**Unit: Acting Workshop: Objectives and Tactics** by Amelia Heer Dunlap

**Objective:** Students will be able to fight for an objective using tactics by creating characters and performing in rehearsed improv activities, culminating in an Ambiguous Scene performance.

**National Arts Core Theatre Standards**:

**TH:Cr3.1.HSI**

a. Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

**TH:Pr5.1.HSI**

a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**TH:Pr6.1.HSI**

a. Perform a scripted drama/theatre work for a specific audience.

**TH:Re7.1.HSI**

a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

**TH:Cn10.1.HSI**

a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.

**Class Level:** Beginning Theatre; no prior experience necessary.

**Class Length**: lessons developed for 85-minute class periods.

**Big Picture:**Just like life, acting is all about relationships; objectives and tactics must go through the other person in order to achieve a goal.

**Enduring Understanding 1:**Characters are driven by objectives which motivate action.

**Enduring Understanding 2:**Actors must be willing to follow their impulses and instincts to create compelling theatre work.

**Essential Question 1:** When do we use tactics to achieve objectives in real life?

**Essential Question 2:** How do our desires and goals influence others?

**Lesson 1:  Objectives and Tactics Intro.**

**Educational Objective:**Students will be able to define and identify objectives and tactics by participating in a tactic relay race.

           Facet of Understanding - #1 - Explanation, # 2 -Interpretation, # 3 Application

**Enduring Understanding 1:**Characters are driven by objectives which motivate action.

**Enduring Understanding 2:**There must needs be strategy in place to get what we want.

           **Essential Question 1:** When do we use tactics to achieve objectives in real life?

**Materials Needed:** White board markers (3)

**Hook: Honey if You Love Me:** Students sit in a circle. One student in the middle approaches a student on the outside of the circle with the following exchange. The goal is to get the other student to laugh/smile. Person B must respond with that line without smiling or laughing. If Person B smiles or laughs before completing the line, student A wins and takes their seat and student B goes into the middle.

A: Honey if you love me, won’t you please, please smile?

B: Honey, I love you but I just can’t smile. Student in the center

**Step 1 – Discussion:** What was the connection between the person in the middle and the one they approached? How did they connect to the rest of the group in the circle? What different things did people try to get people to laugh? Lead into: we call these Tactics. What was your goal when you were in the middle? On the outsides? This is your objective. Every actor needs to have one of these. Who did you care about making laugh? A: YOUR PARTNER and Only your partner.

**Step 2** – **Instruction:** On the board, with the class create a working definition for ‘objective’ and for ‘tactic’ Should resemble something like this:

Objective: What you want from your partner. Tactic: how you get what you want from your partner.

Introduce Tactics in the infinitive (“to be”) form. Introduce 2 questions you have to ask yourself in determining if an infinitive is a good tactic: 1. Does it go through the other person? 2. Is it playable?

Give some good and bad examples on the board and have students determine if they are good tactics or not.

**Step 3 – Practice:**     Invite students to get into 3 lines and come up with a team name.

**Step 4 – Practice:**  Give students 3 minutes on a timer. The game: each student writes a tactic on the board in the “to be” form. They then pass off the marker to the next student who does the same. They have 3 minutes to write as many “good” tactics on the board as possible. The team with the most good ones wins.

 To discourage cheating off the other groups’ lists, the teacher may decide not to count good tactics that are on multiple groups’ boards.

**Step 5- Evaluation:** Evaluate with the class all of the tactics. The first few may take a bit of time so they understand what constitutes the “good” tactics, and which ones are not strong tactics. They’ll get it pretty quick, and then you can just do a thumbs up, thumbs down for the rest. If there is a discrepancy go to the person who wrote the verb and see if they can justify it.

**Step 6- Modeling: (If time at end)** Ask for 2 volunteers. Give them a setting, a relationship, and an objective.

 An example of this could be a brother and sister in their home (or in the car, etc.) The brother wants his sister to set him up on a date with her best friend. The sister wants to borrow the brother’s car keys to go to a concert with her friend.

**Step 7-  Modeling:** Instruct the 2 volunteers to use 3 of the tactics written on the board to get what they want from their partner. If they need guidance as they go, side coach them to show the class how it can be done.

**Step 8** – **Modeling:** Have 2 more pairs get up and do the same scene. (Ex: Brother & sister in house. Brother wants a date with best friend, Sister wants to borrow some money for concert tickets.)

**Step 9** - **Discussion:** What did you see? Who was successful? Why were they successful? Who got their objective? Who didn’t? Which tactics did you see tactics used? How did the tactics help them get their objectives?

