ADVANCED THEATRE

PERFORMING SHAKESPEARE

Shakespeare Festival Student Rehearsal Packet

Purpose: This packet turns independent rehearsal time into a clear cycle of diagnosis, experimentation, feedback, revision, and evidence. A run-through is only the beginning of rehearsal.

Student Name	**Period**
Piece Title / Play	**Target Length**
Festival Date	**School Performance Date**
Scene Partners / Group Members	**Role(s)**

How this packet is organized

☐ Project roadmap and deadlines

☐ Productive rehearsal protocol

☐ Starting diagnostic and individual growth targets

☐ Four rehearsal phases with required evidence

☐ Rehearsal tracker, peer coaching, video review, and final readiness checks

☐ Nine reusable skill rubrics with actionable “Now I will...” steps

Student commitment: I will use the checklist language to describe what I can actually see and hear. I will apply feedback before debating it, and I will leave each rehearsal with evidence of change and a specific next step.

_____	_____

Student Signature / Date	Group or Scene Partner Signature / Date

PROJECT ROADMAP

Record dates as they are assigned. The final project may be a monologue, duo, trio, or ensemble performance.

Our performance concept in one sentence:

_____

The audience should understand / experience:

_____

Phase	Required outcome	Evidence	Due date	Date Completed
1. Launch	Piece selected; roles and expectations understood	Project information completed		
2. Text Ownership	Meaning, beats, operative words, meter, and pronunciations prepared	Annotated script and text-prep page		
3. Voice & Meaning	Text can be heard, understood, and shaped with variety	Voice exercises and evidence notes		
4. Acting Choices	Objective, stakes, tactics, subtext, and risk choices established	Acting-choice page and isolated experiments		
5. Blocking & Ensemble	Purposeful staging and a shared theatrical world	Blocking notes and ensemble agreements		
6. Midpoint Evidence	Recorded run reviewed honestly	Video reflection and revised target		
7. Final Polish	Off-book, timed, focused, and performance-ready	Final-week plan and readiness check		
8. Performance & Reflection	Festival performance completed and evaluated	Final self-assessment and synthesis		

Skills assessed in this unit

☐ 1. Text Preparation & Language	☐ 2. Vocal Clarity	☐ 3. Vocal Variety
☐ 4. Physicality & Blocking	☐ 5. Emotional Connection & Characterization	☐ 6. Understanding of Shakespeare's Text
☐ 7. Risk-Taking & Creativity	☐ 8. Professionalism & Preparation	☐ 9. Ensemble Work

Important: During daily rehearsal you will focus on one or two criteria at a time. The final performance integrates all nine; daily work does not require you to "fix everything" at once.

THE PRODUCTIVE REHEARSAL PROTOCOL

Use this cycle every time the class enters independent or group rehearsal.

1	**RUN**	Perform the assigned section once without stopping. A run gives you evidence; it is not the entire rehearsal.
2	**DIAGNOSE**	Use a checklist behavior to name one exact problem. Avoid vague goals such as “make it better.”
3	**ISOLATE**	Choose the smallest moment where the problem appears: one beat, exchange, cross, image, or transition.
4	**EXPERIMENT**	Try at least three noticeably different choices or a targeted rehearsal exercise.
5	**APPLY**	Choose the most effective discovery and connect it to the surrounding section.
6	**RERUN**	Perform again. Compare the before-and-after evidence, then write your next “Now I will...” target.

A rehearsal cycle is complete only when...

☐ We used a specific rubric behavior to choose our focus.

☐ We isolated a small section instead of restarting the entire piece repeatedly.

☐ We tried more than one possible choice.

☐ We can name what changed between the first and final attempt.

☐ We recorded evidence and a next step.

When your group says, “We are done”

Choose one option below before asking the teacher for another task:

☐ Record a run and assess one focus criterion.	☐ Trade performances with another group for one I LIKE / I WISH cycle.	☐ Try three opposing tactics in the most important beat.
☐ Run the scene without movement, then restore only motivated movement.	☐ Complete an Italian run to test memorization.	☐ Choose a level-4 artistic extension from a skill rubric.
☐ Check timing, entrances, exits, slate, and transitions.	☐ Rehearse the weakest 30 seconds five times with a different goal each time.	☐ Coach a peer only after your own evidence is complete.

