

1. REVEAL THE REPETITIONS

from **TAMING OF THE SHREW:**

ENTER KATHERINE

PETRUCHIO: Good morrow, Kate, for that's your name, I hear.

KATHERINE: Well have you heard, but something hard of hearing.
They call me Katherine that do talk of me.

PETRUCHIO: You lie, in faith, for you are called plain Kate,
And bonny Kate, and sometimes Kate the curst,
But Kate, the prettiest Kate in Christendom,
Kate of Kate Hall, my super-dainty Kate,
For dainties are all Kates, and therefore, Kate,
Take this of me, Kate of my consolation:
Hearing thy mildness praised in every town,
Thy virtues spoke of, and thy beauty sounded,
Yet not so deeply as to thee belongs,
Myself am moved to woo thee for my wife.

KATHERINE: "Moved," in good time.
Let him that moved you hither
Remove you hence. I knew you at the first
You were a moveable.

PETRUCHIO: Why, what's a moveable?

KATHERINE: A joint stool.

PETRUCHIO: Thou hast hit it. Come, sit on me.

KATHERINE:
Asses are made to bear, and so are you.

PETRUCHIO:
Women are made to bear, and so are you.

SHAKESPEARE requires LAYERS of construction

You are building a structure

FIRST: DIGGING DEEP

THEN: LAY A FOUNDATION:

repetition is the foundation of your building

NEXT: BUILD ON TOP

HIGHLIGHT any repeating consonants, vowels, or repeated words in the piece. Then try reading it 4 different times using the following directions.

- 1) **RISE** up on your toes for each repeating consonant sound
- 2) **STRETCH** out each repeated vowel sound
- 3) **SEEK VARIETY** on **REPEATING WORDS**
- 4) **SEEK VARIETY** on **REPEATING PHRASES**

2A. CRACK THE CAPITALIZATION CODE

from HENRY IV

LADY PERCY

O my good Lord, why are you thus alone?
For what offense have I this fortnight been
A banished woman from my Harry's bed?
Tell me, sweet Lord, what is 't that takes from thee
Thy stomach, pleasure, and thy golden sleep?
Why dost thou bend thine eyes upon the earth
And start so often when thou sit'st alone?
Why hast thou lost the fresh blood in thy cheeks
And given my Treasures and my rights of thee
To thick-eyed musing and curst melancholy?
In thy faint slumbers I by thee have watched,
And heard thee murmur tales of Iron Wars,
Speak terms of manage to thy bounding Steed,
Cry "Courage! To the field!" And thou hast talk'd
Of Sallies and Retires, of Trenches, Tents,
Of Palisadoes, Frontiers, Parapets,
Of Basilisks, of Cannon, Culverin,
Of Prisoners' ransom and of Soldiers slain,
And all the currents of a heady fight.
Thy spirit within thee hath been so at War,
And thus hath so bestirred thee in thy sleep,
That beads of sweat have stood upon thy Brow
Like bubbles in a late-disturbèd Stream,
And in thy face strange motions have appeared,
Such as we see when men restrain their breath
On some great sudden hest. O, what portents are these?
Some heavy business hath my Lord in hand,
And I must know it, else he loves me not.

Oh, my good lord, why are you alone like this? What have I done to make my Harry banish me from his bed these past two weeks? Tell me, sweet husband, what has stolen your appetite, your desire, and your sleep? Why do you stare at the ground and jump in your skin when you are sitting alone? Where is the color in your cheeks? Why have you taken all your attention, which should be mine, and given it to this dark mood and terrible sadness? While you sleep so lightly, I've watched you and heard you mumble stories of war. I've heard you give commands to your horse. I've heard you yell, "Courage! To the field!" And you have talked of charges and retreats; of trenches, tents; of fences, ramparts, and walls; of all types of cannon; of prisoners' ransoms and of dead soldiers, and of all the movements of a violent battle. Your soul has also been at war and has disturbed you in your sleep. Beads of sweat have broken out on your forehead, like bubbles in a churning stream. And on your face I've seen strange expressions, like a man who's gulping his breath at an awful, sudden command. Oh, what does all this mean? My lord is contemplating some serious matters, and if he doesn't tell me about them, he surely doesn't love me.

1) TARGET the Capitalized words. Say only the Capitalized words. Say "blah" for other words. Do the Capitalized words alone tell a story? Are they concentrated in one part of the speech. Why? Find the rhythm. Is it for a reason?

