



2026-2027 CAPA Marquee Awards

ADJUDICATOR HANDBOOK

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About the CAPA Marquee Awards

The CAPA Marquee Awards celebrates the accomplishments of area high school teachers and students by recognizing achievements in productions by participating Columbus area high schools. To participate, schools register to have their productions reviewed by a qualified team of adjudicators, who then provide directors with valuable feedback. During the spring, CAPA will present an awards showcase to recognize the outstanding achievements of high school productions and students. Modeled after the Tony Awards®, the showcase features outstanding performances from participating high schools and celebrates their enthusiasm, dedication, and talent while encouraging participating schools to grow and continue improving their programs. To learn more, please visit www.capamarqueeawards.com.

Purpose

The CAPA Marquee Awards and Awards Showcase are designed to **celebrate**, **support**, and **advocate** for high school musical theatre education throughout the Central Ohio community.

Goals

1. To recognize, honor, and encourage excellence in high school musical theatre through a constructive review process of nominated productions by qualified adjudicators;
2. To deliver educational workshops and advancement in dance, voice, acting, and stagecraft for high school students locally, regionally, and nationally;
3. To offer professional development and networking opportunities for students, directors, and school programs;
4. To give students an opportunity to perform on a CAPA stage;
5. To create positive attention for theatre arts and music departments at local schools and school districts; and
6. To showcase the importance of theatre arts education in our schools.

Diversity, Equity, Access & Inclusion

CAPA believes in the power of diversity - we can only achieve our vision to make Columbus a destination for living, breathing art when we include everyone. CAPA is committed to presenting art that brings people from all backgrounds together to experience the transformative power of the arts. In the same spirit that we celebrate the many forms of performance art on our stages, we value, appreciate, and celebrate all human beings in our community.

CAPA recognizes that there are cultural and systemic barriers that prevent complete inclusivity and equity. CAPA's Diversity and Inclusion commitment is to progressively and continuously work to identify those barriers and intentionally adapt our practices, demonstrate our efforts, and measure the results to promote inclusion and equity.

The CAPA Marquee Awards believe to enrich the artistic experience, educational theatre must make room on the stage, around the production table, in the orchestra, behind the scenes, and through the adjudication process for those with different backgrounds, sexual orientation, identification, cultures, and capabilities. We believe that we are enriched by the unique perspective all people bring to the arts.

About Columbus Association for the Performing Arts (CAPA)

Columbus Association for the Performing Arts (CAPA) aims to present and produce artistic programming of the highest quality to serve and educate diverse audiences and feature renowned artists of all cultures; operate and maintain world-class performance venues; strengthen our arts communities by providing facilities for resident companies, and through partnership and collaboration, support those organizations; and bolster the economy of the community we serve.

Program Contact

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Adjudication Overview

The CAPA Marquee Awards will provide adjudication for participating high schools located in twelve counties throughout central Ohio. The twelve counties are Delaware, Fairfield, Fayette, Franklin, Hocking, Knox, Licking, Madison, Perry, Pickaway, Ross, and Union. Adjudicators are responsible for evaluating high school musical theatre productions. Evaluations consist of educationally focused feedback and scoring. The total number of adjudications each adjudicator will be assigned will be based on experience, scheduling, availability, and the number of schools that register for the program.

Meetings & Important Dates

Returning Adjudicators are required to attend an orientation session on **Zoom** on **Tuesday, September 15, 2026** from **6:30-8:30 pm**.

New Adjudicators are required to attend a training session at the **Ohio Theatre** on **Wednesday, September 23, 2026** from **6-9:30pm**.

All Adjudicators will be given two (2) complimentary tickets to the Awards Showcase on **Thursday, May 6, 2027** at **7:30pm** at the Ohio Theatre.

Compensation

Adjudicators will be paid an honorarium of Sixty Dollars (\$60) per performance for adjudications located less than 80 miles roundtrip from the Ohio Theatre. They will be paid an honorarium of Eighty-Five Dollars (\$85) for adjudications located more than 80 miles roundtrip from the Ohio Theatre.

New adjudicators must complete one successful training adjudication paid at a rate of \$30 before becoming an official program adjudicator.

Adjudicators who complete five or more adjudications will also receive a \$60 bonus.

Honorarium payments will be processed as one check and mailed no later than April 19, 2027. Completed tax documentation will be required for payment to be issued.

Adjudicator Web Portal

The adjudicator web portal is a password protected page on our website where adjudicators can access their adjudication schedule, adjudication documents, production information forms, and submit their production adjudication forms.