STARTING DIAGNOSTIC

Complete after an initial cold or lightly prepared run. Score evidence honestly; this page is a starting point, not a final grade.

Skill	Self level 1–4	Peer level 1–4	Self: Evidence I saw / heard	Peer: Evidence I saw / heard
EXAMPLE ONLY - invented excerpt	*3*	*2*	*At 0:41, the pace stayed unchanged after the character discovered the hidden letter.*	*At 0:15, they didn't project loud enough for me to be able to hear them.*
1. Text Preparation & Language				
2. Vocal Clarity				
3. Vocal Variety				
4. Physicality & Blocking				
5. Emotional Connection & Characterization				
6. Understanding of Shakespeare's Text				
7. Risk-Taking & Creativity				
8. Professionalism & Preparation				
9. Ensemble Work				

Evidence-based starting goals

My strongest current skill is: _____

Evidence: _____

Priority 1: _____ Why this matters: _____

Priority 2: _____ Why this matters: _____

My first "Now I will..." action: _____

The exact moment I will isolate first: _____

Teacher / peer conference note: _____

_____

_____

PHASE 1: TEXT OWNERSHIP

Required evidence: annotated script, translation notes, pronunciation work, and an applied text run.

Focus criteria: 1. Text Preparation & Language • 6. Understanding of Shakespeare's Text

A. Meaning before performance

Select the most difficult or important passage in your piece. Write the literal meaning in clear modern English. Do not paraphrase only the plot; preserve who is doing what to whom.

Original line(s)	Modern-English meaning
EXAMPLE ONLY - teacher-created line: "The borrowed crown weighs more than iron."	*The character admits that pretending to have power is becoming unbearable.*

B. Annotate the script

☐ Mark every change in thought (beat).
☐ Underline or circle operative words that carry the thought.
☐ Scan verse passages and note irregularities that may be acting clues.
☐ Look up every unfamiliar or archaic word; record pronunciation and meaning.
☐ Mark imagery, rhetorical patterns, antithesis, or repeated words that affect delivery.

C. Complete at least two targeted text exercises

Exercise	Completed	What changed in the performance?	Initials
EXAMPLE ONLY - Image Sculpting	✓	*On the invented "crown" image, my partner could see the weight before I explained it.*	*JR*
Walking the Meter	☐		
Operative Word Toss	☐		
Modern-English Paraphrase Run	☐		

Text ownership checkpoint - Now I will:

Answer Here

Choose or adapt one: mark one difficult passage beat by beat | verify uncertain words and pronunciations | test operative words with a partner | use one meter irregularity as an acting clue

QUICK RESOURCE KEY

THEATRE TERMS
Beat: change in thought, intention, or tactic.
Operative word: word carrying the central thought.
Scansion: marking verse stresses.
Iambic pentameter: usually five unstressed/stressed pairs.
Verse / prose: patterned lines / ordinary sentence structure.

REHEARSAL EXERCISES
Walking the Meter: step lightly/firmly with unstressed/stressed syllables; change direction at an irregularity.
Operative Word Toss: toss a soft or imaginary ball on the key word; partner states the thought received.
Paraphrase Run: speak the modern meaning before the original line, then remove it while keeping the action.

PHASE 2: VOICE & MEANING

The audience must hear the words, follow the thought, and experience changes in urgency and meaning.

Focus criteria: 2. Vocal Clarity • 3. Vocal Variety • 6. Understanding of Shakespeare's Text

Rehearsal test	Before evidence	Exercise / experiment	After evidence	Keep?
EXAMPLE ONLY - urgency shift in an invented line	*Second half sounded the same as the first.*	*Extreme contrast: slow/low, then rapid/high.*	*The turn became audible at "now."*	✓
Projection to the back of the space		Wall target / breath support		☐
Consonants and word endings		Articulation obstacle / slow consonant run		☐
Pitch and tempo shifts		Gibberish translation / extreme contrast run		☐
Imagery and subtext		Image sculpting / subtext whisper		☐

Map the vocal journey

Choose three places where the thought changes. The vocal choice must come from meaning, not decoration.

