

HERSHEY THEATRE Apollo AWARDS



Evaluation form-Plays

Performance Category - Playwright

Criteria	Substandard (2)	Good (3)	Excellent (4)	Outstanding (5)
Character Development	<p>Characters are not developed. Character histories and relationships are not defined.</p> <p>Characters' objectives are unknown.</p> <p>Character motivation is not convincing, believable, or consistent.</p> <p>Most to all characters are stereotypical.</p>	<p>Each character is somewhat developed. Character histories and relationships are addressed for some of the characters, but not all.</p> <p>The characters' objectives are somewhat clear, but lack specificity.</p> <p>Character motivation is somewhat convincing, believable, and consistent.</p> <p>Some characters are stereotypical.</p>	<p>Each character is generally well developed. Character histories and relationships are addressed, but lack specificity.</p> <p>The characters' objectives are overall clear.</p> <p>Character motivation is mostly convincing, believable, and consistent.</p> <p>Stereotypes are mostly avoided.</p>	<p>Each character is well developed. Character histories and relationships are detailed and specific.</p> <p>The characters' objectives are clear and precise.</p> <p>Character motivation is convincing, believable, and consistent.</p> <p>Stereotypes are avoided.</p>
Plot Development	<p>Plot is not understandable or clear.</p> <p>Plot is inconsistent.</p> <p>Ideas are not original or interesting.</p> <p>Plot is not engaging or surprising.</p> <p>Plot is choppy.</p>	<p>Plot is somewhat understandable, clear, and consistent.</p> <p>Some ideas are original and interesting.</p> <p>Plot is somewhat engaging, surprising, and flows okay.</p>	<p>Plot is mostly understandable, clear, and consistent.</p> <p>Ideas are mostly original and interesting.</p> <p>Plot is overall engaging, surprising, and flows well.</p>	<p>Plot is understandable, clear, and consistent.</p> <p>Ideas are original and interesting.</p> <p>Plot is engaging, surprising, and flows well.</p>
Dialogue	<p>Dialogue does not move the plot forward.</p> <p>Dialogue is not believable or consistent.</p> <p>Characters do not have a distinct or unique voice.</p>	<p>Dialogue sometimes moves the plot forward.</p> <p>Dialogue is somewhat believable and consistent for some characters.</p> <p>Some characters have a distinct and unique voice.</p>	<p>Dialogue mostly helps move the plot forward.</p> <p>Dialogue is mostly believable and consistent for most characters.</p> <p>Most characters have a distinct and unique voice.</p>	<p>Dialogue moves the plot forward.</p> <p>Dialogue is believable and consistent for each character.</p> <p>Each character has a distinct and unique voice.</p>
Structure/ Format/ Proofreading	<p>The play does not have a clear beginning, middle, or end. Storyline is not easy to follow.</p> <p>Proper script format is not used.</p> <p>Grammatical errors make it difficult to read and comprehend.</p> <p>Script is difficult for actors to read/follow/understand.</p>	<p>The play has a beginning, middle, and end, but the storyline is difficult to follow.</p> <p>Proper script format is sometimes used.</p> <p>Script has multiple grammatical errors.</p> <p>Script is sometimes difficult for actors to read/follow/understand.</p>	<p>The play has clear beginning, middle, and end and storyline is easy to follow. Some of these elements need more development.</p> <p>Proper script format is mostly used.</p> <p>Script has few grammatical errors.</p> <p>For the most part, the script is easy for actors to read/follow/understand.</p>	<p>The play has a clear beginning, middle, and end. Storyline is easy to follow.</p> <p>Proper script format is used throughout the entire play.</p> <p>Script is free of grammatical errors.</p> <p>Script is easy for actors to read/follow/understand.</p>
Production Feasibility	<p>Play is not feasible to produce.</p> <p>Playwright does not offer assistance with challenging scenes/production details.</p> <p>Playwright does not understand stage limitations.</p>	<p>Play is somewhat feasible for time/resources allotted.</p> <p>Playwright offers ways to assist with challenging scenes/production details, but suggestions are vague or unclear.</p> <p>Playwright struggles with stage limitations.</p>	<p>Play is overall feasible for time/resources allotted.</p> <p>Playwright offers creative ways to assist with some of the challenging scenes/production details.</p> <p>Playwright mostly understands stage limitations.</p>	<p>Play is completely feasible for time/resources allotted.</p> <p>Playwright offers creative ways to assist with challenging scenes/production details.</p> <p>Playwright embraces stage limitations and creates settings/scenes that enhance production.</p>
Overall Performance	Assign a number from 1 - 5			