Here are the instructions to access the Adjudicator Portal:

1. If you are a returning adjudicator, please use the login and password from last year. If you are a new adjudicator, you will receive an email from “CAPA Marquee Awards” with information for how to complete your registration.
2. Once you have completed your registration, visit www.capamarqueeawards.com.
3. Click ‘log in’ from the top right area of the website.
4. Once logged in you will have access to your personalized adjudicator portal.

Adjudicator Scoring

When you log into your individual adjudicator portal, the production adjudication form for each show you are scheduled to adjudicate will be uploaded into your portal no later than 72 hours before the production. When you click on the form link, it will allow you to complete your evaluation. **It is critical that you do not share this link with anyone.**

Scheduling

Adjudicated high school musical theatre productions take place between **October 8, 2026-April 3, 2027**. All scheduling will be completed by the CAPA Marquee Awards staff based on adjudicator availability, experience, conflicts of interest, and program needs. *If you need to change one of your scheduled adjudications, you must notify us no later than two weeks prior to the production date.* If an emergency change must be made (less than two weeks prior), you are required to call CAPA directly. **Making more than one emergency change in a season may impact your ability to remain an adjudicator.**

In addition to the three main adjudicators for each show, we will also assign one alternate adjudicator for each show. The alternate adjudicator will be on-call and will need to be available to attend the show at the assigned date and time if called upon.

New Adjudicators

New adjudicators are required to complete one training adjudication before they may officially adjudicate a show for the program. Training adjudications will be scheduled by the CAPA Marquee Awards and will be paid at a rate of \$30. Training adjudicators will need to evaluate the production and submit their evaluation as if they were one of the main adjudicators for the performance. Upon completion, we will review your scoring and evaluation comments and will contact you with any feedback.

Production Information Form

Approximately 2 weeks before the adjudication date, the **Production Information Form** will be uploaded to your adjudication portal. The **Production Information Form** will include eligible adjudication categories, names of students/characters to be evaluated in leading and supporting roles, show run times, driving directions, instructions for parking and location of the ticketing area, etc. Please be sure to read through the school’s **Production Information Form** before attending the performance.

Tickets

For each performance, the participating school will reserve two (2) complimentary tickets for each adjudicator attending the production. However, if you are completing a training adjudication, you will only receive one (1) complimentary ticket. High schools will hold comp tickets under “CAPA Marquee Awards”

for adjudicators to pick up when they arrive at the performance venue. Adjudicators should contact the Program Manager with any special needs or requests regarding seating.

Attendance Procedures

The day of the performance, adjudicators should arrive at least 15 minutes before curtain and must remain throughout the duration of the performance. Adjudicators should make their best efforts to maintain anonymity and no oral critique should be provided. If adjudicators are unable to attend any of the productions they have been assigned, they must contact us immediately. **If you must cancel 72 hours or less before the scheduled adjudication, you MUST contact Crystal directly on her cell phone at 614-572-8522.**

Confidentiality

Adjudicators must not discuss their opinions, evaluations, scores, or feedback with anyone in any format. This includes, but is not limited to, students, faculty and staff from participating high schools, colleagues, friends and family, other Adjudicators, reviewers, social media networks, etc. Please contact CAPA Education with questions about confidentiality.

Conflicts of Interest

A Conflict of Interest (COI) is defined as *a situation in which a person or organization is involved in multiple interests, financial or otherwise, one of which could possibly distort the motivation or decision-making of that individual or organization.*

Adjudicators must agree to uphold CAPA's Conflict of Interest policy and should not allow personal preferences or bias to influence evaluations. In accordance with this policy, Adjudicators should not have a personal or professional relationship with participating high schools' theatre production or with a specific student or staff member involved with production. If an Adjudicator thinks a conflict of interest might exist, the Adjudicator must disclose it to CAPA on the **Conflict of Interest Form**. If the Adjudicator has already been assigned to adjudicate a show and a conflict emerges, the Adjudicator must contact CAPA immediately. Definitions and examples of potential conflicts of interest include, but are not limited to:

Professional Conflicts of Interest

This includes employment, receiving or providing compensation, gifts, financial support, favors that are substantial in nature, or donations from participating high schools. This also includes board connections, organizational partnerships, volunteer work, business ties, financial investments, or any other professional ties that might positively or negatively influence the evaluation.