**Final Assessment for Lesson 1:** Participation/group evaluation of relay race.

**Homework:** n/a

**Lesson 2: Objectives and Tactics/Rehearsed Improv**

**Educational Objective:**Students will be able to apply objectives and tactics by competing in rehearsed improve activities.

Facet of Understanding - #1 - Explanation, # 2 -Interpretation, # 3 Application

**Enduring Understanding 1:**Characters are driven by objectives which motivate action.

**Enduring Understanding 2:**There must needs be strategy in place to get what we want.

           **Essential Question 1:** When do we use tactics to achieve objectives in real life?

**Materials Needed:** Paper for students to write on, Index cards

**Pre-assessment** – **Pop Quiz:** Take out a sheet of paper. Give them a time limit.

 Q1. What is an objective? Q2.What is a Tactic? Q3. Write down 3 good tactics. Q4. Write down 3 poor tactic choices. Q 5. What are the 2 questions you need to ask yourself when deciding between a good tactic and a poor choice?

**Hook:** Index cards passed out to students as they walk in the door.

**Step 1 – Review: (15 min)** Go over answers to the Pop Quiz after all of the students have completed it. **Step 2 –Think**: Instruct students to write 2 good tactics on their cards – one on front and one on back.

**Step 3 – Pair:** Instruct the students to switch cards with a partner. Each partner is to tell the other student if their two tactics are good tactics or not. If not they need to explain why. If there is a tactic that is not a good one on a card they need to work together as a partnership to come up with a better tactic to replace it.

**Step 4—Share:** Each partnership will then share all 4 of their tactics with the class.

**Step 5- Modeling:** Continue what we started in the last lesson. Ask for 2 volunteers and give them a setting, relationship, and 2 objectives (or have them come up with those on their own as a class). Tell them to pick out 5 tactic cards, read them and choose 3 of the tactics to use in the scene.

 Another example could be Parent/Child in the house. Child wants $10 from the parent to go out with friend, Parent wants child to do chores.

Other Example scenarios:

* Two young siblings late at night in their bedroom
* Standing in line at the coffee shop, and the line is *not* moving, and you’re both late for work
* A teacher, a student, a needed bathroom break
* A parent and a child in a restaurant
* Two friends in a movie theater
* Two elderly people at a rock concert

**Step 6 – Sidecoaching:** Coach the students and work them to make their scene more compelling.

**Step 7- Modeling:** Do it again with new students, and this time don’t let the students look at the tactic cards before they perform the scenario. Explain that when their first tactic is running out they can look at the next tactic and move on with the new tactics.

**Step 7-  Practice: (15 min)** Divide the class up into partners: Someone they haven’t worked with before. Instruct them to come up with their own scenario. (Rehearsed Improv Work) Their scenario must include an identifiable Setting and Relationship between the 2 characters. Each character must have a reasonable objective, and each character must play 3 different tactics. The scene should end when one character gets their objective. 3-5 minute time limit.

Variation: For younger students, give students a list of scenarios to choose from.

Ex. (see scenarios above for ideas.)

**Step 5 – Perform**: Students will perform their scenes in partners. As a class we will watch their scenes and discuss. This may need to occur the following class period.

**Final Assessment for Lesson 2:** Performance of scenes. Pop Quiz (10 points.)

**Homework:** N/a

Rubric: Setting -5, Relationship -5, Objective (for each) -10, 3 tactics each -15, attitude, rehearsal, effort -15. 50 total points.

**Lesson 3: Performances**

**Educational Objective:**Students will demonstrate the ability to perform scenes with tactics and objectives by performing rehearsed improv scenes.

Facet of Understanding - #1 - Explanation, # 2 -Interpretation, # 3 Application

**Enduring Understanding 1:**Characters are driven by objectives which motivate action.

**Enduring Understanding 2:**There must needs be strategy in place to get what we want.

           **Essential Question 1:** When do we use tactics to achieve objectives in real life?

**Materials needed:** N/A

**Hook: Warm-up:** Crazy Shakes (Hand, hand, foot, foot. Count down from 10, then 9, 8 etc.)

**Step 1 – Practice:** Mirrors with partner. Switch leaders

**Step 2 – Practice:** Mirror partners join with other partners

**Step 3 – Practice:** Whole group leaders. Teacher chooses leaders. Multiple, none, etc.

**Step 4 –Discussion:** What happened? Lead into how we can be a supportive audience to each other.

**Step 5 –** **Organize:** After warmups students will sign up to perform.

**Step 6** – **Perform:** Students perform.

**Step 7 –Coach:** After each performance, teacher coaches students to improv their understanding of how to incorporate knowledge into performance.