- 2) ACT out the Capitalized words
- 3) DELIVER them as Spoken Bombs
- 4) WHAT other meanings could each one have? How can you add Significance to each Capitalized Word? Say them ironically, or as the opposite as they are written?

2B. CRACK THE CAPITALIZATION CODE

from AS YOU LIKE IT

JAQUES

All the world's a stage,
And all the men and women merely Players.
They have their Exits and their Entrances,
And one man in his time plays many parts,
His Acts being seven ages. At first the Infant,
Mewling and puking in the Nurse's arms.
Then the whining Schoolboy with his Satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the Lover,
Sighing like Furnace, with a woeful ballad
Made to his Mistress' eyebrow. Then a Soldier,
Full of strange oaths and bearded like the Pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble Reputation
Even in the Cannon's mouth. And then the Justice,
In fair round belly with good Capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered Pantaloon
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last Scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

The whole world is a stage, and all the men and women merely actors. They have their exits and their entrances, and in his lifetime a man will play many parts, his life separated into seven acts. In the first act he is an infant, whimpering and puking in his nurse's arms. Then he's the whining schoolboy, with a book bag and a bright, young face, creeping like a snail unwillingly to school. Then he becomes a lover, huffing and puffing like a furnace as he writes sad poems about his mistress's eyebrows. In the fourth act, he's a soldier, full of foreign curses, with a beard like a panther, eager to defend his honor and quick to fight. On the battlefield, he puts himself in front of the cannon's mouth, risking his life to seek fame that is as fleeting as a soap bubble. In the fifth act, he is a judge, with a nice fat belly from all the bribes he's taken. His eyes are stern, and he's given his beard a respectable cut. He's full of wise sayings and up-to-the-minute anecdotes: that's the way he plays his part. In the sixth act, the curtain rises on a skinny old man in slippers, glasses on his nose and a money bag at his side. The stockings he wore in his youth hang loosely on his shriveled legs now, and his bellowing voice has shrunk back down to a childish squeak. In the last scene of our play—the end of this strange, eventful history—our hero, full of forgetfulness, enters his second childhood: without teeth, without eyes, without taste, without everything.

1) TARGET the Capitalized words (say only the Capitalized words. Do they tell a story?)

2) ACT out the Capitalized words

3) DELIVER them as Spoken Bombs

4) WHAT other meanings could each one have? How can you add Significance to each Capitalized Word?

2c. CRACK THE CAPITALIZATION CODE

from **THE WINTER'S TALE**

PAULINA: (to the King)

What studied torments (Tyrant) hast for me?
What Wheels? Racks? Fires? What flaying? boiling?
In Leads, or Oiles? What old, or newer Torture
Must I receive? whose every word deserves
To taste of thy most worst. Thy Tyranny
(Together working with thy Jealousies,
Fancies too weak for Boys, too green and idle
For Girls of Nine) O think what they have done,
And then run mad indeed: starke-mad: for all
Thy by-gone fooleries were but spices of it.
That thou betrayed'st Polixenes, 'twas nothing,
(That did but show thee, of a Fool, inconstant,
And damnable ingratefull:) Nor was't much.
Thou would'st have poison'd good Camillo's Honor,
To have him kill a King: poor Trespasses,
More monstrous standing by: whereof I reckon
The casting forth to Crows, thy Baby-daughter,
To be or none, or little; though a Devil
Would haul shed water out of fire, ere don't;
Nor is't directly laid to thee, the death
Of the young Prince, whose honorable thoughts
(Thoughts high for one so tender) cleft the heart
That could conceive a gross and foolish Sire
Blemish'd his gracious Dam: this is not, no,
Laid to thy answer: but the last: O Lords,
When I have said, cry woe: the Queen, the Queen,
The sweet'st, deer'st creature's dead: and vengeance for't
Not drop'd down yet.

- 1) TARGET the Capitalized words (say only the Capitalized words. Do they tell a story?)
- 2) ACT out the Capitalized words
- 3) DELIVER them as Spoken Bombs**
- 4) WHAT other meanings could each one have? How can you add Significance to each Capitalized Word?

