional set pieces that add to the flavor of the show?

*Theatricality*. Are the set pieces consistent within an artistic concept? Do they correctly suggest a time period, location, and situation?

*Usefulness*. Does the set work in the show? Are there multiple entrances? Are there levels and divisions? Are they cleverly positioned? Does the set provide varying looks, for different scenes? Does the set add to the flow of the show?

*Construction*. Is the set well-crafted and nicely decorated? Are the details well-tended and interesting? If the goal is realism, does the set achieve that? If the goal is something else, does the set achieve that other goal?



**Cappies Tech Category Questionnaire:** **Costumes**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look** **and** **listen** **for:**
*Theme and period*. Do the costumes demonstrate continuity in theme? If costumes are intended to be realistic, do they succeed at that? If the intent is cartoonish, do costumes succeed at that? Are costumes correct to the period, season, and location of each scene?

*Character*. Do costumes effectively single out lead characters? Do costumes help differentiate various groups of characters or ensembles? Do costumes help define the characters' personalities? Do costumes help distinguish age, gender, income class, or other character differences?

*Aesthetics*. Are the costumes eye-catching? Are there any beautiful costume moments?

*Quality, functionality, and speed*. Are the hand-made costumes well-made? Do costumes help conceal microphones? Do they fit well with the set and lighting? Are costume changes quick, especially for ensembles?

*Quantity, variety, and creativity*. How many costumes are there? How many of those are hand-made? How original are the costume concepts?



**Cappies Tech Category Questionnaire: Hair and Makeup**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look** **and** **listen** **for:**
*Definition*. Does the make-up show faces well in normal stage lighting?

*Believability.* Does the make-up help define characters? Does it reflect their ages?

*Special or unusual touches*. Is there any special make-up for unusual characters or conditions? If so, is it believable? Or, if the artistic choice is to be cartoonish, is that well done?



**Cappies Tech Category Questionnaire: Props**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look** **and** **listen** **for:**
*Theme and period.* Do the props work well within the script? Do they demonstrate continuity in theme? If props are intended to be realistic, do they succeed at that? If the intent is cartoonish, do they succeed at that? Are they correct to the period, season, and location of each scene?

*Aesthetics and illusions.* Are the props eye-catching, or aesthetically pleasing in other ways? Do they create interesting illusions?

*Quality and functionality.* Are the props handled well? Are they sturdy?

*Quantity, variety, and creativity.* How many props are there? How many are hand-made? How original and imaginative are they in design and execution?



**Cappies Tech Category Questionnaire: Special Effects/Technology**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look** **and** **listen** **for:**
*Theme and period.* Do the effects work well within the script? Do they demonstrate continuity in theme? If effects are intended to be realistic, do they succeed at that? If the intent is cartoonish, do they succeed at that? Are they correct to the period, season, and location of each scene?

*Aesthetics and illusions.* Are the effects eye-catching, or aesthetically pleasing in other ways? Do they create interesting illusions?

*Quantity, variety, and creativity.* How many special effects are there? How original and imaginative are they in design and execution?



**Cappies Tech Category Questionnaire: Stage Management and Stage Crew**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look** **and** **listen** **for:**
*Execution.*  Do the light cues change on beat with music? As soon as set pieces are finished moving on or off stage, do the lights come up and the scene begins? Are there pauses waiting for sound or light changes? Does the crew do its work quickly and efficiently? Is the crew energetic and agile? Is the movement of large or cumbersome pieces as silent as can be reasonably expected? Are set pieces handled nimbly, without damage?

*Organization*. Is it clear from the tech board that the stage manager had a clear organization system for communication with the cast? Had a clear way of organizing the rehearsal information (blocking, choreography, etc.)? Do the rehearsal reports contain detailed reports? Did the scene change plots have clear and detailed information on them? Did the prompt book have easy to follow and complete cues in it?  Does each scene change start briskly at the end of a scene, and does the next scene start briskly as soon as the last piece is moved?