HERSHEY THEATRE Apollo AWARDS



Evaluation form-Plays

Performance Categories - Lead | Supporting | Featured Actor

Criteria	Substandard (2)	Good (3)	Excellent (4)	Outstanding (5)
Acting	<p>Created a character that was unclear and inconsistent. Vocal pacing was poor.</p> <p>Did not connect with the character emotionally. Was not a believable performance.</p> <p>Did not make committed or intuitive choices.</p> <p>Did not have an understanding of the character.</p>	<p>Created a character that was somewhat unclear and at times inconsistent.</p> <p>Connected with the character at a surface level. Was a somewhat believable performance.</p> <p>Made some committed and intuitive choices.</p> <p>Had a basic understanding of the character.</p>	<p>Created a character that was consistent and clear for most of the production.</p> <p>Emotional and believable throughout most of the performance.</p> <p>Made committed and intuitive choices in scenes and with other characters most of the time.</p> <p>Had a strong grasp on their character.</p>	<p>Created a clear, consistent character that was sustained throughout the production. Vocal pacing kept with flow of show.</p> <p>Consistently emotional and believable.</p> <p>Made committed and intuitive choices within every scene, and every interaction with other characters.</p> <p>Understood the role within the production.</p>
Voice	<p>Vocal projection was rare.</p> <p>Did not articulate, made it difficult to clearly understand the character.</p> <p>Pitch, tone, tempo, and inflection were not used.</p> <p>Was rarely heard or understood.</p>	<p>Vocal projection was infrequent.</p> <p>Articulation was inconsistent and unclear.</p> <p>Pitch, tone, tempo, and inflection were not being used to move the character forward.</p> <p>Heard and understood some of the time.</p>	<p>Vocal projection was frequent.</p> <p>Articulation was mostly consistent and clear.</p> <p>Pitch, tone, tempo, and inflection were used mostly to the benefit of the character.</p> <p>Heard and understood most of the time.</p>	<p>Vocal projection was consistent.</p> <p>Consistent, clear articulation.</p> <p>Pitch, tone, tempo, and inflection were used to the enhancement of the character.</p> <p>Heard and understood consistently.</p>
Movement	<p>Movements did not reflect the character. (i.e. age, social status, history, etc.)</p> <p>Movements were not clear, precise, or purposeful.</p> <p>Specific character movements/gestures/mannerisms were not consistent throughout production.</p>	<p>Movements infrequently reflected the character. (i.e. age, social status, history, etc.)</p> <p>Movements were infrequently clear, precise, and purposeful.</p> <p>Specific character movements/gestures/mannerisms were somewhat consistent throughout production.</p>	<p>Movement frequently reflected the character correctly. (i.e. age, social status, history, etc.)</p> <p>Movements were frequently clear, precise, and purposeful.</p> <p>Specific character movements/gestures/mannerisms were mostly consistent throughout production.</p>	<p>Movements reflected the character consistently (i.e. age, social status, history, etc.)</p> <p>Movements were consistently clear, precise, and purposeful.</p> <p>Specific character movements/gestures/mannerisms remained consistent throughout production.</p>
Stage Presence	<p>Poor concentration and commitment to character.</p> <p>Always distracted in scene. (i.e. fidgeting, playing with costume, breaking fourth wall out of character, etc.)</p> <p>Was not comfortable onstage.</p> <p>Performance detracted from production.</p>	<p>Mild concentration and commitment to character.</p> <p>Distracted in more scenes than not. (i.e. fidgeting, playing with costume, breaking fourth wall out of character, etc.)</p> <p>Seemed nervous onstage.</p> <p>Performance did not detract or enhance production.</p>	<p>Frequent concentration and commitment to character.</p> <p>Minor distractions detected - overall immersed in each scene. (i.e. fidgeting, playing with costume, breaking fourth wall out of character, etc.)</p> <p>Overall comfortable onstage, seemed to be focused in most scenes.</p> <p>Performance assisted production.</p>	<p>Consistent commitment and concentration.</p> <p>Fully immersed in each scene - no evidence of distraction (i.e. fidgeting, playing with costume, breaking fourth wall out of character, etc.)</p> <p>Relaxed and focused.</p> <p>Performance enhanced the overall production.</p>
Overall Performance	Assign a number from 1 - 5			