2D. CRACK THE CAPITALIZATION CODE

from JULIUS CAESAR

ANTONY:

Friends, Romans, Countrymen, lend me your ears:

I come to bury Caesar, not to praise him:

The evil that men do, lies after them,

The good is oft interred with their bones,

So let it be with Caesar. The Noble Brutus,

Hath told you Caesar was Ambitious:

If it were so, it was a grievous Fault,

And grievously hath Caesar answer'd it.

Here, under leave of Brutus, and the rest

(For Brutus is an Honorable man,

So are they all; all Honorable men)

Come I to speak in Caesars Funeral.

He was my Friend, faithful, and just to me;

But Brutus says, he was Ambitious,

And Brutus is an Honorable man.

He hath brought many Captives home to Rome,

Whose Ransoms, did the general Coffers fill:

Did this in Caesar seem Ambitious?

When that the poor have cry'd, Caesar hath wept:

Ambition should be made of sterner stuff,

Yet Brutus says, he was Ambitious:

And Brutus is an Honorable man.

You all did see, that on the Lupercal,

I thrice presented him a Kingly Crown,

Which he did thrice refuse. Was this Ambition?

Yet Brutus says, he was Ambitious:

And sure he is an Honorable man.

- 1) TARGET the Capitalized words (say only the Capitalized words. Do they tell a story?)
- 2) ACT out the Capitalized words
- 3) DELIVER them as Spoken Bombs
- 4) **WHAT other meanings could each one have? How can you add Significance to each Capitalized Word? Ironic use? Say the Word as if it was the opposite?**

3: PROSE OR VERSE?

from **MUCH ADO ABOUT NOTHING**

BEATRICE

Against my will, I am sent to bid you come in to dinner.

BENEDICK

Fair Beatrice, I thank you for your pains.

BEATRICE

I took no more pains for those thanks than you take pains to thank me. If it had been painful, I would not have come.

BENEDICK

You take pleasure then in the message?

BEATRICE

Yea, just so much as you may take upon a knife's point and choke a daw withal. You have no stomach, Signior. Fare you well.

(later in the play)

BEATRICE

What fire is in mine ears? Can this be true?
Stand I condemned for pride and scorn so much?
Contempt, farewell, and maiden pride, adieu!
No glory lives behind the back of such.
And Benedick, love on; I will requite thee,
Taming my wild heart to thy loving hand.
If thou dost love, my kindness shall incite thee
To bind our loves up in a holy band.
For others say thou dost deserve, and I
Believe it better than reportingly.

VERSE: poetry, follows a specific meter—a rhythm of weak and strong sounds, 10 syllables per line

IAMBIC PENTAMETER

foot-two five-meter

DA-**DUM** DA-**DUM** DA-**DUM** DA-**DUM**
DA-**DUM**

VERSE is a character speaking truth under pressure. The more emotion, the more poetic.

PROSE: more normal speaking. For information, lying, and to make jokes.

WHY VERSE vs. PROSE? Some characters switch back & forth depending on when they are thinking rationally and in control versus irrational or out of control (mostly when they are falling in love.)

Figure out WHY your character is speaking in PROSE or VERSE and then use that knowledge to assist you in creating your best performance!

4A: PICKING OUT PUNCTUATION

from HENRY IV

HOTSPUR:

1. My Liege, I did deny no **Prisoners**.
2. But, I remember when the fight was done,
3. When I was dry with Rage, and extreme Toyle,
4. Breathless, and Faint, leaning upon my Sword,
5. Came there a certain Lord, neat and trimly drest;
6. Fresh as a Bride-groom, and his Chin new reapt,
7. Shew'd like a stubble Land at Harvest **home**.
8. He was perfumed like a Milliner,
9. And 'twixt his Finger and his Thumb, he held
10. A Pouncet-box: which ever and anon
11. He gave his Nose, and took't away again:
12. Who therewith angry, when it next came there,
13. Took it in Snuff: And still he smil'd and talk'd:
14. And as the Soldiers bare dead bodies by,
15. He call'd them untaught Knaves, Unmannerly,
16. To bring a slovenly unhandsome Coarse
17. Betwixt the Wind, and his **Nobility**.
18. With many Holiday and Lady tearme
19. He question'd me: Among the rest, demanded
20. My Prisoners, in your Majesties **behalf**.
21. I then, all-smarting, with my wounds being cold,
22. (To be so pestered with a Poppingay)
23. Out of my Grief, and my Impatience,
24. Answer'd (neglectingly) I know not what,
25. He should, or should not: For he made me mad,
26. To see him shine so brisk, and smell so sweet,
27. And talk so like a Waiting-Gentlewoman,
28. Of Guns, & Drums, and Wounds: God save the mark;
29. And telling me, the Sovereign'st thing on earth
30. Was Parmacity, for an inward bruise:
31. And that it was great pity, so it was,
32. That villainous Salt-peter should be digg'd
33. Out of the Bowels of the harmless Earth,
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35. So **Cowardly**. And but for these vile Guns,
36. He would himself have been a **Soldier**.
37. This bald, unjointed Chat of his (my Lord)
38. Made me to answer indirectly (as I **said**.)
39. And I beseech you, let not this report
40. Come currant for an Accusation,
41. Betwixt my Love, and your high **Majesty**.