Personal Conflicts of Interest

Examples of this type of conflict of interest include alumni status (if evaluating that high school's theatre production), the involvement of immediate family members, spouses, partners, siblings, parents, children in participating high schools' theatre productions, or any other personal ties that might positively or negatively influence the evaluation.

Evaluation Guidelines

Adjudicators will evaluate the overall musical theatre production, direction, ensemble, student orchestra, dance execution, technical execution, and performers in leading and supporting roles. Adjudicator evaluations consist of written feedback and scores. Adjudicators are prohibited from sharing feedback or scores with schools directly or providing an oral critique following the performance. No later than 72 hours

before the performance, the link to the Production Evaluation Form where adjudicators will enter their written feedback and scoring decisions will be uploaded to their individual adjudicator portal. They will receive a notification via email that will direct them to the portal to view both the Production Information Form and Production Adjudication Form. **Adjudicator evaluations must be completed within 72 hours of attending the production or by NOON on Monday, April 5, 2027, whichever comes first.**

Reference Materials

When entering feedback/scores, please reference the evaluation rubrics on pages 9-15 which provide *detailed* criteria for evaluating each category. The rubrics are also available for download on the Adjudicator Portal. The school's Production Information Form features the names of the characters/students being evaluated in lead/supporting roles, notes on any specific feedback the director might want, and other details. The school's program book (or playbill) is also valuable, as well as any notes you might have taken.

Feedback

The purpose of written feedback is to provide each school with detailed notes in the hopes of commending the notable achievements of the production and offering solutions to the aspects where the production could improve. This is an educational tool, not strictly a review or critique. To ensure that feedback includes both praise and constructive criticism, we require each adjudicator to write at least 3 sentences of feedback identifying at least **3 areas of strengths** and to write at least 2 sentences of feedback providing at least **2 suggestions for improvement for EACH adjudicated category.**

Please include examples to support comments and be as detailed as possible. Feedback should not focus on areas that are outside of an individual student's or group of students' control. Adjudicator feedback will be reviewed by CAPA before being forwarded to theatre directors. If appropriate or thorough feedback is not provided by an adjudicator, CAPA will contact the adjudicator to make appropriate adjustments and resubmit the adjudication form.

AI Policy

While we would prefer adjudicators not use AI when submitting adjudication reports, AI may only be used to finesse your language and should never be used to generate feedback.

Actor / Actress

For the purposes of the CAPA Marquee Awards and the Jimmy Awards®, students are adjudicated in the category corresponding to their gender identification, not the gender of the role they are playing. *(For example, a female-identifying student recognized for a performance in the role of Tevye in Fiddler on the Roof will be nominated in the Best Actress in a Leading Role category).*

Non-Binary and Gender-Fluid Performers

For the purposes of the CAPA Marquee Awards and the Jimmy Awards®, students identifying as non-binary or gender-fluid may choose to either select the category in which they wish to be adjudicated (regardless of the gender of the role) OR they may be adjudicated based on the gender of the role they played.

Scores

Scores will be used to determine nominees and winners in each adjudicated category. Scores will not be shared with schools and are strictly confidential. We will share with schools how well you felt they met each criterion on the rubric.

On a scale of 1-10 (with 1 being the lowest score and 10 being the highest score), adjudicators will rank how well the evaluation criteria are executed by using the scoring rubrics on pages 9-15. Using the rubric and the scoring scale as a guide, adjudicators will evaluate how each production meets or exceeds its potential based on the available resources and provide a numeric score and the required educational feedback for each eligible category. To reduce the chance for potential ties within a category, please utilize quarter points when appropriate (i.e. 5.25, 5.5, 5.75 etc.), and avoid the temptation to round to even 6's, 7's, 8's etc.

Evaluation Category

Steps to Fill Out Your Online Adjudication Form:

1. No later than 72 hours before your scheduled adjudication, the Production Adjudication Form will be uploaded into your individual portal. This form will have all the elements for adjudication including Overall Production, Acting Categories, Ensemble, Orchestra, Dance Execution, Technical Execution, and Direction.
2. Please refer to "How Should I Rate It?" on page 8 and the Individual Category Rubrics on pages 9-15 for guidance.
3. Once you have completed your adjudication form, it will be sent to the CAPA Marquee Awards for tabulation. If there is an error or some other technical challenge, please contact CAPA staff to assist you. *Also, your feedback matters.* Please remember to keep your notes and observations detailed, constructive, and positive. Adjudicator feedback will be reviewed by CAPA staff before being forwarded to theatre directors, and if necessary, will be returned to the adjudicator to make appropriate adjustments. *Please note: You do not have to complete the survey in one sitting; it will be possible to fill out a portion of the survey and then return to it.*