Line / beat	What changes?	Vocal choice to test	Why it serves the text
EXAMPLE ONLY - invented beat: "Then leave the crown."	*The character stops pretending to be confident.*	*Pause, lower pitch, slow the last four words.*	*The contrast reveals the first honest admission.*

Voice & meaning checkpoint - Now I will:

Answer Here

Choose or adapt one: target the back wall and keep word endings clear | mark a pitch or tempo shift at each thought change | use gibberish to break repetitive rhythm | whisper subtext before one difficult line?

QUICK RESOURCE KEY

THEATRE TERMS

Projection: supported sound sent through the space.
Articulation: clear consonants and vowels.
Breath support: steady air sustaining speech.
Pitch: relative highness or lowness.
Tempo: speed of speech and thought.
Subtext: the private thought beneath the words.

REHEARSAL EXERCISES

Wall Target: send the thought to one spot at the back without throat tension.
Slow Consonant Run: work at half speed and over-articulate endings; obstacles require teacher approval and are never shared.
Gibberish Translation: keep pitch, tempo, volume, and turns while replacing the words.

QUICK RESOURCE KEY	
	Image / Subtext: sculpt the image or whisper the private thought, then restore the original line.

PHASE 3: OBJECTIVE, STAKES & RISK

Move from "saying the lines correctly" to pursuing something difficult, urgent, and specific.

Focus criteria: 5. Emotional Connection & Characterization • 7. Risk-Taking & Creativity

My character wants: _____

My character wants this from: _____

If my character fails, they stand to lose: _____

The moment the stakes change is: _____

Tactic experiment

Choose one important beat. Try three contrasting action verbs. The tactics should be playable actions toward another person, not emotions.

Attempt	Action verb / tactic	What I did physically or vocally	Partner response / evidence	Use it?
EXAMPLE ONLY	*to charm*	*Open posture, lighter consonants, one step closer.*	*Partner relaxed briefly, then became suspicious.*	☐
1				☐
2				☐
3				☐

Required rehearsal choice

☐ Physicalize the stakes with a safe resistance exercise, status shift, or distance challenge.

☐ Identify one moment where you will test a bold, non-obvious interpretation.

☐ Let a partner's behavior change your tactic instead of planning the same reaction every time.

The bold choice we are keeping is: _____

Objective / stakes checkpoint - Now I will:

Answer Here

Choose or adapt one: name what can be lost and try three opposing tactics | let my partner's behavior change my tactic | test one bold choice and keep it only if it clarifies the scene | replace a played emotion with an action verb

QUICK RESOURCE KEY	
THEATRE TERMS **Objective:** what the character wants from someone. **Stakes:** what may be lost if the objective fails. **Tactic:** a playable action used to affect another. **Obstacle:** what blocks the objective.	**REHEARSAL EXERCISES** **Physicalize Stakes:** use safe resistance, distance, or status; exert only while pursuing the objective. **Hat of Tactics:** draw an action verb and commit to it for one beat.

QUICK RESOURCE KEY	
Given circumstances: facts of time, place, relationships, and prior events. **Risk-taking:** a bold, text-supported choice beyond the safest idea.	**Opposite Choice:** play the beat with an opposing tactic and compare clarity. **Partner-Caused Shift:** change tactics only after receiving the partner's behavior.

PHASE 4: BLOCKING & ENSEMBLE

Build a purposeful physical score and a shared world. Every actor remains active, even when not speaking.

Focus criteria: 4. Physicality & Blocking • 8. Professionalism & Preparation • 9. Ensemble Work

Shared world agreements

Three words that describe our performance style:_____

Our agreed posture / physical world: _____

Our rule for focus and stage pictures: _____

Movement justification

Moment / line	Movement or stillness	Character purpose	How it affects focus / partners
EXAMPLE ONLY - after an invented accusation	*Cross downstage left, then become still.*	*Reclaim control after public dismissal.*	*Partner turns toward me; focus shifts without interrupting the cue.*

Ensemble evidence check

☐ We look at and listen to scene partners when they speak.

☐ Our physical and vocal reactions are caused by what actually happens in the moment.

☐ All performers appear to belong to the same stylistic and physical world.

☐ We give focus rather than competing for it.

☐ We know how to recover together if a line, prop, or transition goes wrong.