**SHAKESPEARE'S PUNCTUATION
is ACTING punctuation,
not GRAMMATICAL.**

ENDSTOPS .?!

**How words are groups provides a rhythm,
rhythm provides motion,
motion leads to emotion.**

**Each character has a different rhythm to show the
emotion of their character's personality.**

Find your character's rhythm.

**Each phrase (punctuation to punctuation) is a
measure of thought. Find the thought in each
phrase. Breathe in between phrases.**

**Shakespeare thoughts are not complete until they
reach an end stop [. ? !] An end stop changes
gears, ideas, thoughts, emotions, actions. Each
line shifts the gear, emotionally and/or physically.**

HIGHLIGHT ALL THE ENDSTOPS.

**Can you show a new action
on each new sentence?**

Hotspur has been accused of withholding the king's prisoners.

FIRST thought is his respectful disagreement.

SECOND is his version of the events.

THIRD is his description of the annoying man who showed up and made the outrageous request.

FOURTH is his outrage at the injustice.

FIFTH & SIXTH show the other offenses of the man.

FINALLY SEVENTH sentence is a request to the king.

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COMMAS ,

**How words are groups provides a rhythm,
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**Each character has a different rhythm to show
the emotion of their character's personality.**

Find your character's rhythm.

HIGHLIGHT ALL THE COMMAS.

**Each phrase (punctuation to
punctuation) is a measure of thought.**

Find the thought in each phrase.

Breathe in between phrases.

Commas are places for quick breaths, but they just aren't inserted for the actor's comfort (though they do help!!!) They are like miniature trampolines- to keep the actor moving forward to the end stop. If you take a breath on each comma, you will have more energy to build. Don't stop and think on a comma. Just breath and keep moving to a strong end stop/conclusion.

Each phrase, between two commas, has its own sense and contributes to the overall thought the character is painting.

When a lot of commas are in a row (after just a few words) there should be a driving rhythm (like a drum beat) to the sentence.

Do the commas show how Hotspur lives up to his

4c: PICKING OUT PUNCTUATION

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SEMICOLONS ;

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Find your character's rhythm.

HIGHLIGHT ALL THE SEMICOLONS.

A semicolon indicates that the character's thoughts are rushing and gushing forward. After a semicolon the next portion of the sentence should be much more impassioned.

Whenever you see a semicolon, take a quick breath, as on a comma, and internally think "and." Then KEEP MOVING FORWARD with more energy.

Semicolons are rare in Shakespeare. But they can be useful for showing you how to ACT the speech.

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COLONS :

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HIGHLIGHT ALL THE COLONS.

A colon indicates that a character's next turn of thought is going to be more articulate, a better version of the same thought or a new twist on the thought.

**When you see a colon, take a large
breath, and think "therefore."**

**A colon also gives you the chance to make a
physical choice. Try these on a colon:**

Add a bold cross

Do a false exit

Switch your focus to another area of the stage

Move your body position dramatically

Stand up

Sit down

Do the hokey pokey and turn yourself around.

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is **ACTING** punctuation,
not **GRAMMATICAL**.

(PARENTHESES)

How words are groups provides a rhythm,
rhythm provides motion,
motion leads to emotion.

Each character has a different rhythm to show the
emotion of their character's personality.

Find your character's rhythm.

HIGHLIGHT ALL THE PARENTHESES.

Whenever a phrase is set aside between parentheses
(like this), you are given a terrific opportunity to do
something dramatically different with the text.