HERSHEY THEATRE Apollo AWARDS



Evaluation form-Plays

Performance Category - Play

Criteria	Substandard (2)	Good (3)	Excellent (4)	Outstanding (5)
Pace	<p>The production was choppy and did not move smoothly.</p> <p>Transitions were executed poorly and inconsistently.</p> <p>The tempo/pace detracted from the mood of the production.</p>	<p>The production was somewhat choppy and did not move smoothly consistently.</p> <p>Transitions were not consistently quick or efficient.</p> <p>The tempo/pace did not detract from the mood of the production.</p>	<p>The production moved smoothly most of the time.</p> <p>Transitions were mostly quick and efficient.</p> <p>The tempo/pace assisted the mood of the production most of the time.</p>	<p>The production moved smoothly throughout the entire production.</p> <p>All transitions were quick and efficient.</p> <p>The tempo/pace enhanced the mood of the production.</p>
Level of Performance	<p>Few characters were believable.</p> <p>Few characters remained consistent throughout the production.</p> <p>Few actors committed to the characters.</p> <p>Students did not maintain a professional level of behavior throughout production (including preshow/intermission, if visible to audience).</p>	<p>Some characters were believable.</p> <p>Some characters remained consistent throughout the production.</p> <p>Some actors committed to their characters and created depth to move the story forward.</p> <p>Students maintained a somewhat professional level of behavior throughout production (including preshow/intermission, if visible to audience).</p>	<p>Most characters were believable.</p> <p>Most characters remained consistent throughout the production.</p> <p>Most actors committed to their characters and created depth to move the story forward.</p> <p>Students mostly maintained a professional level of behavior throughout production (including preshow/intermission, if visible to audience).</p>	<p>All characters were believable.</p> <p>All characters remained consistent throughout the entirety of the production.</p> <p>All actors committed to their characters and created depth to move the story forward.</p> <p>Students maintained a professional level of behavior throughout production (including preshow/intermission, if visible to audience).</p>
Stage Presence	<p>Few actors onstage had consistent vocal projection or clear articulation.</p> <p>Few actors had clear, precise movements that were not purposeful or in-line with their character.</p> <p>Few actors were committed or immersed in production.</p>	<p>Some actors onstage had consistent vocal projection and clear articulation.</p> <p>Some actors had clear, precise movements that were purposeful and in-line with their character.</p> <p>Some actors were committed and immersed in production.</p>	<p>Most actors onstage had consistent vocal projection and clear articulation.</p> <p>Most actors had clear, precise movements that were purposeful and in-line with their character.</p> <p>Most actors were committed and fully immersed in production.</p>	<p>All actors onstage had consistent vocal projection and clear articulation.</p> <p>All actors onstage had clear, precise movements that were purposeful and in-line with their character.</p> <p>All actors were committed and fully immersed in production.</p>
Overall Performance	Assign a number from 1 - 5			

