

# TAMY AWARD CATEGORIES AND CRITERIA

Schools represent two Divisions – LARGE School and SMALL School. Official school enrollment figures determine placement - schools with 800 or more students are large schools and schools with up to 799 students are small schools. A petition process allows schools to request placement in a different division.

## **BEST OVERALL PRODUCTION**

Theatre at the Mount awards two Grand Prizes for Best Overall Production – one to a LARGE school and one to a SMALL school. **Both winners receive a full scholarship to the Mount.**

**PERFORMANCE AWARDS** – Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Featured Actor, Best Featured Actress, Best Featured Ensemble, Rising Star, Student Orchestra. There is a single recipient in each of these categories – winners come from either Division. (*We believe that a great performance is a great performance, regardless of school size or budget*)

**PRODUCTION AWARDS** – Technical Excellence in Lighting, Technical Excellence in Sound, Best Costumes, Hair and Make-Up; Visual Excellence (combining Set Design, Props, Set Dressing); Best House Experience (combining Playbill, Lobby Display, etc.); Best Dance Ensemble; Best Chorus; Best Production Number – There are 2 recipients in each of these categories – one from each Division.

## **OUTSTANDING OVERALL PRODUCTION OF A MUSICAL** -

what determines a good musical production for a high school?

- Was the show appropriate for the school's presenting space, student abilities, etc.?
- Were the technical requirements of the story within the capabilities of the staff?
- Were the singing/dancing demands within the limits for young bodies and voices?
  
- Was the material appropriate for students?
- Was the subject matter so "adult" that it had to be re-written or severely cut?
- Were the themes expressed in the story meaningful or appropriate for students?

- Was the show polished and technically efficient?
- Did the pace of the afternoon or evening flow?
- Were any set changes handled well, or did they bring the performance to a halt?
- Were the costumes, set, props, make-up, etc. unified in their effect?
- Was the cast energetic and committed?
- Did the production showcase specific talent? *(Sometimes a show is worth doing only because a current student has a unique combination of talents that are well shown by his/her role in it.)*
- Did the production represent the best qualities of the original show?
- If the story was meant to be inspiring, did it inspire?
- If it was meant to be comedic, did you laugh?
- If it was meant to be moving or sad, did it touch you?

### **OUTSTANDING PERFORMANCE BY A LEADING ACTOR/LEADING ACTRESS**

- Did the performer seem to understand what the character was thinking and feeling?
- Was the performer a strong and dynamic singer? Actor? Dancer (depending on the role)?
- Was stage deportment and movement effective?
- Was the characterization multileveled, using a variety of creative choices?
- Was the emotional energy level appropriate and sustained?
- Did the actor/actress speak and listen to the other characters, establishing relationships with the rest of the ensemble?

### **OUTSTANDING PERFORMANCE BY SUPPORTING ACTOR/ACTRESS (male or female)**

- Same criteria as for Lead roles, plus...
- Did the supporting performance, in fact, support the show and the other characters?
- Did it contribute flavor and color to the production?
- Did the performer bring to life a character that might otherwise be overlooked?

### **OUTSTANDING FEATURED PERFORMANCE (male or female)**

- Same criteria as for Supporting roles
- Scope of the role is only difference

### **OUTSTANDING CHORUS**

- Did the cast/ensemble really stand out for their vocal quality/singing?
- How skillfully did the full cast/chorus perform the music? (harmony, dynamics, passion, diction, etc.)
- Was the cast totally committed/invested in everything they did?

### **OUTSTANDING DANCE ENSEMBLE**

- How skillfully did the cast/ensemble perform the dance numbers?
- Were they technically proficient and well-rehearsed?
- Did they dance with energy and commitment?

### **OUTSTANDING FEATURED ENSEMBLE**

- Was there a great barbershop quartet, or a nifty girls trio, for example?
- Did the actors form a cohesive unit and demonstrate consistency with the style of the play?
- Did each actor support his/her individual character within this world?

### **OUTSTANDING PRODUCTION NUMBER**

- Was the nominated number a “showstopper?”
- Did this performance bring special electricity, pizzazz, fun to a musical sequence?
- Dancing, singing, props, and visual effects are all given consideration

### **OUTSTANDING PERFORMANCE BY A STUDENT ORCHESTRA**

- To qualify, students must comprise 2/3 of the band
- Was there good intonation?
- Was the pace appropriate and did they effectively follow the conductor?
- Were good dynamics maintained, that didn't overpower the singers?

### **OUTSTANDING STAGE CREW**

- Were any scene changes effectively accomplished?
- Were light and sound cues on target?
- Were cues executed precisely and imperceptibly – efficient, quick and quiet?
- Did the scene changes require significant effort based on the number or complexity?

## **TECHNICAL EXCELLENCE - LIGHTING**

- Were all areas effectively lit, or were there dark spots?
- Were the lights used effectively to light the story, change the moods, and support the action on stage?
- Did the lighting effectively support the transitions in the show? (blackouts, slow fades, etc.)
- Was creative lighting techniques in evidence?
- Did the light design require a significantly higher-than-usual effort based on the number of cues, complexity of the plot, or limitations of the venue?

## **TECHNICAL EXCELLENCE – SOUND**

- Could everyone be heard?
- If microphones were used, were they well balanced and free of feedback?
- Were sound effects used effectively/appropriately?
- Was ambient sound, music, etc. used to enhance the mood, action, location or story?

## **VISUAL EXCELLENCE – SET, PROPS, SET DRESSING**

- Did the set design clearly establish the location, period, social status and theatrical style of the show?
- Did the set require significant effort based on complexity, the number of changes and locations represented the limitations of the playing space, etc.
- Was there attention to detail?
- Did the set function well within the limitations of the venue?
- Were the props used by the characters consistent with the style and period of the show?
- Was the set dressing (furniture, etc.) consistent with the style and period of the show?
- Was creative effort evident in creating specialty props?
- Did the set dressing contribute to a pleasing and effective look to the set?

## **OUTSTANDING COSTUMES, HAIR AND MAKE-UP**

- Were the costumes right for the characters? Correct for the period of the play?
- Did they function well in the story? Were they beautiful or fun to look at?
- Did the costumes require significant effort based on period, size of cast, number of changes, availability and other factors?
- Did the use of make-up enhance the characters?
- Did hairstyles and/or wigs reflect the time, period and character of the show?

- Was special skill evident in creating unique characters?

## **OUTSTANDING HOUSE EXPERIENCE**

- Was there a creative lobby display that added to the overall enjoyment of the show?
- Did the playbill feature original, creative artwork?
- Did the playbill contain basic information such as list of scenes and musical numbers, names of cast and production crew?
- Were additional reading materials included – cast biographies, background on the play, etc.?
- Was the program easy to read and free of spelling/grammatical errors?
- Were the ushers and box office staff helpful and pleasant?

**Additional award categories may be added at the discretion of the judges**