Blocking & ensemble checkpoint - Now I will:

Answer Here

Choose or adapt one: complete a stillness run and restore only motivated movement | justify every cross by purpose and focus | stay responsive while listening | rehearse one recovery without leaving the shared world

QUICK RESOURCE KEY

THEATRE TERMS

Blocking: planned movement and position.
Cross: movement from one stage area to another.
Stage picture: the visual composition of the actors.
Focus: where audience attention is directed.
Physical score: repeatable sequence of movement and stillness.
Shared world: consistent style, reality, and stakes.

REHEARSAL EXERCISES

Stillness Run: remove movement below the neck; restore one justified move per thought.
Movement Justification: before each cross, complete: "I move because..."
Meisner Translation: state what the partner just did to you, then speak the Shakespeare response.

QUICK RESOURCE KEY	
Professional recovery: continuing the action when something goes wrong.	**Entrance-to-Exit Run:** sustain the shared world through setup, mistakes, and exit.

REHEARSAL TRACKER

Each entry must show one complete rehearsal cycle. "Ran the scene" is not sufficient evidence.

Date	Focus skill	Moment isolated	Exercise / 3 experiments	Before → after evidence	Next "Now I will..."	Initials
EXAMPLE ONLY	*Vocal variety*	*Invented confession at 1:06*	*Three versions: rushed denial / long pause / low admission*	*Before: same pace. After: partner heard the turn.*	*I will keep the pause with supported breath.*	*MS*

Use additional rehearsal tracker pages as needed. Attach recordings, annotated scripts, blocking maps, or other evidence when your teacher requests them.

PEER COACHING: I LIKE / I WISH / I SAW

Feedback names observable evidence and leads immediately to another attempt.

Protocol: The coach watches only the assigned focus. The actor receives the note with "Thank you," applies it immediately, and reruns the isolated moment. Discussion comes after evidence.

Peer Coaching Cycle 1

Coached by:_____ Date:_____

I SAW / HEARD	*Specific observable evidence - line, gesture, vocal choice, reaction, or preparation behavior.* ***"The operative word disappeared during the cross."***	
I LIKE	*One successful behavior connected to the focus criterion.* ***"Breath remained supported before moving."***	
I WISH	*One next behavior that is concrete and actionable.* ***"Keep the key word audible in motion."***	
THE ACTOR WILL	*Copy or adapt the matching "Now I will..." step.* ***"Target the back wall on that word."***	
RERUN RESULT	*What changed after the note was applied?* ***"The argument remained clear during the cross."***	

Peer Coaching Cycle 2

Coached by:_____ Date:_____

I SAW / HEARD	*Specific observable evidence - line, gesture, vocal choice, reaction, or preparation behavior.* ***"The operative word disappeared during the cross."***	
I LIKE	*One successful behavior connected to the focus criterion.* ***"Breath remained supported before moving."***	
I WISH	*One next behavior that is concrete and actionable.* ***"Keep the key word audible in motion."***	
THE ACTOR WILL	*Copy or adapt the matching "Now I will..." step.* ***"Target the back wall on that word."***	
RERUN RESULT	*What changed after the note was applied?*	

I SAW / HEARD	*Specific observable evidence - line, gesture, vocal choice, reaction, or preparation behavior.* ***"The operative word disappeared during the cross."***	
	"The argument remained clear during the cross."	

MIDPOINT VIDEO REVIEW

Record a full run. Review it in three passes so you can separate physical, vocal, and integrated evidence.

Pass	How to watch	Evidence to collect
1. Mute the sound	Watch only physical behavior.	Blocking, posture, stillness, focus, gestures, reactions, shared world.
2. Look away / audio only	Listen without watching.	Projection, articulation, pitch, tempo, thought shifts, meaning.
3. Full performance	Watch and listen together.	Objective, stakes, tactics, risk, ensemble, overall clarity.