Steps in Adjudication Process

Before Seeing a Show

- Once you have been assigned the shows you will be adjudicating, think about who might go with you. Adjudicators are given two comp tickets to performances.
- Be sure to read the Production Information Form CAPA uploaded into your adjudicator portal before attending the show. This will give insight into the budget, special challenges faced, resources, etc. Please also be sure to read a synopsis of the musical if you are unfamiliar with it before attending.
- Please make sure you have directions to the school and ticketing area.
- If using physical tickets, report to the ticketing area and let the attendant know that you are there to adjudicate for the CAPA Marquee Awards. They should have your tickets ready for you. *If you run into any issues, please call Crystal Satterfield on her cell immediately.*

While at the Show

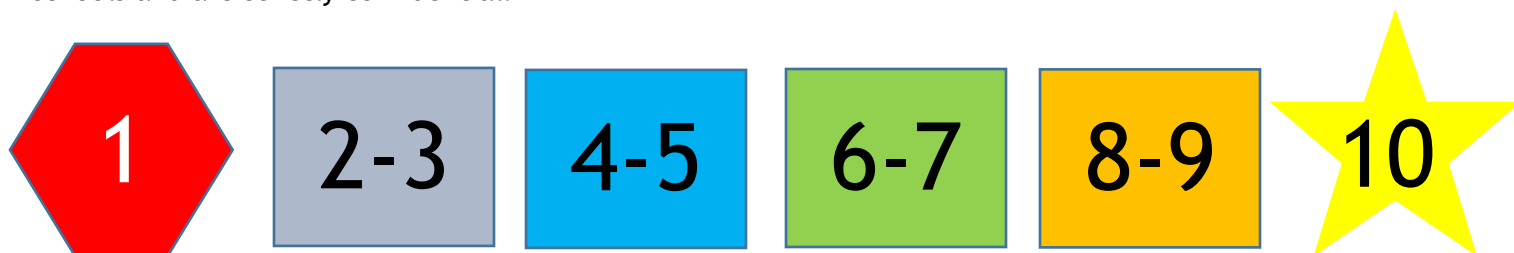
- Before the show starts, take the time to look over the program to see who and what you are adjudicating.
- Enjoy Act 1! Make mental notes as you are watching, but do not commit yourself to any final judgment until the conclusion of the performance. You can make some notes during intermission, but you should not commit to any scores until after the show. You should also refrain from discussing specific aspects of the show during intermission or any time you are in the building where others can hear you.

After the Show

- If you do talk to any of the cast or production staff, do not offer advice or critique what was done. As an Adjudicator, you should not discuss any specific scores or feedback with anyone. If you are asked for feedback, politely say that you are not permitted to discuss the performance and that all feedback will be sent from The CAPA Marquee Awards to the contact person after the nominations are announced.
- As a requirement for being a CAPA Adjudicator, you must submit your production adjudication form online within 72 hours of seeing the designated performance or by NOON on April 5, 2027, whichever comes first.
- Use the rubrics enclosed in this packet on pages 9-15 to make your score assignments. Remember what a 100 represents, a 75, a 50, etc. Be fair when giving one performer a 72, and another a 53. Do the scores balance out? Consult the rubric in your packet. And please remember to try to avoid giving all rounded scores.
- All shows must be adjudicated on their own merits. Are you being too critical? Too easy? Are you considering all aspects of the show fairly and are you judging based on the scoring rubric or what you personally think is good?
- *Your feedback and ideas matter to the participating schools and will be used as a valuable educational tool!*

How Should I Rate It?

This rubric is meant to be a simple guide for CAPA Marquee Award Adjudicators to help rate each production on its own merits. Adjudicators should evaluate how each production meets or exceeds its potential based on the available resources and provide a numeric score and educational feedback. To reduce the chance for potential ties within a category, please utilize quarter points when appropriate (i.e. 5.25, 5.5, 5.75 etc.), and avoid the temptation to round to even 6's, 7's, 8's etc. Please note: Scores will not be shared with schools and are strictly confidential.



Ratings of 1-1.75: This means that the performance did not meet the basic requirements.

Ratings of 2-3.75: This means that the performance or aspects of the production/performance were **below average** or below expectations for the rest of the performance/production.

Ratings of 4-5.75: This means that the performance or aspects of the production were **average** or not exceptional. If you give a 4-5 that means you feel that the performance or aspects of the production/performance are not worthy of any special recognition.

