

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

FINE AND PERFORMING ARTS MAGNET PROGRAM

ACTING 1

Grade Level: 9

Credits: 10

BOARD OF EDUCATION ADOPTION DATE:

AUGUST 31, 2009

[SUPPORTING RESOURCES AVAILABLE IN DISTRICT RESOURCE SHARING](#)

APPENDIX A: ACCOMMODATIONS AND MODIFICATIONS

APPENDIX B: ASSESSMENT EVIDENCE

APPENDIX C: INTERDISCIPLINARY CONNECTIONS

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

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Mr. Dan Green

COURSE PHILOSOPHY

The philosophy of the four year Acting curriculum is to foster a student centered learning environment which allows students to gain and use knowledge and skills of acting, dance, and voice. Its primary goal is to address the developmental nature of each learner, promote critical thinking skills, foster communication and make connections across the curriculum while infusing real life applications to develop students who are lifelong learners. We believe that the building blocks of a successful adult are cultural appreciation, critical thinking skills, research and writing. The Fine and Performing Arts Academy offers courses that provide the student with a variety of activities that will enable the students to understand and appreciate the performing arts as a part of the overall human experience. Our goal is for students to acquire and demonstrate a solid knowledge of the artistic process and a level of professionalism that will enable them to pursue further arts training and a career in the arts.

COURSE DESCRIPTION

The freshman level of acting has a greater emphasis on the development of acting technique and physical, creative, and vocal skills. Students are expected to strive toward an increasing level of proficiency in acting, movement and voice throughout the year. Technique and skills development will be demonstrated in multiple performance opportunities, both public and classroom, throughout the year.

Students will develop self discipline and team work through group movement studies and repetition. Students will also be exposed to theater history/ terminology, movement and voice, and will receive physical education and health credit while completing this course.

*FPAC Honors Acting I meets 10 periods a week

The course meets for 5 periods a week of acting, 3 periods a week of Movement and Health as well as 2 periods of Voice.

**Freehold Regional High School District
Curriculum Map**

Acting I

Relevant Standards 1	Enduring Understandings	Essential Questions	Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
Arts 1.1 A1 Arts 1.2 C1-5 Arts 1.3 C1 and C3	Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances.	How does the imagination inform the theatrical process? How does an actor create a character that feels emotion? Why is the study of physical movement essential to acting? How do actors suspend disbelief?	Oral Questions/ Discussion Anticipatory Set Questions	In class rehearsal of group scenes Guided mediation	Group scenes Oral Questions/ Discussion
Arts 1.1 A1 Arts 1.2 C1-5 Arts 1.3 C1-3	Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening.	How is storytelling communicated through the art of acting? How do actors prepare for scene presentation? How can actors be conscious of our subconscious physical communication and apply it to performance?	Self-observation	Daily observation of people Focus exercises Active listening	Solo performance projects Peer critique
Arts 1.1 A1 Arts 1.2 C 1-5 Arts 1.3 C 1-4 Arts 1.4 A2-3 B1-2	Good theatrical performance is created through hard work, professional behavior, and communication between designers, actors and audience members.	How is the actor expected to behave in rehearsal and performance situations? What responsibilities are the actor's and what responsibilities belong to the designers? What are useful rehearsal strategies? How does an audience actively participate and contribute to the theatrical experience?			
Arts 1.2 C4 Arts 1.3 C1 and C3	A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.	How does a healthy body aid an actor? How does an actor amplify his or her voice in a safe manner? How does an actor apply imagination to the needs of a performance? How can voice and body create character?		Daily observation of people Vocal exercises Breathing exercises Body exercises?	Tests Oratory performances Movement performances Singing performances

Relevant Standards 1	Enduring Understandings	Essential Questions	Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
Arts 1.1 A1-2 B1 Arts 1.2 C1-4 Arts 1.3 C3 Arts 1.4 A2 B1-2	Criticism is developed through an analysis of the perceived intentions of the actor and the success of those intentions as felt by the audience which leads to informed judgments regarding artists' work.	How does respectful critique improve production values? How does an audience show respect? What is the theatrical terminology needed to communicate with a director and other actors?	Oral Questions/ Discussion Anticipatory Set Questions Self-observation	Oral self evaluation Oral peer evaluation Watching/evaluating professional performances Reading/watching/evaluating plays	Oral/ Written self evaluation Oral/ Written peer evaluation Tests