Midpoint score and evidence

Skill	Level 1–4	Most important evidence	Priority?
EXAMPLE ONLY - invented excerpt	*2*	*Audio-only pass: consonants disappeared during the fastest exchange at 1:18.*	✓
1. Text Preparation & Language			☐
2. Vocal Clarity			☐
3. Vocal Variety			☐
4. Physicality & Blocking			☐
5. Emotional Connection & Characterization			☐
6. Understanding of Shakespeare's Text			☐
7. Risk-Taking & Creativity			☐
8. Professionalism & Preparation			☐
9. Ensemble Work			☐

What I thought I was doing, but the video did not show:

_____

_____

Strongest visible / audible growth since the diagnostic:

_____

_____

My final-week priority criterion:_____

Now I will:

_____

_____

FINAL WEEK REHEARSAL PLAN

Choose targeted work before full runs. Use the full performance only to test integration and endurance.

Individual priority: _____

Group / ensemble priority: _____

Rehearsal	Target skill	Moment / section	Exercise or test	Evidence required
EXAMPLE ONLY	*Ensemble listening*	*Final exchange, 2:10-2:32*	*Meisner Translation, then cue-to-cue rerun*	*Each actor identifies one visible reaction caused by a partner.*
Day 1				
Day 2				
Day 3				
Day 4				

Final polish menu - complete the options your piece needs

☐ Italian run: text as fast as possible with no acting, pauses, or dropped cues.

☐ Entrance-to-exit focus run: character and professional focus begin before the first line and last through the exit.

☐ Timing run: piece fits the required festival time without rushing.

☐ Technical run: props, costume elements, furniture, and transitions are integrated.

☐ Distraction focus test: safe, teacher-approved distractions while actors maintain concentration.

☐ Adjudicator run: slate, performance, recovery, and exit completed without teacher interruption.

Note application

The most important teacher / peer note was:

_____

_____

We will prove that we applied it by:

_____

_____

FINAL READINESS CHECK

Complete before the last dress run. Every checked box should be supported by evidence, not hope.

TEXT & MEANING

- ☐ All unfamiliar words are understood and pronounced accurately.
- ☐ Beats, operative words, imagery, and subtext are reflected in performance.
- ☐ The audience can follow the literal meaning of the piece.

VOICE

- ☐ The back of the space can hear every line without shouting.
- ☐ Consonants and word endings remain clear during movement and high stakes.
- ☐ Pitch, tempo, volume, and pauses change with thought and urgency.

ACTING & PHYSICALITY

- ☐ Objectives, stakes, and tactics are specific and active.
- ☐ Movement and stillness are motivated; modern nervous habits are controlled.
- ☐ Bold choices serve the scene rather than distract from it.

ENSEMBLE & PROFESSIONALISM

- ☐ Actors listen, react, give focus, and sustain the same world.
- ☐ The piece is fully memorized and can recover from mistakes.
- ☐ All performers arrive prepared with required materials and professional focus.

FESTIVAL LOGISTICS

- ☐ Slate / introduction is concise and rehearsed.
- ☐ Entrances, exits, setup, strike, props, costume, and transitions are assigned.
- ☐ The piece is within the required time limit.

FINAL PERFORMANCE SELF-ASSESSMENT & REFLECTION

Score what was actually demonstrated in the performance. Cite evidence before choosing a number.

Skill	Level 1–4	Specific performance evidence	Next transfer goal
EXAMPLE ONLY - Vocal Clarity	*3*	*Back-row listener understood every word except the final consonant in an invented line at 2:04.*	*Transfer: maintain endings in the next physically active contemporary scene.*
1. Text Preparation & Language			
2. Vocal Clarity			
3. Vocal Variety			
4. Physicality & Blocking			
5. Emotional Connection & Characterization			
6. Understanding of Shakespeare's Text			
7. Risk-Taking & Creativity			
8. Professionalism & Preparation			
9. Ensemble Work			

Production self-reflection

1. Growth plan: **What was your lowest-marked area at the midpoint? What specific rehearsal action did you take, and what evidence shows whether it worked?**

_____

_____

_____

_____

2. *Synthesis:* **How did your self-directed preparation and ensemble connection affect the creative and artistic risks you were able to take during the live festival performance?**

_____

_____

_____

_____

3. Transfer: **Which rehearsal strategy from this unit should become part of your permanent acting process? Explain when and why you will use it again.**

_____

_____

_____

_____

Optional company leadership contribution:

_____

_____

_____

1. TEXT PREPARATION & LANGUAGE

Evidence of textual analysis: beats, operative words, meter / scansion, and accurate pronunciations.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ Every change in thought is marked and communicated clearly. ☐ Operative words are selected and emphasized to carry the thought. ☐ Meter, prose structure, and irregularities inform the rhythm without sounding mechanical. ☐ Every unfamiliar or archaic word is researched and pronounced accurately.	☐ Most changes in thought are identified and expressed. ☐ Most operative words are emphasized effectively. ☐ The general rhythm of verse or prose informs the performance. ☐ Pronunciations are accurate with only minor errors.	☐ Some beats are marked, but thoughts often run together. ☐ Operative words are inconsistent or structural words receive emphasis. ☐ Meter or prose structure is ignored for long sections. ☐ Several words are guessed or mispronounced.	☐ Thoughts run together with no clear beat changes. ☐ Important words are not emphasized. ☐ Verse / prose structure does not inform performance. ☐ Many unfamiliar words are not understood or pronounced accurately.
NOW I WILL: Investigate irregular meter, rhetoric, and subtle beat shifts to refine the performance. **Optional company contribution:** Help a peer scan a difficult passage or test whether operative words communicate the thought.	**NOW I WILL:** Check remaining rhythm shifts, operative words, and pronunciations for consistency.	**NOW I WILL:** Finish marking beats and operative words; verify every uncertain pronunciation.	**NOW I WILL:** Translate unfamiliar language, mark each thought change, and practice accurate pronunciation.

Evidence / teacher or peer note:

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations

2. VOCAL CLARITY

Supported projection and precise articulation allow every word to be heard and understood.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ The voice fills the space with supported breath rather than shouting. ☐ Every word remains understandable during movement, emotional intensity, and transitions. ☐ Consonants, vowels, and word endings are consistently precise.	☐ The voice is heard by most or all of the room. ☐ Articulation is clear with only minor dropped endings or swallowed words. ☐ Breath support is generally consistent.	☐ Projection is inconsistent across distance or physical action. ☐ Some words are mumbled, rushed, or swallowed. ☐ Breath support disappears during demanding moments.	☐ Significant text is too quiet to hear. ☐ Words are frequently mumbled or unintelligible. ☐ The actor strains, shouts, or runs out of breath.
NOW I WILL: Refine clarity during the most physically and emotionally demanding moments. **Optional company contribution:** Serve as the back-row listener and give partners exact inaudible words or moments.	**NOW I WILL:** Target the back wall and maintain consonants and supported breath through every shift.	**NOW I WILL:** Slow the text, open the mouth, and practice supported projection on the weakest section.	**NOW I WILL:** Build breath support and speak each word slowly and clearly before restoring performance speed.

Evidence / teacher or peer note:

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations

3. VOCAL VARIETY

Pitch, tempo, volume, pause, resonance, and verse / prose choices reveal changes in thought and urgency.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ Vocal changes arise from specific shifts in meaning and relationship. ☐ Pitch, tempo, volume, pause, and resonance create a dynamic journey. ☐ Verse and prose structures are handled distinctly without a repetitive sing-song pattern.	☐ Multiple clear shifts in pitch and tempo support the text. ☐ Vocal rhythm changes at important moments. ☐ Verse / prose differences are generally recognized.	☐ Vocal changes are limited, repetitive, or disconnected from meaning. ☐ Tempo remains mostly the same. ☐ Verse and prose are delivered in nearly identical patterns.	☐ Delivery remains on one pitch and speed. ☐ Pauses and emphasis do not reflect thought. ☐ The language sounds recited rather than spoken.
NOW I WILL: Refine subtle contrast and surprise while keeping every choice rooted in thought. **Optional company contribution:** Listen for sing-song patterns and help a peer map pitch and tempo shifts to beats.	**NOW I WILL:** Identify one more major thought shift and make its vocal change unmistakable.	**NOW I WILL:** Use a gibberish or extreme-contrast run to break the repetitive pattern.	**NOW I WILL:** Practice the text with several emotions and speeds, then connect the strongest changes to meaning.