HERSHEY THEATRE Apollo AWARDS



Evaluation form-Musicals

Performance Categories - Lead | Supporting | Featured Actor

Criteria	Substandard (2)	Good (3)	Excellent (4)	Outstanding (5)
Acting	<p>Created a character that was unclear and inconsistent. Vocal pacing was poor.</p> <p>Did not connect with the character emotionally. Was not a believable performance.</p> <p>Did not make committed or intuitive choices.</p> <p>Was rarely heard or understood.</p> <p>Did not have an understanding of the character.</p>	<p>Created a character that was somewhat unclear and at times inconsistent.</p> <p>Connected with the character at a surface level. Was a somewhat believable performance.</p> <p>Made some committed and intuitive choices.</p> <p>Heard and understood some of the time.</p> <p>Had a basic understanding of the character.</p>	<p>Created a character that was consistent and clear for most of the production.</p> <p>Emotional and believable throughout most of the performance.</p> <p>Made committed and intuitive choices in scenes and with other characters most of the time.</p> <p>Heard and understood most of the time.</p> <p>Had a strong grasp on their character.</p>	<p>Created a clear, consistent character that was sustained throughout the production. Vocal pacing kept with flow of show.</p> <p>Consistently emotional and believable.</p> <p>Made committed and intuitive choices within every scene, and every interaction with other characters.</p> <p>Heard and understood consistently.</p> <p>Understood the role within the production.</p>
Singing	<p>Rarely on pitch.</p> <p>Articulation was sloppy and nonexistent.</p> <p>Poor rhythmic and phrasing choices.</p> <p>Mechanical skills were lacking. (breath support, correct tone and placement, use of range, etc.)</p> <p>Did not portray a believable character within songs.</p>	<p>Infrequently on pitch.</p> <p>Articulation was infrequent and inconsistent.</p> <p>Rhythmic and phrasing choices were inconsistent.</p> <p>Mechanical skills were adequate. (breath support, correct tone and placement, use of range, etc.)</p> <p>Inconsistent portrayal of character within songs.</p>	<p>Frequently on pitch.</p> <p>Articulation was correct most of the time.</p> <p>Rhythmic and phrasing choices were precise most of the show.</p> <p>Mechanical skills were strong (breath support, tone and placement, use of range)</p> <p>Portrayed a believable character in songs most of the time.</p>	<p>Consistently on pitch.</p> <p>Appropriate articulation throughout the production.</p> <p>Precise rhythmic choices and intuitive phrasing.</p> <p>Consistent mechanical skills (breath support, correct tone and placement, use of range, etc.)</p> <p>Portrayed a believable character throughout songs.</p>
Moving	<p>Choreography skills were poor and inconsistent.</p> <p>Movements did not reflect the character. (i.e. age, social status, history, etc.)</p> <p>Movements were not clear, precise, or purposeful.</p>	<p>Choreography skills were adequate.</p> <p>Movements infrequently reflected the character. (i.e. age, social status, history, etc.)</p> <p>Movements were infrequently clear, precise, and purposeful.</p>	<p>Choreography skills were strong.</p> <p>Movement frequently reflected the character correctly. (i.e. age, social status, history, etc.)</p> <p>Movements were frequently clear, precise, and purposeful.</p>	<p>Choreography skills were precise and consistent.</p> <p>Movements reflected the character consistently (i.e. age, social status, history, etc.)</p> <p>Movements were clear, precise, and purposeful consistently.</p>
Stage Presence	<p>Poor concentration and commitment to character.</p> <p>Always distracted in scene. (i.e. fidgeting, playing with costume, breaking fourth wall out of character, etc.)</p> <p>Not comfortable onstage.</p> <p>Performance detracted from the overall production.</p>	<p>Mild concentration and commitment to character.</p> <p>Distracted in more scenes than not. (i.e. fidgeting, playing with costume, breaking fourth wall out of character, etc.)</p> <p>Seemed nervous onstage.</p> <p>Performance did not detract from production.</p>	<p>Frequent concentration and commitment to character.</p> <p>Minor distractions detected - overall immersed in each scene. (i.e. fidgeting, playing with costume, breaking fourth wall out of character, etc.)</p> <p>Overall comfortable onstage, seemed to be focused in most scenes.</p> <p>Performance assisted production.</p>	<p>Consistent commitment and concentration.</p> <p>Fully immersed in each scene - no evidence of distraction (i.e. fidgeting, playing with costume, breaking fourth wall out of character, etc.)</p> <p>Relaxed and focused.</p> <p>Performance enhanced the overall production.</p>
Overall Performance	Assign a number from 1 - 5			