**Final Assessment for Lesson 3:** Performances. Rubric: Objective, 3 tactics, set, relationship, attitude, effort, preparation, willingness to work. 5 points each. 50 points total

**Homework:** N/A

**Lesson 4: Room Conflict**

**Educational Objective:** Students will be able to create room conflict by navigating through a maze with a room conflict around them.

           Facet of Understanding - #1 - Explanation, # 2 -Interpretation, # 3 Application

**Enduring Understanding 1:**Actors must be willing to follow their impulses and instincts to create compelling theatre work.

**Essential Question 1:** How do our desires and goals influence others?

**Materials Needed:** Flashlight, chairs arranged in a circle

**Hook** – Lights off! (Hold up a flashlight) Chairs arranged in a circle. Create a creepy/scary mood in the classroom. Greet students at the door. “Welcome! Please take a seat and silently wait for further instructions.” Once everyone is there walk around the circle in the dark: “After the Power outage, the lights didn’t turn back on in this room! We’ll have to have class in the dark. And…there’s a monster in the room. The monster will call on certain individuals. When you are called on you will know who you are. When you are called on you must go to the center of the circle and find another seat before the monster takes you. If you are taken by the monster you will work for him until you can escape.” As you do this move all of the extra chairs out of the circle.

Begin the game, “The monster calls all who…(are wearing jeans).” During the first round, take out a chair, leaving one student in the middle. Instruct him/her “You now work for the monster. You must call on others for the monster. Say “The monster calls on all who….” and try to escape.

Students can play this, and pick it up easily on their own. As it’s winding down, leave the room and make an excuse to turn on the lights to complete the illusion like: “Ms. abney just said the lights are working again!” (sources: adapted from Britni Bills “acting in duo scenes” unit on BYU TED, and from http://www.stagemilk.com/acting-games/).

**Step 1 – Discussion:** What was it like? How did the darkness affect you? How did it affect others?

**Step 2- Instruction:** Lead into room conflict. What is it?–any external thing that affects a scene. What are different types of room conflict?/examples? How does room conflict affect a scene/individuals in a scene? Explain/discuss how room conflict in a scene can really enhance it and give it detail and dimension.

**Step 3- Practice:** Give students 5 minutes to work together to build a maze with the chairs (and desks) in the room. Once the maze is set establish a starting and ending point. Tell them to get into partners. One will be blindfolded, one will be the guider. The guider must lead the blindfolded one through the maze. They cannot touch each other. **Big point:** They must do so with room conflict. Each partnership will have a different one.

**Step 4- Practice:**Possible room conflicts: Darkness, baby sleeping in next room, Loud noise: chatter, monkeys, concert, etc; crowded room, smelly room (good smell or bad), Cold, Hot, sneaking into a movie and guards are stationed around maze, decorating for a surprise party and person is in the next room (have someone walk in on them)

**Step 5 - Instruction:** Build after each partnership. Point out those who do a really good job. Give more challenging room conflicts as they go. For earlier ones like loud noise, have other students create the room conflict. As they go, have later students be involved in that room conflict without it actually being there. Same room conflict can be used more than once.

**Step 6 - Discussion:** Wrap up discussion about room conflict. Ask them how they think it can be a helpful tool in scenes?

**Final Assessment for Lesson 4:** Informally assess students as they go through the maze.

**Homework:** N/A

**Lesson 5: Physical Obstacle**

**Educational Objective:**Students will demonstrate the ability to incorporate physical obstacle into a scene by performing a task with a physical obstacle.

           Facet of Understanding –, #2 Interpretation, #3 Application, #6 Self-Knowledge

**Enduring Understanding 1:**Actors must be willing to follow their impulses and instincts to create compelling theatre work.

**Essential Question 1:** How do our desires and goals influence others?

**Materials needed:** Index cards with task written on it

**Hook:** Greet students as the walk into the room and hand them a post-it with a task on it. Instruct them to find a space in the room and start doing this task in pantomime. Have them doing the task as the rest of the class files in. Once all of the students are filed in and doing the task they are handed, say “Freeze!”

Examples of tasks: washing dishes, vacuuming, putting stamps on envelopes, folding laundry, writing a letter, etc.