Evidence / teacher or peer note:

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations

4. PHYSICALITY & BLOCKING

Purposeful movement, stillness, posture, gesture, and spatial choices support character and story.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ Every movement, cross, gesture, and still moment has a character purpose. ☐ Physical choices grow from thought and relationship rather than illustrating words mechanically. ☐ The actor sustains the agreed classical / stylistic world with no distracting modern habits. ☐ Stage focus and pictures are shaped intentionally.	☐ Most movement and blocking have a clear purpose. ☐ Most gestures fit the thought and action. ☐ The actor generally sustains posture and style with only minor habits or awkward transitions.	☐ Movement often looks unmotivated, stiff, or like wandering. ☐ Gestures are repetitive, vague, or disconnected from the text. ☐ Modern nervous habits repeatedly interrupt the physical world.	☐ Blocking is unplanned or frequently forgotten. ☐ The actor uses no purposeful gesture or stillness. ☐ Posture and focus appear casual, distracted, or outside the scene's world.
NOW I WILL: Refine stillness and micro-movement so every physical choice controls focus and deepens the story. **Optional company contribution:** Observe a group's stage pictures and identify moments where focus or spacing is unclear.	**NOW I WILL:** Commit fully to the physical world and justify the remaining uncertain movements.	**NOW I WILL:** Complete a stillness run, eliminate nervous habits, and restore only motivated movement.	**NOW I WILL:** Establish basic blocking, plant the body, and connect each movement to a clear reason.

Evidence / teacher or peer note:

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
_____			

5. EMOTIONAL CONNECTION & CHARACTERIZATION

A specific objective, meaningful stakes, responsive tactics, and changing circumstances create a believable journey.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ The actor actively pursues a specific objective from another person or the audience. ☐ Stakes are concrete and urgent. ☐ Tactics change spontaneously in response to scene partners and events. ☐ The emotional journey emerges visibly from what happens in the scene.	☐ The objective and stakes are clear, though they may remain somewhat safe or general. ☐ The actor changes tactics at least once. ☐ The character's inner state shifts in response to the scene.	☐ The objective is broad or difficult to identify. ☐ Stakes remain low, abstract, or uncommitted. ☐ Reactions and emotions appear planned rather than caused by partners.	☐ No playable objective is evident. ☐ The actor appears unaffected by success, failure, or new information. ☐ The performance remains emotionally and tactically unchanged.
NOW I WILL: Let partners' smallest changes alter tactics in real time while sustaining high stakes. **Optional company contribution:** Ask a peer objective-and-stakes questions and observe whether their tactics become more specific.	**NOW I WILL:** Define exactly what can be lost and choose stronger contrasting tactics.	**NOW I WILL:** Clarify what changed in the scene and choose a new action toward the partner.	**NOW I WILL:** Name what the character wants, from whom, and why failure matters; then play one active tactic.

Evidence / teacher or peer note:

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
_____			

6. UNDERSTANDING OF SHAKESPEARE'S TEXT

Literal meaning, imagery, rhetoric, and subtext are communicated clearly enough for an audience to follow.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ The audience can follow the literal action and argument of the text. ☐ Imagery and rhetorical structures are made vivid through vocal or physical choices. ☐ Subtext and double meaning shape the relationship and action. ☐ The actor connects personally and specifically to the material.	☐ Most literal meaning is communicated clearly. ☐ Important imagery is highlighted. ☐ Some subtext is played, though the performance relies mostly on literal meaning.	☐ Only portions of the literal meaning are clear. ☐ Images are spoken without being imagined or communicated. ☐ Subtext is minimal or inconsistent.	☐ The actor recites language without understanding the action or argument. ☐ Imagery and rhetoric are ignored. ☐ The audience cannot follow what the character means or wants.
NOW I WILL: Mine rhetoric, double meanings, and contradictions for deeper subtext and audience connection. **Optional company contribution:** Listen to a peer's passage and tell them exactly where the literal meaning becomes unclear.	**NOW I WILL:** Lean further into imagery and identify one more layer beneath the literal text.	**NOW I WILL:** Write the subtext before each difficult line and physicalize one central image.	**NOW I WILL:** Translate the passage into modern English and identify the action of every thought.