*Creative Problem Solving.* If any problems arise with any set pieces, are they swiftly and effectively fixed? If the crew work is visible, is it entertaining to watch? Do the crew members function well as an on-stage ensemble? If performers are moving set pieces, do they move them in character? If the curtain closes to conceal crew work, does the show continue downstage of the curtain while the set pieces are changed? If so, does the work in any way distract attention from whatever is taking place downstage of the curtain?



**Cappies Tech Category Questionnaire: Choreography**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

**Look** **and** **listen** **for:**
*Dance technique.* Are the dancers following the proper technique for that style of dance? Are toes pointed? Are legs straight? Is the dance done crisply? Are everyone's gestures tightly coordinated, so the entire ensemble looks like one dancer doing the move?
*Rhythm, timing, and showmanship*. Does the movement stand out? Does it grab your attention? Is the dance tight to the rhythm, with a good start and finish?
*Complexity and extent.* How complex are the movements? How lengthy are the segments with movement? How many performers are involved?
*Use of stage and props.* Are the dancers using all the stage, and using sets and props creatively?
*Suitability.* Does the movement suit the ability of the dancers? Do the performers make it natural and easy? Does the movement suit the show, and reflect the time period of the story? How well does the movement help tell the story? Does it make sense, where it occurs?
*Size of ensemble.* How many dancers are doing any choreography? Difficult choreography?



**Cappies Tech Category Questionnaire: Creativity**

**Directions: answer each question thoroughly so that critics may give you a fair evaluation. All responses must meet a minimum of 300 words *total*, and three pieces or documents of supporting evidence of student work must be attached, or in the Cappies room, clearly identified, 60 minutes before curtain. Responses MUST be completed by a student, and responses MUST be kept to what was done by students.**

Name and Role of Student Submitting Responses:

Area or Discipline of “Creativity”:

What should critics know about the **presentation** of your design?

What should critics know about the **originality** of your design?

What should critics know about the **range** of your design?

What should critics know about the **difficulty** of your design?

**Evaluating Critics Only**

Creativity refers to creative achievement – by a student or group of students in grades 9 through 12 – not encompassed in another category. **Only one creative achievement may be identified as the Critics' Choice in each Cappies show**. Areas of creative achievement include, but are not limited to:

**A. Musicianship**

This creative achievement refers to an individual or group playing on stage during a production, in at least two songs, totaling not less than 60 seconds. The songs including solo segments by the student musician must be identified to the Critics before the show.

*Command.* Does the musician command attention as a soloist?
*Intonation and technique.* Does the musician play in tune? Does the musician play flawlessly?
*Phrasing.* Does the musician interpret musical lines nicely? Do the musical lines fit naturally? Are they well articulated? Do they sound smooth? Does the music make musical sense?
*Style.* Does the musician's style fit the show?
*Theatre.* Is the musician enjoyable to watch, as a performer? (This will not apply, if the musician is not on stage.)

**B. Composing**

This creative achievement refers to student composition of at least 3 songs for a Play or Musical. The songs written, or orchestrations made, by a student composer must be identified to the Critics before the show.

*Instrumentation and orchestration.* Are the songs written for several instruments, and do those instruments complement each other well, and blend together well?
*Melodies and harmonies*. Is the composing interesting melodically? Are the melodies memorable? Do the set the proper tone for the moment? Is the music interesting harmonically (the kinds of chords used, and progression from one chord to another)?
*Context.* Is the music appropriate to the moment? To the character? To the time and place of the setting of the show?
*Range and structure.* Does the music have variety, from song to song? Within individual songs? Does the music have a logical musical progression?
*Originality.* Does the music sound original, or too derivative? Does it sound too much like anything you recognize?
*Fit to lyrics.* If there are lyrics, how are they set, rhythmically and melodically? Do the musical lines require any distortions of natural speech patterns?
*Vocal range and support.* If there are vocalists, are some sounds set too high or too low? Does the composer give the vocalist proper places to breathe?

**C. Lyric Writing**

This creative achievement refers to student lyric writing of at least 3 songs for a Play or Musical. The songs written by a student lyricist must be identified to the Critics before the show.