Variation: If you don’t have time to make index cards, just point at them as they walk in the door and say, “washing dishes!” Then explain that they should now find a space in the room and start doing the task that you say. (Maybe have a list in front of you, because it was less effective when I was blanking on random tasks and running out of them.)

**Step 2-** Instruct the students to get into groups of 4 (may be one or 2 groups with 5) and to perform their task for each other. Side coach as they perform and help them give each other feedback on how they can make their task clear.

Teacher says “Performer 1: Go.” Puts timer on for a minute. “STOP.” when done.

Minute to talk: Go! Stop.

Performer 2: Go! Stop.

Minute to talk: Go! Stop.

Performer 3: Go! Stop.

Minute to talk: Go! Stop.

Performer 4: Go! Stop.

Minute to talk: Go! Stop.

Performer 5: Go! Stop. While last groups are finishing up, have the other groups talk about their

Minute to talk: Go! Stop. performances as a whole, and decide on one person from the group to perform their task for the class.

**Step 3- Perform:** Bring the class together and have the nominated student from each group get up and perform their task.

**Step 4 –Instruction:** After first student has gone, introduce physical obstacle. What is it? What could it be from what it sounds like? Give them hints and help them come to the conclusion. Instruct them that it’s an obstacle from within. But it’s physical, not mental/emotional. Something you see.

Have them give examples of what a good physical obstacle might be.

Assign the students performing a physical obstacle. You may ask the class for ideas. Coach each student while class watches you work to model how to be more consistent with the physical obstacle and incorporating it into the task.

Examples of physical obstacle: bloody nose, back pain, pregnant, sleepy, twitch in the eye, old, cold, stray hair, blind, deaf, drunk, recurring itch, earache, broken arm etc.

**Step 4- Practice:** Assign next performance: Get with a partner and be prepared to perform on Tuesday: Setting, Relationship, Objective, 3 tactics, Task, Room Conflict, Physical Obstacle.

**Step 5** – Give 10 min to work.

**Final Assessment for Lesson 5:** 10 points -Participation/Effort in task activity

**Homework:** Practice for Performance

**Lesson 6: Physical Obstacle/Room Conflict Performances**

**Educational Objective:**Students will be able to create room conflict and physical obstacle in their acting by performing rehearsed improv scenes.

           Facet of Understanding - #2 Interpretation, #3 Application, #6 Self-Knowledge

**Enduring Understanding 1:**Actors must be willing to follow their impulses and instincts to create compelling theatre work.

**Essential Question 1:** How do our desires and goals influence others?

**Materials needed:**

**Hook:** **Play signs as a class:** One person goes out of the room, the class decides on the “sign” or physical obstacles that will be passed around. One person starts it by making eye contact and doing the physical obstacle, the next person accepts it by doing the physical obstacle back, and they have it. The person comes back in the room, and has to guess who has the sign. The goal is to pass the physical obstacle around until the person in the middle can locate who has it.

theatre goal: everyone practicing the same physical obstacle.

**Step 1 –** Students sign up for an order on the board.

**Step 2-** Work performances: correct objectives/tactics/room conflict/physical obstacle

**Step 3- Have students be a respectful audience and contribute to feedback.**

**Final Assessment for Lesson 6:** Performance Evaluation

Rubric: 50 points: 5-setting/relationship; 5-Task; 5-objective; 15 – 3 tactics; 5 -room conflict, 5- physical obstacle, 5 for rehearsal/preparation, 5 participation/attitude.

For each section, if they struggle to understand, but are trying and taking direction, give them full points. Deduct points for lack of preparation, or for complete omission of item even in rehearsal.

**Homework:** N/A

**Lesson 7: Secrets**

**Educational Objective:** Students will demonstrate ability to use secrets as a means of enhancing the emotional intensity in a scene by participating in a murder mystery game.

           Facet of Understanding - #2 Interpretation, #3 Application, #4 Perspective

**Enduring Understanding 1:**Secrets impact relationships.

**Enduring Understanding 2:**Secrets highly influence character development.

           Essential Question 1: Why do people keep secrets?

           Essential Question 2: How can secrets influence how people of various relationships respond to each other?

**Materials needed:** Index cards with secrets/profile on them, ambiguous scene scripts.

**Hook:**       Show last scene of “Clue” and ask students to look for what secrets the characters may have.

**Step 1 - Discussion:** Discuss the secrets scene in the clip.

**Step 2 – Practice:** Hand to each student a murder mystery profile, and a separate index card with a secret on it.

Examples of secrets: I have to use the restroom, my sister dated the victim, I toilet papered Mr. F’s house last night, I want to break up with Mr. P, I have a crush on Miss S, I know Mrs D’s mother, etc.