Ratings of 6-7.75: This means that the performance or aspects of the production/performance were **above average**. Ratings of 6-7 means that you feel the performance or aspects of the performance/production might be worthy of special recognition.

Ratings of 8-9.75: This means that the performance or aspects of the production/performance were **excellent**. Ratings of 8-9 mean that you feel the performance or aspects of the performance/production are worthy of special recognition.

Rating of 10: This means that the performance was **truly exceptional!** This rating should be very rarely given and should only be used for truly outstanding performances. Ratings of 10 mean that you feel that the performance or aspect of the production/performance was perfect and is deserving of the highest recognition.

CAPA Marquee Awards Adjudication Rubric: Best Musical Production

	1-1.75	2-3.75	4-5.75	6-7.75	8-9.75	10
CRITERIA	POOR <i>Never</i>	FAIR <i>Rarely</i>	PROFICIENT <i>Sometimes</i>	ACCOMPLISHED <i>Often</i>	EXCELLENT <i>Always</i>	MASTERY <i>Exceptionally</i>
Theatricality	• Inadequate selection of material for student performers & crew • Understanding of the story and its themes not on display	• Not the ideal selection of material for student performers & crew • Understanding of the story and its themes rarely on display	• Adequate selection of material for student performers & crew • Understanding of the story and its themes sometimes on display	• Good selection of material for student performers & crew • Understanding of the story and its themes often on display	• Great selection of material for student performers & crew • Understanding of the story and its themes always on display • Captures style & period	• Exceptional selection of material for student performers & crew • Understanding of the story and themes always on display • Exceptionally captures style & period
Cohesion	• No elements of the production have been taken into consideration	• Only some of the elements of the production have been taken into consideration	• Most of the elements of the production have been taken into consideration and sometimes work well together	• All elements of the production have been taken into consideration and generally work well together	• All elements of the production work together to create an entertaining production	• All elements of the production work together to create a seamless, impactful, and entertaining production
Execution	• Show is not prepared and audience-ready • Teamwork is not on display • Unexpected obstacles are never handled well	• Show is not fully prepared and audience-ready • Teamwork is rarely on display • Unexpected obstacles rarely handled well	• Show is mostly prepared and audience-ready • Teamwork is sometimes on display • Unexpected obstacles sometimes handled well	• Show is prepared and audience-ready • Teamwork is often on display • Unexpected obstacles often handled well	• Show is fully prepared and audience-ready • Teamwork is always on display • Unexpected obstacles always handled well	• Show is exceptionally well-prepared and audience-ready • Teamwork shines • Unexpected obstacles handled exceptionally well
Utilization of Talent	• Enthusiasm and talent of performers & crew not on display	• Enthusiasm and talent of performers & crew rarely on display	• Enthusiasm and talent of performers & crew sometimes on display	• Enthusiasm and talent of performers & crew often on display • Some of students' diverse talents on display	• Executed with a great deal of enthusiasm, talent, and originality from performers & crew • Many of students' diverse talents on display	• Executed with exceptional amounts of enthusiasm, talent, and originality from performers & crew • All students' diverse talents on display

CAPA Marquee Awards Adjudication Rubric: Actor/Actress in a Leading/Supporting Role