*Subject:* Are the songs interesting? Do they speak broadly? Are they original ideas?
*Context*. Are the songs and lyrics well-placed? Do they fit the moment? Do any of the songs advance the story? Are the lyrics appropriate to whatever time period is required? Do the lyrics convey what the story needs to convey?
*Emotion*. Do the songs convey emotions effectively? Do characters start singing at points in the story where it feels natural and even necessary?
*Balance and range.* Is there a good variety of types of songs – ballads, comedy songs, rhythm songs, charm songs, aggressive songs, dance songs, other types? Is there a good mix of solos, duets or trios, and ensembles? Are songs spread well among the characters?
*Fit to the characters.* Are the lyrics appropriate to the characters? Do they convey emotions, and use words, that are believable for the characters?
*Fit to the music*. Do the lyrics fit naturally and comfortably with the musical lines? Do they bring to mind the natural flow of speech, set to music?
*Rhymes.* Is there an interesting use of rhymes – end rhymes and inner rhymes? And is there an interesting occasional use of unrhymed lyrics?
*Vocabulary.* Are the words smart and interesting? Are the lyrics poetic, or heightened speech? Do the lyrics follow the natural rhythms in the language?

**D. Play Writing**

This creative achievement refers to student play-writing of not less than one full act of a Play or Musical, totaling at least 40 minutes of a minimum 75 minute run time for Cappies show.

*Story.* Is it a good one, told concisely? Does it offer an interesting perspective on questions larger than the story itself? Is there a logical dramatic arc to the story? Is any conflict plausibly constructed, and just as plausibly resolved in the end? Is every member of the audience allowed reach his or her own conclusions (or is the story "preachy")?
*Lead characters*. Are the lead characters believable and interesting? Are the lead characters draw your interest, either because they are likeable or for other reasons? Are they who and what they seem to be? Are their social and psychological aspects well developed? Are they consistent within themselves and within the story? Do they develop (have a "character arc") over the course of the story?
*Secondary and ensemble characters.* Are the secondary characters helpful in advancing the story? Is there a good mix of characters? Do their subplots provide a useful contrast, whether comic relief or something else? Are their varying aspects – young or old, male or female, people of different wealth, ethnicity, nationality, or religion – effectively portrayed?
*Scenes.* Are the scenes well structured – comic scenes, tragic scenes, combat scenes, highly emotional themes? Do the scenes flow well, one to the other?
*Stagecraft.* Do interesting things happen onstage? Does the story break at the right spot, between act one and act two?
*Musical aspects.* In a musical, is there a good balance between dialogue and musical sections? Do some of the songs advance the story? Are the songs sincerely presented, by the characters?

**E. Directing**

This creative achievement refers to student-directing of all aspects of an **entire** show, including casting, tech work, sets and costumes, blocking, and scene and character direction, with minimal guidance from a theatre teacher or other adult.

*Show choice and casting.* If the director chose the production, is it one within the capability of the cast and crew to do well? Has the show been appropriately cast? Do the actors suit their characters?
*Staging.* Was the show well staged? Did the director use the space of the theatre and the set to enhance to production? Did the staging help tell the story? Does the staging look planned and rehearsed?
*Character work*. Do the performers look like they were given direction? Do they look sure about where to be and what to do? Are the characters sharply defined, and developed well? Do lesser characters (and less talented performers) have fully developed characters? Do performers exhibit good on-stage chemistry and appear to work well together?
*Pace. Does the show move briskly?* Are cues well-timed? Is crew work quick and efficient?
*Musical aspects*. If the show is a musical, how well are the songs integrated in the story?
*Technical aspects.* Are sound, lighting, sets, costumes, and other tech aspects used to enhance the story line? Are these items used to an appropriate degree? (Or could the show have made do with more of them – or less?)
*Originality*. Is this production unique in significant ways? (Or does it look like other productions of the same show – or a movie – that you may have seen?)