Evaluation form-Musicals

Performance Category - Orchestra

Criteria	Substandard (2)	Good (3)	Excellent (4)	Outstanding (5)
Balance	<p>Pit and actors were rarely balanced in the production.</p> <p>The orchestra overpowered the actors.</p>	<p>Pit and actors were somewhat balanced throughout production.</p> <p>The orchestra sometimes overpowered the actors.</p>	<p>Pit and actors were mostly balanced throughout production.</p> <p>Most of the time, the orchestra did not overpower the actors.</p>	<p>Pit and actors were balanced consistently throughout entire production.</p> <p>Orchestra did not overpower actors.</p>
Accuracy	<p>Score was performed with noticeable mistakes that were distracting. (i.e. false starts, late entrances, incorrect notes, etc.)</p> <p>Instruments were not in tune.</p> <p>Entrances and cut-offs were not accurate or consistent.</p>	<p>Score was performed with noticeable mistakes but not to the detriment of the production. (i.e. false starts, late entrances, incorrect notes, etc.)</p> <p>Some instruments were in tune.</p> <p>Entrances and cut-offs were somewhat accurate and consistent.</p>	<p>Score was performed with minor mistakes. (i.e. false starts, late entrances, incorrect notes, etc.)</p> <p>Most instruments were in tune.</p> <p>Entrances and cut-offs were mostly accurate and consistent.</p>	<p>Score was performed free of mistakes. (i.e. false starts, late entrances, incorrect notes, etc.)</p> <p>Instruments were in tune.</p> <p>Entrances and cut-offs were accurate and consistent.</p>
Tempo	<p>Pacing was choppy.</p> <p>Musical transitions in and out of musical numbers were sloppy.</p> <p>The tempo/pace detracted from the mood of the production.</p> <p>Pit members did not follow the conductor's tempo.</p>	<p>Pacing was adequate.</p> <p>Some musical transitions in and out of musical numbers were smooth.</p> <p>The tempo/pace was not detrimental, but did not enhance the production.</p> <p>Pit members infrequently followed the conductor's tempo.</p>	<p>Pacing moved smoothly throughout most of the production.</p> <p>Most musical transitions in and out of musical numbers were smooth.</p> <p>The tempo/pace assisted the mood of the production.</p> <p>Pit members frequently followed the conductor's tempo.</p>	<p>Pacing moved smoothly throughout the entire production.</p> <p>All musical transitions in and out of musical numbers were smooth.</p> <p>The tempo/pace enhanced the mood of the production.</p> <p>Pit members consistently followed the conductor's tempo.</p>
Overall Performance	Assign a number from 1 - 5			



Evaluation form-Musicals

Performance Category - Dance Number

Criteria	Substandard (2)	Good (3)	Excellent (4)	Outstanding (5)
Execution	<p>Choreography did not reflect character or theme of production.</p> <p>Choreography was not precise.</p> <p>Choreography was not within the capabilities of the cast.</p> <p>Movements were not fully extended or accentuated.</p>	<p>Choreography somewhat reflected characters and theme of production.</p> <p>Choreography was sometimes precise.</p> <p>Choreography was somewhat within the capabilities of the cast.</p> <p>Movements were fully extended and accentuated for some of the dance number.</p>	<p>Choreography mostly reflected characters and theme of production.</p> <p>Choreography was mostly precise.</p> <p>Choreography was mostly within the capabilities of the cast.</p> <p>Movements were fully extended and accentuated for most of the dance number .</p>	<p>Choreography reflected characters and theme of production.</p> <p>Choreography was precise.</p> <p>Choreography was within the capabilities of cast.</p> <p>Each movement was fully extended and accentuated.</p>
Use of Space	<p>The stage was not effectively used and spatial awareness was not demonstrated.</p> <p>Flow in and out of the dance segment was choppy and took the audience out of the scene.</p>	<p>The stage was effectively used and spatial awareness was demonstrated throughout some of the dance number.</p> <p>Dance segment was not seamless in and out of the scene, but did not deter from the overall flow of the show.</p>	<p>The stage was effectively used and spatial awareness was demonstrated throughout most of the dance number.</p> <p>Dance segment flowed in and out of scene well.</p>	<p>The stage was effectively used and spatial awareness was demonstrated.</p> <p>Dance segment flowed in and out of scene efficiently and precisely.</p>
Energy	<p>Energy levels did not remain consistent throughout the dance number.</p> <p>Lack of energy was detrimental to the production.</p> <p>Actors did not commit to the dance number.</p>	<p>Energy remained appropriate throughout some of the dance number.</p> <p>Energy levels were not detrimental to the production, but did not enhance.</p> <p>Actors were somewhat committed to the dance number.</p>	<p>Energy remained appropriate throughout most of the dance number.</p> <p>Energy levels assisted the overall feel of the production.</p> <p>Actors were mostly committed to the dance number.</p>	<p>Energy remained appropriate throughout the entirety of the dance number.</p> <p>Energy levels enhanced the overall feel of the production.</p> <p>Actors were completely committed to the dance number.</p>
Overall Performance	Assign a number from 1 - 5			