Change your:

TEMPO: from fast to slow, or slow to fast

VOLUME: from loud to soft, or soft to loud

EMOTIONS: from happy to sad, or sad to
happy

PITCH: from low to high, or high to low

Parenthesis show that a character is working to figure
something out, a problem that has several steps to it.

A parenthesis can also follow an "AHA" moment for
a character.

A parenthesis can be making a joke at another
character's expense (like making an "L" over
someone's head.)

It may clue the audience in on secret behavior.

It may be supposed to be spoken as an aside to
another character (or to the audience.)

5: REVVING UP YOUR VERBS

from TWELFTH NIGHT

OLIVIA: **Get** you to your lord.
I cannot love him. Let him send no more—
Unless perchance you **come to me** again
To tell me how he takes it. Fare you well.
I thank you for your pains. **Spend this for me.**

VIOLA: I am no fee'd post, lady. **Keep your purse.**
My master, not myself, **lacks** recompense.
Love make his heart of flint that you shall love,
And let your fervor, like my master's, be
Placed in contempt. **Farewell**, fair cruelty.

from KING LEAR

KING LEAR: **Blow**, winds, and **crack** your cheeks! **Rage! blow!**
You Cataracts and Hurricanoes **spout**,
Till you have **drench'd** our steeples, **drown'd** the Cocks!
You Sulphurous and Thought-executing fires,
Vaunt-couriers of Oak-cleaving Thunder-bolts,
Singe my white head! And thou, all-**shaking** Thunder,
Smite flat the thick Rotundity o' the world!
Crack Nature's moulds, an germens spill at once,
That make ingrateful Man!

from TWO GENTLEMEN OF VERONA

Launce: I think Crab my dog, be the sourest natured
dog that lives: My Mother **weeping**: my Father
wailing: my Sister **crying**: our Maid **howling**: our
Catte **wringing** her hands, and all our house in a great
perplexity, yet did not this cruel-hearted Cur shed
one tear: he is a stone, a very pibble stone, and has no
more pity in him then a dog...

SHAKESPEARE'S VERBS are your STAGE DIRECTIONS

ACT on the ACTION words. Not before & not after, but ON them, AS YOU ARE SAYING THEM.

FIND all the VERBS that paint a picture, find any verbs that SOUND like their action, that affect you by the way you have to say them, find verbs that are the same and escalate your actions on each one to build the story.

Shakespeare will use a lot of verbs that start with the same letter (Revealing the Repetition Lesson) for a certain effect on the speaker, the listener, and the audience.

- 1) Try playing each verb as an ACTION. Match your ACTION to the verb.
- 2) If the verbs SOUNDS like what it means, then really overemphasize the sound of the verb.
- 3) Some characters may benefit from you playing each verb as the opposite action. Does it make the scene creepy to laugh when it says "cry"? Or make it funny to lightly touch when it says "hit"? Or shout when it says "whisper"?
- 4) MAKE bold choices. You may FAIL miserably or you may figure out something really exciting for your character.

YOUR SHAKESPEARE MONOLOGUE/DIALOGUE TEXT

1) TITLE OF PLAY:

2) Tragedy, Comedy, or History?

3) Write a 3 sentence brief synopsis of the play:

4) CHARACTER YOU ARE PORTRAYING:

5) ANSWER THESE QUESTIONS ABOUT YOUR CHARACTER

- A. Age of your Character?
- B. Status? (poor, rich, married, single, in love, spurred by another, happy, angry, fearful)
- C. Three Adjectives to describe your character?
- D. What is their objective in this scene monologue?
- E. Where are they?
- F. What happened right before this scene/monologue?
- G. Who is on stage with them?
- H. What are their main relationships in this play?

6) What ACT and SCENE is your monologue/dialogue from in the play?

