**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.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | T-Shirt Design |  |  |  |  |
| Inspiration Board/Collage |  |  |  |  | Publicity On Campus |  |  |  |  |
| Press Release |  |  |  |  | Program Design and Layout |  |  |  |  |
| Social Media Campaign |  |  |  |  | Other, Specify |  |  |  |  |
| Publicity in the Community |  |  |  |  |  |  |  |  |  |

 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.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | Design modification list |  |  |  |  |
| Design concept |  |  |  |  | Final infrastructure photos |  |  |  |  |
| Inventory of supplies/equipment |  |  |  |  | Detail work documentation |  |  |  |  |
| Early draft plans |  |  |  |  | List/explain problems solved |  |  |  |  |
| Detail sketches/renderings/models |  |  |  |  | Special features photos |  |  |  |  |
| Source of stuff needed |  |  |  |  | Finished product photos |  |  |  |  |
| Construction/Installation |  |  |  |  | Other, specify |  |  |  |  |

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.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | Design modification list |  |  |  |  |
| Inspiration Board/Collage |  |  |  |  | Hair Styling |  |  |  |  |
| Period Research |  |  |  |  | Cue Sheet |  |  |  |  |
| Early draft plans/thumbnail sketches |  |  |  |  | Run Crew |  |  |  |  |
| Design Renderings |  |  |  |  | Makeup Application |  |  |  |  |
| Makeup Selection |  |  |  |  | Finished product photos |  |  |  |  |
| Hair (Wigs, facial hair) Selection |  |  |  |  | Other, specify |  |  |  |  |

 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.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | Cue Sheet |  |  |  |  |
| Inspiration Board/Collage |  |  |  |  | Detail Sketches/Renderings |  |  |  |  |
| Period Research |  |  |  |  | Creation of Sound Effects |  |  |  |  |
| Equipment Inventory |  |  |  |  | List/explain problems solved |  |  |  |  |
| Equipment Selection |  |  |  |  | Other, specify |  |  |  |  |
| Sound Plot |  |  |  |  |  |  |  |  |  |

 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.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | Cue Sheet |  |  |  |  |
| Design concept |  |  |  |  | Props Run Crew |  |  |  |  |
| Inspiration Board/Collage |  |  |  |  | List/explain problems solved |  |  |  |  |
| Early drafts/Thumbnail Sketches |  |  |  |  | Set Decoration (furniture and dressing selection) |  |  |  |  |
| Pulling props from Stock |  |  |  |  | Acquiring new props |  |  |  |  |
| Props Plot |  |  |  |  | Collection of Props not in stock |  |  |  |  |
| Construction of New Props |  |  |  |  | Other, Specify |  |  |  |  |

 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.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | Lighting Run Crew |  |  |  |  |
| Design concept |  |  |  |  | Hanging and Focusing of Lighting Instruments |  |  |  |  |
| Period Research of practical lighting |  |  |  |  | Gel/Gobo Selection |  |  |  |  |
| Equipment Inventory |  |  |  |  | List/explain problems solved |  |  |  |  |
| Light Plot |  |  |  |  | Cue Sheet |  |  |  |  |
| Selection of instruments |  |  |  |  | Other, specify |  |  |  |  |

 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.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | Construction of Costumes |  |  |  |  |
| Design concept |  |  |  |  | Costume Plot |  |  |  |  |
| Inspiration Board/Collage |  |  |  |  | Run Crew Cue Sheet |  |  |  |  |
| Period Research |  |  |  |  | Shopping for Costumes |  |  |  |  |
| Early Draft Plans/Thumbnails |  |  |  |  | Selection and pulling of stock costumes/pieces |  |  |  |  |
| Design Renderings |  |  |  |  | Run Crew |  |  |  |  |
| Fabric and Notion Selection |  |  |  |  | Other, specify |  |  |  |  |

 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.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | Paint Color/Fabric Selection |  |  |  |  |
| Design concept |  |  |  |  | Lumber/materials list |  |  |  |  |
| Inspiration Board/Collage |  |  |  |  | Lumber cutting |  |  |  |  |
| Period Research |  |  |  |  | Set/Backdrop painting |  |  |  |  |
| Drafts/Thumbnail Sketches |  |  |  |  | Scenery pulled from Stock |  |  |  |  |
| Design Renderings or Model |  |  |  |  | Set Construction |  |  |  |  |
| Design Modifications |  |  |  |  | Set Decoration |  |  |  |  |
|  |  |  |  |  | Other, Specify |  |  |  |  |

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.**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | List/explain problems solved |  |  |  |  |
| Design concept |  |  |  |  | Rehearsal Notes |  |  |  |  |
| Period Research |  |  |  |  | Detail work documentation |  |  |  |  |
| Choreography /Formation Notes |  |  |  |  | Other, specify |  |  |  |  |

**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.**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Script Analysis |  |  |  |  | Design modification list |  |  |  |  |
| Design concept |  |  |  |  | \*List/explain problems solved |  |  |  |  |
| Period Research |  |  |  |  | \*Detail work documentation |  |  |  |  |
| Rehearsal Schedule |  |  |  |  | List/explain problems solved |  |  |  |  |
| Casting |  |  |  |  | Blocking |  |  |  |  |

**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.**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | All | Some | None | N/A |  | All | Some | None | N/A |
| Contact Sheet |  |  |  |  | Rehearsal Props/Costumes |  |  |  |  |
| Daily Rehearsal Reports |  |  |  |  | Final infrastructure photos |  |  |  |  |
| Calling Cues (Sound, lights, scenery) |  |  |  |  | Prompt Book |  |  |  |  |
| Management of Stage Crew |  |  |  |  | List/explain problems solved |  |  |  |  |
| Organization of Scene Shifts |  |  |  |  | Blocking Book |  |  |  |  |
| Prompt Book |  |  |  |  | Other, specify |  |  |  |  |

**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   Candidates**

\_\_\_\_\_\_       \_\_\_    Play or Musical \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
\_\_\_\_\_\_       \_\_\_    Song1        (title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Lead Actor    (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Lead Actress (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Supporting Actor    (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Supporting Actress  (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Comic Actor            (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Comic Actress         (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Male Vocalist2         (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Female Vocalist2     (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Male Dancer2         (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Female Dancer2     (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Featured Actor       (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Featured Actress    (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   role:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Ensemble               (name of ensemble: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Stage Manager      (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Stage Crew            (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Creativity               (name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_   for: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Choreography       (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Orchestra2              (title of orchestra:  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Sets                        (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Costumes               (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Lighting                  (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Props                      (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Sound                     (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Hair/Make-Up        (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Special Fx / Tech     (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)  
\_\_\_\_\_\_       \_\_\_    Mrktng/Publcty       (names: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)

**Scoring Key:**

9-10: Superior execution, fully engaging & professional quality for high school theatre.

7-8: Excellent execution, engaging and the best quality for high school theatre

5-6: Good execution, mostly engaging, and the expected quality for high school theatre.

3-4: Uneven execution, sometimes engaging, and lesser quality for high school theatre.

1-2: Poor execution, inconsistently engaging, & insufficient quality for high school theatre

**A:  Award point.    N:  Nomination 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.)***1   Musicals only.    2  Optional in Plays.**  *(See the rules.)*

**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.  
  
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_      \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
                                     Print Name                                                                                 Signature