**Step 3 – Practice:** Play “Murder in the Dark” with the class with the teacher being the moderator. Before you begin have each of the characters introduce themselves as if at a fancy party. Have them incorporate the information from their profiles and index cards into their characters as they interact.

**Step 4- Setup/Instruction:** Sort through a deck of cards and find the following-an Ace, a Jack, a king, a queen, and number cards for the amount of remaining people. (i.e.-if six people were playing, you would need two number cards.) Adapt #s for number of people in your class. Aces represent murderers, King represents fortune tellers, Queen represents Cupid, Jack represents peeping girl, 10 represents witch, etc. All non-designated number cards represent villagers.

Powers that each one has during each round:

Murderers: Silently work together to choose who dies.

Fortune Teller: Asks moderator if one person is the murderer. Murder confirms or denies FT’s choice.

Cupid: Chooses two people to be lovers. This only occurs during the first round. Once two people are chosen to be lovers their fates are linked for remainder of the game. So if one person dies, the other dies too regardless of their role. The moderator informs the two lovers who they are once they have been chosen by the Cupid.

Peeping Girl: can peek when the murders are deciding who to kill. Don’t get caught or you’ll likely die next.

Witch: Has option to save one person in the circle. If the person saved is the one killed, no one dies that round, but moderator says something to the effect that they would have died but was saved by the witch. If the person saved is someone accused as murderer, they are not out that round.

Villagers work together to decide on who the murderer is.

Once you die, you cannot speak, only watch.

How to win: Villagers win by discovering who the murderers are. Murderers win by killing everyone off without exposing themselves.

**Step 5-Setup:** Give a card to everyone. Nobody looks at each other's cards. Once they have their cards and have seen them, put them down somewhere out of the way for the next round.

**Step 6- Practice:**  Everyone puts their head down. Moderator says, “Murderers, heads up!” Murderers choose who will die the first round. Murderers put their head down. Fortune Teller’s head comes up and picks someone to ask if they are a murderer. Cupid head comes up next. Chooses lovers, lovers are informed they are linked together. Witch head comes up, saves one person.

**Step 7** – **Practice:** Morning time. Everyone’s head comes up. Moderator reveals what happened during the night. Students work together to decide who the murderer is, while keeping their profile and secrets in character.

**Step 8 – Practice:** Once there is a consensus on who is a murder that person accused dies and tells if he/she was a murderer or not.

**Step 9** – **Practice:** Repeat steps 6-8 until villagers or murderers win.

**Step 10** – **Discussion:**  How did secrets played a part in the game.

**Step 11** – **Application:** Hand out Ambiguous scene scripts and instruct students these are the scripts they will use for their final performance in the unit. They have to play objectives and tactics, each character must have a secret, (which the partner may or may not know) and they need to incorporate room conflict and physical obstacle into their scene.

**Final Assessment for Lesson 7:** Informal assessment of Murder Mystery game.

**Homework:** Memorize script for performances.

**Sources:** For Murder Mystery profiles see: <https://www.ncetm.org.uk/public/files/587138/_Murder_Mystery.pdf>

**Lesson 8: Rehearse Final Improv Performance with ambiguous scene**

**Educational Objective:**Students will be able to rehearse the acting tactics we have gone over by configuring and rehearsing a scene built from their ambiguous scene scripts.

           Facet of Understanding - #2 Interpretation, #3 Application, #4 Perspective, #5 Empathy,

 #6 Self-Knowledge

**Enduring Understanding 1:**Characters are driven by objectives which motivate action.

**Enduring Understanding 2:**Actors must be willing to follow their impulses and instincts to create compelling theatre work.

**Essential Question 1:** When do we use tactics to achieve objectives in real life?

**Essential Question 2:** How do our desires and goals influence others?

**Materials needed:** Props, costumes, etc. they need for their scenes.

**Hook:**   Mirror game with partner. Focus their energies towards each other.

**Step 1 –** Give partnerships time to practice memorization.

**Step 2-** Once memorized give them time to work on incorporating their acting techniques.

**Step 3-** Once they think they’ve got a rough improv of what they’re going to do, pair up partnerships to watch and critique each other.

**Step 4-**Teacher sidecoaches as she walks around the room.

**Step 5** – Have partnerships rotate for more feedback.

**Step 6** – Give students the last bit of the class period to work together to incorporate feedback.

If some groups need more guidance have them do a speed through. Have them do their scene with the person gaining power being physically higher than the person losing power. Have them do it again with spatial relationship informing how close/connected the actors feel to their partner. Etc.