7) Write a brief synopsis of the scene

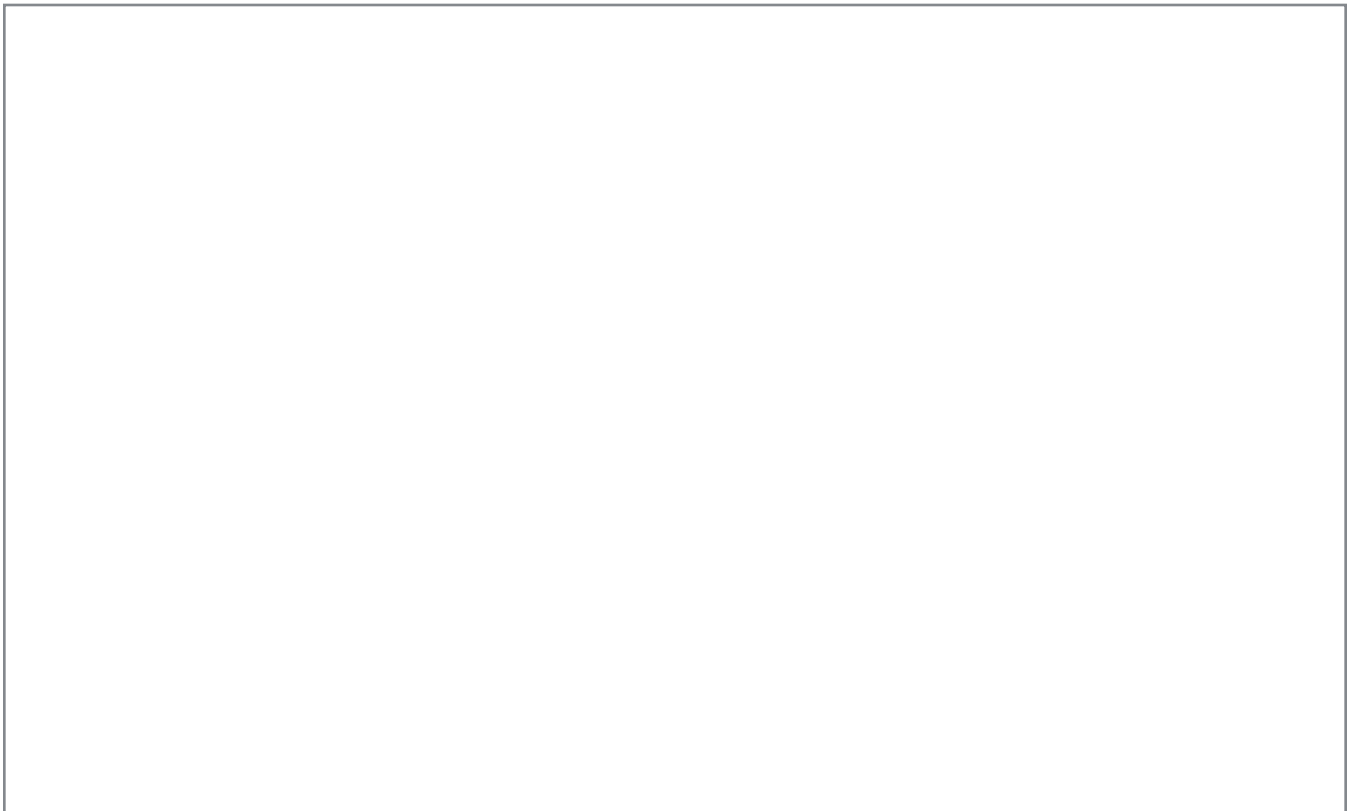
8) Write 3 words you did not know the meaning of and look up their meaning in a Shakespeare Dictionary (www.shakespeareswords.com). Write the definition of those 3 words.

1)

2)

3)

Shakespeare is known for his metaphors and imagery... Illustrate ONE of those metaphors or an image that he has in this monologue

A large, empty rectangular box with a thin black border, intended for the student to draw or illustrate a metaphor or image from Shakespeare's monologue.

10) REVEAL the REPETITIONS

- A. **Mark any repeated Consonant Sounds.** Why are they there? How can you make them sound more prominent?

- B. **Mark any repeated Vowel Sounds.** Why are they there? Can you elongate each vowel sound each time you say it?

- C. **Mark any repeated words.** Can you say each one in a different way?

11) CRACK THE CAPITALIZATION CODE

You will have to consult a FOLIO version of the script to find the REAL Capitalized words.

Mark each word that Shakespeare originally Capitalized in your monologue/dialogue.

- A. If you TARGET the Capitalized words do they tell a story?

- B. Can you ACT out the Capitalized words?

- C. Should you DELIVER them as Spoken Bombs?

- D. WHAT other meanings could each one have?

- E. How can you add Significance to each Capitalized Word?

- F. Any Ironic uses? Any one that actually should mean the opposite of the Capitalized Word?

12) VERSE or PROSE?

Is your character speaking in verse or prose?

Why?