	1-1.75	2-3.75	4-5.75	6-7.75	8-9.75	10
CRITERIA	POOR <i>Never</i>	FAIR <i>Rarely</i>	PROFICIENT <i>Sometimes</i>	ACCOMPLISHED <i>Often</i>	EXCELLENT <i>Always</i>	MASTERY <i>Exceptionally</i>
Acting	- No characterization - No demonstration of the character's goals and obstacles	- Inconsistent characterization - Inconsistent demonstration of the character's goals and obstacles	- Basic characterization - Basic demonstration of the character's goals and obstacles	- Good characterization - Good demonstration of the character's goals and obstacles	- Excellent characterization - Excellent demonstration of the character's goals and obstacles	- Masterful characterization - Exceptional demonstration of the character's goals and obstacles
Singing	- No melodic and rhythmic accuracy - No vocal technique displayed - Clear diction lacking	- Rarely has melodic and rhythmic accuracy - Rarely displays basic vocal technique - Clear diction usually lacking	- Basic melodic and rhythmic accuracy - Basic vocal technique displayed - Sometimes uses clear diction	- Melodic and rhythmic accuracy most of the time - Good vocal technique with projection, breath support, and tone - Often uses clear diction	- Melodic and rhythmic accuracy all the time - Excellent vocal technique with projection and phrase interpretation - Always uses clear diction	- Complete melodic and rhythmic accuracy - Masterful vocal technique and tone, including nuanced phrase interpretation - Masterful diction throughout
Dancing & Movement	- Moved with hesitation - No clear physical character choices made - Not able to execute choreography	- Usually moved with hesitation - Limited physical character choices made - Rarely able to execute choreography	- Sometimes moved with hesitation - Some physical character choices made - Sometimes able to execute choreography	- Moved with confidence - Good physical choices that enhanced character made - Good execution of choreography	- Moved with precision and animation - Excellent physical choices that enhanced the character made - Excellent execution of choreography	- Movement fully integrated the character traits and choreography - Flawless physical choices that enhanced the character always made - Flawless execution of choreography
Stage Presence	- Never able to be seen and heard - Never engaged in the world being created - Always appeared nervous or distracted	- Rarely able to be seen and heard - Rarely engaged in the world being created - Usually appeared nervous or distracted	- Sometimes able to be seen and heard - Sometimes engaged in the world being created - Sometimes appeared nervous or distracted	- Took the stage; could be seen and heard - Often engaged in the world being created - Minimal evidence of nerves or distraction	- Commanded the stage with presence and ease - Always engaged in the world being created, showing strong understanding of role's place in the story - Always confident	- Fully commanded the stage with presence and ease - Fully engaged in the world being created, and added depth to the storytelling - Exuded confidence and charisma

CAPA Marquee Awards Adjudication Rubric: Best Direction

	1-1.75	2-3.75	4-5.75	6-7.75	8-9.75	10
CRITERIA	POOR <i>Never</i>	FAIR <i>Rarely</i>	PROFICIENT <i>Sometimes</i>	ACCOMPLISHED <i>Often</i>	EXCELLENT <i>Always</i>	MASTERY <i>Exceptionally</i>
Interpretation	• Did not understand the story and themes of the musical • No communication of time, period and location	• Displayed a limited understanding of the story and themes of the musical • Limited communication of time, period and location	• Displayed a basic understanding of the story and themes of the musical • Sound communication of time, period and location • Director's vision sometimes evident	• Displayed a clear understanding of the story and themes of the musical • Good communication of time, period and location • Director's vision often evident	• Contributed a unique vision that propelled the story and themes forward • Excellent communication of time, period and location • Director's vision always evident	• Complete understanding of the story and themes evident and guided cast in telling the story in a unique and dynamic way • Masterful communication of time, period and location • Director's vision always evident and unique
Staging/Blocking	• Had major traffic flow issues • Poor staging • Poor transitions between scenes and musical numbers	• Had some traffic flow issues • Fair staging • Fair transitions between scenes and musical numbers	• There were limited traffic flow issues • Adequate staging • Proficient transitions between scenes and musical numbers	• Good traffic flow • Good staging • Good transitions between scenes and musical numbers	• Used excellent staging that aided in telling the story • Excellent transitions between scenes and musical numbers	• Used masterful staging that enhanced the story • Seamless and flawless transitions between scenes and musical numbers
Coordination	• None of the elements of the production were taken into consideration	• Some, but not all of elements of the production, were taken into consideration	• All elements of the production were taken into consideration	• All elements of the production were given uniform consideration	• All elements of the production were given uniform consideration and contributed to telling the story	• All elements of the production were inter-related, contributed to telling of the story, and helped to communicate the vision of the director
Utilization of Existing Resources	• Mounted an incomplete show	• Mounted a somewhat complete show using the school's existing space/resources	• Mounted a complete show using the school's existing space/resources	• Demonstrated some creativity in meeting the challenges of existing space/resources	• Used creativity in design and innovative staging to meet the challenges of existing space/resources	• Turned the challenges of school's existing space/resources into assets for the production through creative and resourceful staging and ingenuity of design