**Cappies Photography Leverage Program**

**About Photography and the Cappies**

Cappies continually challenges itself to live our mission to “…celebrate and recognize High School Theatre across the Greater Cincinnati community.” Capturing pictures of our participant schools’ shows is very important to enabling full celebration. Photographs are used in the publications of student reviews through [www.cincicap.com](http://www.cincicap.com). Also, photographs are shared for the enjoyment of all critics through an end-of-the-year presentation at the Annual Gala, as well as the Cappies of Greater Cincinnati social media page. Theatre is considered so enjoyable through the way it engages our senses; capturing visual representations helps re-live and recognize the achievements of the students involved.

**About Cappies Photography Leverage Program**

Cappies runs on a lean and highly efficient budget. The Cappies Board strives to employ any dollars collected in the most effective way possible to simultaneously: (i) reduce cost to participant schools so as to avoid any barriers to entry or retention, and (ii) use any revenue collected judiciously to maximize student benefit impact. As such, Cappies is adopting the Photography Leverage Program, which seeks to avoid redundant activities that present unnecessary cost to the Cappies program, and thus to the participant schools.

The concept is simple: the Cappies program seeks to leverage the use of pictures that the participant schools already capture as part of their show routine. Leveraging these pictures helps avoid the necessity of hiring a photographer for each show, which presents significant direct cost to the program and indirect cost to participating schools.

**THE FOLLOWING TASKS MUST BE COMPLETED BY THE THURSDAY AFTER YOUR SHOW CLOSES.**

Requirements

As part of this Leverage Program, each participant school Director is required to:

**PICTURES**

(1) Provide between 5 to 10 pictures from the show performance within one week of designated Cappies show curtain.Pictures secured prior to show (e.g. taken at rehearsal, dry-run) are welcomed well in advance.

(2) Pictures are to be sent in Jpeg format with at least 300 DPI resolution (typically 1-5 megabytes per picture).

(3) At least 5 pictures provided should be horizontally oriented.

(4) All photos must be uploaded to YOUR SCHOOL’S ONE DRIVE FOLDER at CINCICAP.COM

 This site is password protected. See site for details.

 (If you are unable to access this folder, email photos to adminCIN@cappies.org)

(5) Each photo must be accompanied by a corresponding caption.

(6) Individual picture files must be titled with a unique identifier that can be cross referenced to the respective picture caption (e.g. “Picture 1”, IMG041820945).

**DETAILS ABOUT CAPTIONS**

(7) Each caption should be labeled to link it to the unique photo title (e.g. “Picture 1: Mayberry High’s ensemble cast inspires during its fall performance of Peter Pan”).

(8) Picture captions should identify the character and actor names of any individuals featured in the respective picture.

(9) Picture captions should capture the name of the High School and show Title (“the event”).

(10) Picture captions should be no more than two to three brief, declarative statements that describes “what is occurring” in the picture (e.g. Wendy Darling, portrayed by Senior student Jane Smith, flies through the air in Mayberry’s spring production of Peter Pan) and credits the photographer in the last statement when possible (e.g. Picture provided courtesy of John Smith). In the event a “courtesy of” name is not included, the name will be taken from the Legal Consent Form.

(11) Picture captions should not editorialize (e.g. Jane Smith, portraying Wendy Darling, brought the audience to a standing ovation during

Mayberry’s brilliant performance of Peter Pan).

(12) Picture captions should not reference production days or times, as publication timeliness can vary based on delays (e.g. Mayberry High’s ensemble cast inspires during Friday night’s performance of Peter Pan)

**OTHER ITEMS TO INCLUDE IN YOUR ONE DRIVE FOLDER**

(13) A fully completed and signed Legal Consent Form must be uploaded (see attached).

(14) An image file for your School Program COVER (and a PDF of the program in its entirety if possible) must also be submitted.

(15) UPLOAD all Headshots for all CAPPIE CRITIC CHOICES.