**Final Assessment for Lesson 8:** Informal Assessment of rehearsal time.

**Homework:** Be ready to perform next time.

**Lesson 9: Performances**

**Educational Objective:**Students will be able to demonstrate the ability to incorporate acting techniques we have covered by performing a scene built from their ambiguous scene scripts.

           Facet of Understanding –#2 Interpretation, #3 Application, #4 Perspective, #5 Empathy, #6 Self-Knowledge

**Enduring Understanding 1:**Characters are driven by objectives which motivate action.

**Enduring Understanding 2:**Actors must be willing to follow their impulses and instincts to create compelling theatre work.

**Essential Question 1:** When do we use tactics to achieve objectives in real life?

**Essential Question 2:** How do our desires and goals influence others?

**Materials needed:** Props, costumes, etc. they need for their scenes.

**Hook:       Warm-up:** Shakes to 10. Columbian Hypnosis with partner.

**Step 1** – **Organize:** Have students sign up on the board for order of performances.

**Step 2- Perform:** Have students perform.

**Step 3**- **Discuss:** Briefly discuss their performances with the class.

**Step 4-**Repeat until all have gone. They should all be using the same ambiguous scene script.

**Step 5** – At the end discuss how the students took the same dialogue and made it their own.

**Final Assessment for Lesson 9:** Final Performances. See rubric.

**Acting Workshop Final Performance Assessment Rubric:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **18-20 points****Superior** | **15-17 points****Good** | **10-14 points****Fair** | **<10 points****Poor** | **Total** |
| **Tactics and Objectives played** | There is a strong objective apparent in performance. There are at least 3 strong tactics played by the student to obtain his or her objective. The student’s tactics are playable. The student is fully committed to their chosen tactics.By the end of the scene the student either gains his/her objective or is defeated. | There is a strong objective apparent in performance. There are less than 3 tactics played, and/or some of the tactics are not strong, are not playable, but the scene still works well.By the end of the scene the student either gains his/her objective or is defeated. | There is not a clear objective in performance. There are less than 5 tactics played, and/or none of the tactics are strong/work with the scene.The student neither wins nor gains objective. | They have no focus or themes picked out and no direction for their performance.There are no clear objectives/tactics/appropriate wins/losses that occur within the scene. |  |
| **Listening, Setting and Relationships played**  | There is a clear, established relationship between the characters. There is a clear, established setting. They listen to each other well, respond and REACT to each other, especially as tactics change and the scene evolves. | There is a clear, established relationship between characters. They listen mostly well. There may be some places where they don’t react with each other, but for the most part there are strong, motivated reactions and tactic changes that work with the scene. | There is not a clear established relationship between characters. Characters do not play with their partner but are in their own world and/or there are not motivated reactions/tactic changes that make sense. | Little to no thought has been placed on the characters’ relationship, and/or the partners are not communicating, listening or helping each other as actors in the scene. |  |
| **Characterization** | The student has a well-developed character (physical and emotional) that is believable and readable to the audience. They incorporate their characters’ attributes throughout the scene and their character is appropriate for the chosen scene. Outstanding character development. | The student has a well-developed character (physical and emotional) that is appropriate for the scene, but perhaps lacks consistency in the playing of it. Overall well done. | The student has traces of a well-developed character, but it is not clearly read by the audience, and/or the character played is not appropriate for the selected scene. | Little to no thought has been put to character development, and/or character attributes portrayed are very unclear, confusing or inconsistent. |  |
| **Secrets** | Students have strong secrets that impact their character, character reactions, and work with their partner. | Students have a secret, but they lose it occasionally or it does not consistently impact the scene. | Students have a secret, but they don’t play it, and/or it does not impact the scene very much. | Students do not have a secret. |  |
| **Room Conflict****& Physical Obstacle** | Students have both a room conflict and a physical obstacle that is continuously present and consistent, and played masterfully throughout the scene. | Students have both a room conflict and a physical obstacle, and are mostly consistent, but they lose it once or twice during the scene.OR Student has one or the other to a Superior ranking, but is missing the other. | Students have both a room conflict and a physical obstacle, but they do not reference it more than one or two times during the scene.OR Students haveone to a Good ranking, but the other is missing.  | Students have both a room conflict and a physical obstacle, but neither are very strong or utilized to make the scene more interesting.OR students have neither a room conflict or physical obstacle. (<5) |  |
|  |  |  |  |  | Total: /100 |