Evidence / teacher or peer note:

_____

_____

_____

_____

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
_____			
_____			
_____			
_____			

7. RISK-TAKING & CREATIVITY

Bold experiments, varied tactics, and specific original choices move beyond the safest interpretation.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ Choices go beyond the most obvious literal interpretation while remaining supported by the text. ☐ The actor uses varied, sometimes opposing tactics. ☐ Rehearsal includes bold experiments, and the strongest discoveries are integrated into a coherent whole.	☐ Choices fit the scene and include at least one bold or unconventional moment. ☐ Several tactics are used to pursue the objective. ☐ The actor demonstrates willingness to experiment.	☐ Choices are safe, predictable, or mostly copied from the first idea. ☐ One or two tactics repeat throughout. ☐ Experiments are attempted but not fully committed or applied.	☐ No distinct creative choices are evident. ☐ The actor focuses only on getting through the words or blocking. ☐ No meaningful experimentation occurs.
NOW I WILL: Trust precise artistic instincts and refine the boldest choices without losing coherence. **Optional company contribution:** Lead a tactic experiment in which peers must try three contrasting playable actions.	**NOW I WILL:** Choose one safe moment and test a surprising but text-supported alternative.	**NOW I WILL:** Try three opposing tactics and fully commit to the riskiest useful option.	**NOW I WILL:** Stop repeating the first version; make one clear choice about how to affect the partner.

Evidence / teacher or peer note:

8. PROFESSIONALISM & PREPARATION

Memorization, focus, materials, time management, note application, and self-directed rehearsal meet advanced expectations.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ The actor is fully off-book and recovers without breaking the scene. ☐ Character and professional focus remain unbroken from entrance through exit. ☐ The actor arrives prepared and uses rehearsal time independently and efficiently. ☐ Notes are received professionally and applied immediately.	☐ The actor is mostly off-book with only minor prompts or recoveries. ☐ Focus is sustained for most of the work. ☐ Rehearsal preparation and use of time are generally reliable. ☐ Notes are applied with minimal redirection.	☐ Frequent prompts, scripts, or memory gaps interrupt the work. ☐ Focus breaks several times. ☐ Materials or preparation are inconsistent, and rehearsal requires teacher redirection. ☐ Notes are heard but not consistently applied.	☐ The actor is not memorized or prepared. ☐ Focus is not sustained. ☐ Rehearsal time is not used productively. ☐ The actor resists, ignores, or cannot apply notes.
NOW I WILL: Serve as a reliable artistic anchor while continuing to refine your own work. **Optional company contribution:** Facilitate timekeeping, evidence collection, or a rehearsal protocol after your own work is complete.	**NOW I WILL:** Eliminate the final prompts or focus breaks and plan the next rehearsal independently.	**NOW I WILL:** Prioritize memorization, materials, and one complete rehearsal cycle without redirection.	**NOW I WILL:** Memorize the assigned section, bring required materials, and complete one teacher-guided cycle.

Evidence / teacher or peer note:

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4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
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9. ENSEMBLE WORK

Deep listening, responsive interaction, shared style, focus, and mutual support create one theatrical world.

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
☐ The actor looks at, listens to, and is changed by partners throughout the scene. ☐ Physical and vocal reactions happen in the moment. ☐ All actors sustain the same stylistic and physical world. ☐ The ensemble gives focus, supports recovery, and elevates one another's work.	☐ The actor listens and reacts most of the time. ☐ Partners generally share the same world and style. ☐ Focus is supported with only occasional drift or isolated acting.	☐ The actor intermittently listens but often waits for a turn to speak. ☐ Reactions appear planned or disconnected. ☐ Actors sometimes seem to belong to different worlds or compete for focus.	☐ The actor does not meaningfully listen or respond. ☐ Performers act separately rather than together. ☐ There is no shared world, focus, or recovery support.
NOW I WILL: Tune into partners' micro-shifts so the ensemble remains spontaneous, precise, and alive. **Optional company contribution:** Serve as a peer director for one ensemble run, tracking focus, listening, and shared world.	**NOW I WILL:** Sustain active listening when silent and match the group's style and energy consistently.	**NOW I WILL:** Turn toward partners, receive what they do, and let it alter the next response.	**NOW I WILL:** Stop acting alone; make eye contact, listen to the line, and respond to the partner before speaking.

Evidence / teacher or peer note:

4 - Exceeding Expectations	3 - Meeting Expectations	2 - Approaching Expectations	1 - Beginning / Below Expectations
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