13) PICKING OUT PUNCTUATION

Mark the ENDSTOPS on your script. Can you show a new action on each new sentence?

HIGHLIGHT each WORD right before the ENDSTOP. How will you say each of these words?

Mark the COMMAS on your script, how does each phrase drive the rhythm of the sentence?

Mark the SEMICOLONS on your script; A semicolon indicates that the character's thoughts are rushing and gushing forward. After a semicolon the next portion of the sentence should be much more impassioned. Whenever you see a semicolon, take a quick breath, as on a comma, and internally think "and." Then KEEP MOVING FORWARD with more energy.

Mark the COLONS on your script: When you see a colon, take a large breath, and think "therefore." A colon also gives you the chance to make a physical choice. What physical choice will you change on each colon?

Mark any PARENTHESIS. Whenever a phrase is set aside between parentheses (like this), you are given a terrific opportunity to do something dramatically different with the text. Will you change your:
TEMPO: from fast to slow, or slow to fast VOLUME: from loud to soft, or soft to loud
EMOTIONS: from happy to sad, or sad to happy PITCH: from low to high, or high to low

Is your character speaking (as aside to someone else or the audience) in the parenthesis?

14) REVVING UP YOUR VERBS

Highlight every action word in your monologue/dialogue.

Can you ACT on every ACTION WORD?

How will you ACT on each one?

What action words tell you your STAGE DIRECTIONS?

NOW YOU ARE READY TO START MEMORIZING AND REHEARSING YOUR MONOLOGUE/DIALOGUE!!

	5- SUPERIOR	4- EXCELLENT	3- GOOD	2- FAIR	1- POOR
Volume & Articulation Does the student use his/her voice as an instrument to propel their performance?	Words clear and well-projected. Varied rate, volume, pitch and pause. Pitch and inflection match character. Voice fits character. Words pronounced correctly.	Words clear and well-projected. Varied rate, volume, pitch and pause. Voice fits character. Words pronounced correctly.	Words clear. Varied rate and volume. Voice fits character. Words pronounced correctly.	Words muffled and unclear. Monotone. Words pronounced incorrectly.	Words are so muffled and unclear that the audience has no idea what is being said. Many words are pronounced incorrectly.
Characterization Is the body utilized to aid in the development character intent and delivery of lines?	Character is different from self. Facial expressions reveal thought and action. Movements show age, physical condition, personality and attitudes. No character breaks.	Character is different from self. Movements show age, physical condition, personality and attitudes. No character breaks.	Character is slightly different from self. Movements show age and physical condition. Performance had character breaks.	Character is not different from self. Not believable. Breaks character.	Character is not different from self. Not believable. No character is created...just reading from the book.
Movement/ Blocking Does the blocking enhance the performance?	Expertly uses blocking to enhance and add interest to the piece. Movements always reflect purpose.	Uses most of the blocking given during rehearsals in a way that adds interest to the piece. Movements usually reflect purpose.	Movements rarely reflect purpose. Execution of blocking is inconsistent.	Moves are generally confusing and without purpose. Recollection of blocking is minimal.	No attempt is made to execute blocking that was given. Moves randomly and without purpose during the scene.
Focus/Poise Does the student retain focus throughout the entire performance?	Concentration complete. Remains in character. Smooth line delivery and transitions. Believable. Listens to and responds to other characters on stage.	Concentration complete. Remains in character. Believable. Listens to and responds to other characters on stage.	Any break in character is quickly recovered. Listens to and responds to others on stage, but concentration is incomplete.	Had difficulty regaining focus. Listens to and responds to others on stage, but concentration is incomplete.	Performance is not believable. Does not listen and respond to others on stage.
Memorization	Totally memorized.	One or two lapses in memorization.	Has to be cued several times.	Has to be cued throughout performance.	Not memorized at all.
Acting the text Does your performance show an informed understanding of the complex text?	Acting clearly shows a superior understanding of the text.	Acting shows excellent understanding of the text.	Acting shows a good understanding of the text.	Acting shows a fair understanding of the text.	Acting is a poor representation of the text.
Research How much thought, did you put into the background, characters, and performing the scene?	Extensive notes on background, character, setting, & text research.	Notes on one of the following areas are missing: background, character, setting, & text research.	Notes for two of the following areas are missing: background, character, setting, & text research.	Notes for three of the following areas are missing: background, character, setting, & text research.	No notes are present.