CAPA Marquee Awards Adjudication Rubric: Outstanding Student Orchestra

	1-1.75	2-3.75	4-5.75	6-7.75	8-9.75	10
CRITERIA	POOR <i>Never</i>	FAIR <i>Rarely</i>	PROFICIENT <i>Sometimes</i>	ACCOMPLISHED <i>Often</i>	EXCELLENT <i>Always</i>	MASTERY <i>Exceptionally</i>
Sound Production	• Instruments never played in tune within sections • Instruments never played in tune across the orchestra • Poor tone production & style	• Instruments rarely played in tune within sections • Instruments rarely played in tune across the orchestra • Fair tone production & style	• Instruments generally played in tune within sections • Instruments generally played in tune across the orchestra • Adequate tone production & style	• Instruments mostly played in tune within sections • Instruments mostly played in tune across the orchestra • Good tone production & style	• Instruments consistently played in tune within sections • Instruments consistently played in tune across the orchestra • Excellent tone production and style	• Instruments always played in tune within sections • Instruments always played in tune across the orchestra • Professional-level tone production and masterful style
Balance	• Orchestra overpowered and under-supported stage performers • Sections within the orchestra never balanced with each other	• Orchestra rarely overpowered or under-supported stage performers • Sections within the orchestra rarely balanced with each other	• Orchestra generally didn't overpower or under-support stage performers • Sections within the orchestra sometimes balanced	• Orchestra rarely overpowered or under-supported stage performers • Sections within the orchestra mostly balanced	• Orchestra and stage appropriately balanced • Sections within the orchestra consistently balanced with each other	• Complete balance between the orchestra and stage • Sections within the orchestra always balanced throughout the entire production
Accuracy & Style	• Basic melodic and rhythmic accuracy not present • Did not demonstrate understanding of appropriate musical style	• Basic melodic and rhythmic accuracy rarely present • Demonstrated poor understanding of appropriate musical style	• Basic melodic and rhythmic accuracy sometimes present • Demonstrated basic understanding of appropriate musical style	• Melodic and rhythmic accuracy often present • Demonstrated good understanding of appropriate musical style	• Melodic and rhythmic accuracy present with few, if any, errors • Demonstrated excellent understanding of musical style	• Complete melodic and rhythmic accuracy • Executed score with professional-level musical style
Professionalism	• Students were not dressed appropriately • Poor etiquette demonstrated • Poor focus	• A few students were dressed appropriately • Fair etiquette demonstrated • Fair focus	• Many students were dressed appropriately • Adequate etiquette demonstrated • Adequate focus	• Most students were dressed appropriately • Good etiquette demonstrated • Good focus	• All students were dressed appropriately • Excellent etiquette demonstrated • Excellent focus	• All students were dressed appropriately & professionally • Professional etiquette demonstrated • Exceptional focus



CAPA Marquee Awards Adjudication Rubric: Outstanding Ensemble

	1-1.75	2-3.75	4-5.75	6-7.75	8-9.75	10
CRITERIA	POOR <i>Never</i>	FAIR <i>Rarely</i>	PROFICIENT <i>Sometimes</i>	ACCOMPLISHED <i>Often</i>	EXCELLENT <i>Always</i>	MASTERY <i>Exceptionally</i>
Acting	- No ensemble members had clear characterization - Ensemble members never maintained engagement with action on stage	- Few ensemble members had clear characterization - Ensemble members rarely maintained engagement with action on stage	- Some ensemble members had clear characterization - Ensemble members sometimes maintained engagement with action on stage	- Most ensemble members had clear characterization - Ensemble members usually maintained engagement with action on stage	- All ensemble members had clear characterization - Ensemble members always maintained engagement with action on stage	- All ensemble members had clearly developed and compelling characterization - Ensemble members were always fully engaged with the action on stage
Singing	- No melodic and rhythmic accuracy - Poor vocal technique - Poor diction	- Rarely had melodic and rhythmic accuracy - Fair vocal technique - Fair diction	- Basic melodic and rhythmic accuracy - Proficient vocal technique - Proficient diction	- Good melodic and rhythmic accuracy - Good vocal technique - Good diction	- Excellent melodic and rhythmic accuracy - Accomplished vocal technique - Excellent diction	- Masterful melodic and rhythmic accuracy - Flawless vocal technique - Flawless diction throughout
Dancing & Movement	- Moved with hesitation - No clear physical character choices made - Not able to execute choreography	- Usually moved with hesitation - Limited physical character choices made - Rarely able to execute choreography	- Sometimes moved with hesitation - Some physical character choices made - Sometimes able to execute choreography	- Moved with confidence - Good physical choices that enhanced character made - Good execution of choreography	- Moved with precision and animation - Excellent physical choices made - Excellent execution of choreography	- Movement fully integrated and flawless - Flawless physical choices made - Flawless execution of choreography
Teamwork	- Never listened to each other and reacted accordingly - Never demonstrated effective group dynamics and awareness.	- Rarely listened to each other and reacted accordingly - Rarely demonstrated effective group dynamics and awareness.	- Sometimes listened to each other and reacted accordingly - Sometimes demonstrated effective group dynamics and awareness.	- Usually listened to each other and reacted accordingly - Usually demonstrated effective group dynamics and awareness.	- Always listened to each other and reacted accordingly - Always demonstrated effective group dynamics and awareness.	- Expertly listened to each other and reacted accordingly - Expertly demonstrated effective group dynamics and awareness.

