

NOTE: These expectations are a summary of guidelines for a full-fledged participant in WKP. You are NOT expected to have mastery of these elements before auditioning, though it is helpful to be familiar with them. It is our goal to have constructive training and skills development as part of your participation in this process. A good candidate for WKP is open to learning in a team environment and engaging in independent study of these elements in relation to their role in the production.

What do we expect a WKP player to be able in rehearsal and performance?

(in addition to more traditional contemporary actor training.)

- Read 16th and 17th century prose and poetry, unedited.
- Use the *OED* and other 16th and 17th century word reference materials.
- Research the early modern customs that inform the world of the playhouse.
- Research the literary and other sources of the play and its stories.
- Understand and use the early modern spelling, capitalization and punctuation conventions.
- Scan all verse passages to determine
 - metrical regularity
 - metrical anomaly
 - metrical patterns OTHER THAN iambic
 - feminine endings.
- Speak using, not running away from, meter and metrical emphases.
- Analyze and utilize caesurae.
- Analyze and utilize half lines.
- Analyze and utilize figurative language.
- Speak articulately, using the sounds of words as reinforcements of meaning and message
- Recognize and incorporate embedded stage directions.
- Work from “cue” scripts and use the insights from cues—notably repeated ones—to inform performance
- Play to and for an audience that will surround the production, not simply face it.
- Work on the creation of character independently.
- Play multiple roles in the same production
- Know or be willing to learn the basics of hand-to-hand and armed combat
- Know or be willing to learn early modern social dance
- Perform in period appropriate clothing, including corsets, supported skirts, ruffs, displayed weaponry, etc.
- Sing and/or play one or more musical instruments
- Engage the audience directly and use that engaged response on the fly to enrich the texture of the performance
- Adapt blocking, fights, dances, and vocal techniques to new found spaces—indoor and outdoor—with little rehearsal.
- Embody the text without indicating