**CONSENT TO USE YOUR SUBMITTED PHOTOGRAPHY AND CAPTIONS PER TERMS BELOW**

The undersigned hereby agrees and consents to the following regarding his or her submitted “User Content”, including photography and captions:

(A) Cincinnati Enquirer, its affiliates, and Cappies of Greater Cincinnati (“we”) have your expressed permissions to now or in the future post, upload, transmit through, or otherwise make available on their Websites your submitted messages, text, illustrations, files, images, graphics, photos, comments, sounds, music, videos, information, content, and/or other materials ("User Content"). Subject to the rights and license you grant herein, you retain all right, title and interest in your User Content. We do not guarantee any confidentiality with respect to User Content even if it is not published on the Website. It is solely your responsibility to monitor and protect any intellectual property rights that you may have in your User Content, and we do not accept any responsibility for the same.

(B) You confirm that the User Content you have submitted to us and provided us permission to use is NOT protected by copyright, trademark, patent, trade secret, moral right, or other intellectual property or proprietary right without the express permission of the owner of the respective right. You are solely liable for any damage resulting from your failure to obtain such permission or from any other harm resulting from User Content that you submit.

(C) You confirm that the User Content you have submitted to us and provided us permission to use does NOT:

(i) violate or infringe in any way upon the rights of others, including, but not limited to, any copyright, trademark, patent, trade secret, moral right, or other intellectual property or proprietary right of any person or entity;

(ii) impersonate another or is unlawful, threatening, abusive, libelous, defamatory, invasive of privacy or publicity rights, vulgar, obscene, profane, pornographic, or otherwise objectionable;

(iii) encourage conduct that would constitute a criminal offense, give rise to civil liability or otherwise violate any law;

(iv) constitute an advertisement for goods or services or a solicitation of funds;

(v) include personal information such as messages which identify phone numbers, social security numbers, account numbers, addresses, or employer references;

(vi) contain a formula, instruction, or advice that could cause harm or injury;

(vii) constitute a chain letter of any kind; or

(viii) constitute an attempt to circumvent character limits through being excessively repetitive or by any method.

(D) You agree that by submitting User Content to us, you automatically grant, or warrant that the owner has expressly granted, to us a worldwide, royalty-free, perpetual, irrevocable, non-exclusive, fully sublicensable, and transferable right and license to use, reproduce, distribute, create derivative works based upon (including, without limitation, translations), publicly display, publicly perform, transmit, and publish the User Content (in whole or in part) as we, in our sole discretion, deem appropriate including, without limitation, (i) in connection with our business; and (ii) in connection with the businesses of our successors, parents, subsidiaries, and their related companies. We may exercise this grant in any format, media or technology now known or later developed for the full term of any copyright that may exist in such User Content. Furthermore, you also grant other users permission to access your User Content and to use, reproduce, distribute, create derivative works based upon, publicly display, publicly perform, transmit, and publish your User Content for personal, non-commercial use as permitted by the functionality of the Website and these Terms of Use.

(E) You agree that by submitting User Content to us, you also grant us the right, but not the obligation to use your biographical information including, without limitation, your name and geographical location in connection with broadcast, print, online, or other use or publication of your User Content. Notwithstanding the foregoing, you waive any and all claims you may now or later have in any jurisdiction to so-called "moral rights" or rights of "droit moral" with respect to the User Content.

(F) We reserve the right to display advertisements in connection with your User Content and to use your User Content for advertising and promotional

purposes. You acknowledge and agree that your User Content may be included on the websites and advertising networks of our distribution partners and third-party service providers (including their downstream users).

(G) We have the right, but not the obligation, to monitor User Content. We have the right in our sole discretion and for any reason whatsoever to edit, refuse to post, remove, or disable access to any User Content.

The undersigned further consents to the use of the above-mentioned pictures and captions submitted in any motion picture, television broadcast, advertisement, publication, online mediums, or program at such time and in such places as the above-named organizations, separately or in partnership, and in their individual and joint discretion, shall determine.

The undersigned also consents to the irrevocable right to use his/her name (and any fictional name), written copy and photograph for purposes outlined as in the above paragraph.

The undersigned further grants the above-mentioned rights without compensation.