CAPA Marquee Awards Adjudication Rubric: Outstanding Dance Execution

	1-1.75	2-3.75	4-5.75	6-7.75	8-9.75	10
CRITERIA	POOR <i>Never</i>	FAIR <i>Rarely</i>	PROFICIENT <i>Sometimes</i>	ACCOMPLISHED <i>Often</i>	EXCELLENT <i>Always</i>	MASTERY <i>Exceptionally</i>
Knowledge of Choreography	- Choreography was never remembered - There was constant watching of others and many errors	- Choreography was rarely remembered - There was some watching others and many errors	- Choreography was sometimes remembered - There was occasional watching of others and some errors	- Choreography was often mastered - There was limited watching of others and only a few minor errors	- Choreography was excellently mastered - There was no watching of others and excellent execution and confidence	- Choreography was fully mastered and executed - There was no watching of others and full confidence on display
Technical Skills	- Constant technical errors and misalignments - There was no good quality of movement and no understanding of dance style	- Many technical errors and misalignments - There was little quality of movement and limited understanding of dance style	- Some technical errors and misalignments - There was some quality of movement and proficient understanding of dance style	- Limited technical errors and misalignments - There was often good quality of movement and understanding of dance style	- Rare to no technical errors and misalignments - There was excellent quality of movement and understanding of dance style	- No technical errors and misalignments - There was mastery of the quality of movement and dance style
Tempo/ Rhythm	Doesn't follow the tempo, rhythm, or beat at all	Rarely follows the tempo, rhythm, or beat	Sometimes follows the tempo, rhythm, or beat	Usually follows the tempo, rhythm, or beat	Always follows the tempo, rhythm, or beat	Masterfully follows the tempo, rhythm, and beat
Performance Skills	- Not focused - Not committed at all to engaging the audience	- Seems to rarely be focused - Rarely committed to engaging the audience	- Focus is inconsistent - Sometimes commits to engaging the audience	- Usually focused - Usually able to engage the audience and draw them in	- Actively and consistently focused - Skillfully able to engage the audience and draw them in	- Masterfully focused - Masterfully draws the audience in throughout their performance. A true joy to watch!

CAPA Marquee Awards Adjudication Rubric: Outstanding Technical Execution

	1-1.75	2-3.75	4-5.75	6-7.75	8-9.75	10
CRITERIA	POOR <i>Never</i>	FAIR <i>Rarely</i>	PROFICIENT <i>Sometimes</i>	ACCOMPLISHED <i>Often</i>	EXCELLENT <i>Always</i>	MASTERY <i>Exceptionally</i>
Transitions	Transitions were never executed effectively.	Transitions seemed unrehearsed and were rarely executed effectively.	Transitions were sometimes executed effectively, but more rehearsal time was needed.	Most of the transitions were executed effectively and at an above-average level from scene to scene.	Transitions were executed at a high level, effectively moving from scene to scene.	Transitions were executed at the highest level, seamlessly moving from scene to scene
Timing	Technical cues were never executed effectively, and the timing of the show greatly suffered.	Technical cues were often missed, negatively impacting the timing of the production.	Technical cues were proficiently called and executed, generally maintaining adequate timing for the production.	Technical cues were consistently called and executed, maintaining good timing for the production.	Technical cues were skillfully called and executed, maintaining excellent timing for the production.	Technical cues were masterfully called and executed, maintaining perfect timing for the production.
Technical Aspects	The technical aspects of the production were poor.	The technical aspects of the show were fair.	The technical aspects of the production were proficient.	The technical aspects of the production were good.	The technical aspects of the production were excellent.	The technical aspects of the production were exceptional.
Cohesion	None of the technical aspects worked together cohesively.	- Some of the technical aspects worked together cohesively. - There were disparities in design and execution which had a negative impact on the overall production.	- Most of the technical aspects worked together cohesively. - There were some disparities in design and execution which impacted the overall production.	- The technical aspects often worked together cohesively. - The overall design and execution created a good technical production.	- The technical aspects always worked together cohesively. - The overall design and execution created an excellent technical production.	- The technical aspects worked together seamlessly. - The overall design and execution created an exceptional technical production.