HERSHEY THEATRE Apollo AWARDS



Evaluation form-Musicals

Performance Category - Musical

Criteria	Substandard (2)	Good (3)	Excellent (4)	Outstanding (5)
Pace	<p>The production was choppy and did not move smoothly.</p> <p>Transitions were executed poorly and inconsistently.</p> <p>The tempo/pace detracted from the mood of the production.</p>	<p>The production was somewhat choppy and did not consistently move smoothly.</p> <p>Transitions were not consistently quick or efficient.</p> <p>The tempo/pace did not detract from the mood of the production.</p>	<p>The production moved smoothly most of the time.</p> <p>Transitions were mostly quick and efficient.</p> <p>The tempo/pace assisted the mood of the production most of the time.</p>	<p>The production moved smoothly.</p> <p>All transitions were quick and efficient.</p> <p>The tempo/pace enhanced the mood of the production.</p>
Level of Performance	<p>Few characters were believable.</p> <p>Few characters remained consistent throughout the production.</p> <p>Few actors committed to their characters.</p> <p>Many of the ensemble (non-leads) had "star" personalities - the ensemble did not develop a community on stage.</p>	<p>Some characters were believable.</p> <p>Some characters remained consistent throughout the production.</p> <p>Some actors committed to their characters and created depth to move the story forward.</p> <p>Some of the ensemble (non-leads) had "star" personalities - some of the ensemble worked to develop a community on stage.</p>	<p>Most characters were believable.</p> <p>The characters remained consistent throughout most of the production.</p> <p>Most actors committed to their characters and created depth to move the story forward.</p> <p>Most of the ensemble (non-leads) did not have any "star" personalities - the majority of the ensemble worked to develop a community on stage.</p>	<p>All characters were believable.</p> <p>The characters remained consistent throughout the entirety of the production.</p> <p>The actors committed to their characters and created depth to move the story forward.</p> <p>Ensemble (non-leads) did not have any "star" personalities - the entire ensemble worked to develop a community on stage.</p>
Stage Presence	<p>Few actors had consistent vocal projection or clear articulation.</p> <p>Actors did not have clear, precise movements that were purposeful or in-line with character.</p> <p>Few actors were committed or immersed in production.</p>	<p>Some actors had consistent vocal projection and clear articulation.</p> <p>Some actors had clear, precise movements that were purposeful and in-line with character.</p> <p>Some actors were committed and immersed in production.</p>	<p>Most actors had consistent vocal projection and clear articulation.</p> <p>Most actors had clear, precise movements that were purposeful and in-line with character.</p> <p>Most actors were committed and fully immersed in production.</p>	<p>All actors had consistent vocal projection and clear articulation.</p> <p>All actors had clear, precise movements that were purposeful and in-line with character.</p> <p>All actors were committed and fully immersed in production.</p>
Production Elements	<p>Few elements of the production (vocals, choreography, blocking, orchestra) worked together. Did not create a compelling story.</p> <p>The singing was rarely in the range of the cast.</p> <p>The choreography was not within the capabilities of the cast.</p>	<p>Some elements of the production (vocals, choreography, blocking, orchestra) worked together cohesively to provide the audience with a compelling story.</p> <p>The singing was sometimes in the range of the cast.</p> <p>The choreography was somewhat within the capabilities of the cast.</p>	<p>Most elements of the production (vocals, choreography, blocking, orchestra) worked together cohesively to provide the audience with a compelling story.</p> <p>The singing was mostly within the range of the cast.</p> <p>The choreography was mostly within the capabilities of the cast.</p>	<p>All elements of the production (vocals, choreography, blocking, orchestra) worked together cohesively to provide the audience with a compelling story.</p> <p>The singing was within the range of the cast.</p> <p>The choreography was within the capabilities of the cast.</p>
Overall Performance	Assign a number from 1 - 5			