**Freehold Regional High School District
Course Proficiencies and Pacing**

Acting I

Unit Title	Unit Understandings and Goals	Recommended Duration
Unit #1: Pantomime	<p>Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening. Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances. A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.</p> <ol style="list-style-type: none"> 1. The student will be able to communicate emotion through exaggerated body movement without speaking. 2. The student will be able to recognize standard body postures in our culture. 	1 week
Unit #2: Improvisation	<p>A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice. Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening.</p> <ol style="list-style-type: none"> 1. The student will be able to listen. 2. The student will be able to use imagination to create a story through various catalysts. 	2 weeks
Unit #3: Imagination	<p>A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.</p> <ol style="list-style-type: none"> 1. The student will be able to utilize imagination to communicate a story. 2. The student will be able to draw on sense memory to create a believable circumstances and setting. 	2 weeks
Unit #4: Speech	<p>Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening. A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.</p> <ol style="list-style-type: none"> 1. The student will be able to actively listen during the communication process. 2. The student will be able to breathe correctly and efficiently as well as speak in a clear voice suitable for the stage. 	2 weeks

Unit Title	Unit Understandings and Goals	Recommended Duration
Unit #5: Character Development	<p>Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances.</p> <p>A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.</p> <ol style="list-style-type: none"> 1. The student will be able to create a real character. 2. The student will be able to create a history for the character utilizing the clues provided in the script. 3. The student will be able to define the power relationships with the other characters in the piece. 4. The student will utilize tone, pitch, rate, and volume of the voice to create character. 5. The student will utilize physical “centers” to create character. 	2 weeks
Unit #6 Scenework Critique	<p>Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances.</p> <p>Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening</p> <p>Good theatrical performance is created through hard work, professional behavior, and communication between designers, actors and audience members.</p> <p>Criticism is developed through an analysis of the perceived intentions of the actor and the success of those intentions as felt by the audience which leads to informed judgments regarding artists’ work.</p> <ol style="list-style-type: none"> 1. The student will be able to communicate to the other actors and the audience. 2. The student will be able to act on the character’s objectives. 3. The student will be able to create a real character. 4. The student will be able to communicate the objectives of the character orally and through written objectives. 5. The student will be able to take direction and make adjustments on a scene. 6. The student will be able to critique their own work through self reflection. 7. The student will be able to critique the work of other actors in the class in a positive and constructive manner. 	8 weeks
Unit #7 Voice and Movement	<p>A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.</p> <ol style="list-style-type: none"> 1. The student will be able to recognize their posture and change it if needed to be a character. 2. The student will be able to move across stage in a manner that coincides with character choices. 3. The student will be able to recognize the voice as an instrument. 	<p>Voice-7 weeks (2 periods a week throughout the school year)</p> <p>Movement- 10 weeks ongoing (3 periods a week throughout the school year)</p>

**Freehold Regional High School District
Acting I**

Unit #1: Pantomime

Enduring Understandings: Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening. Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances. A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.

Essential Questions: How is storytelling communicated through the art of acting?
 How do actors prepare for scene presentation?
 How can actors be conscious of our subconscious physical communication and apply it to performance?
 How does the imagination inform the theatrical process?
 How does an actor create a character that feels emotion?
 Why is the study of physical movement essential to acting?
 How do actors suspend disbelief?
 How does a healthy body aid an actor?
 How does an actor amplify his or her voice in a safe manner?

Unit Goals: The student will be able to communicate emotion through exaggerated body movement without speaking.
 The student will be able to recognize standard body postures in our culture.

Duration of Unit: 1 week

NJCCCS: Arts 1.2 C1-4, Arts 1.3 C1

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
What is theatre? How do people communicate? What are body postures that are standard in our culture?	Explore how people communicate through body language more truthfully than speech. Observe the body language of the people in our lives. Communicate through body language. Define the three rules of pantomime.	“Theatre Games for Young Performers” by Maria Novelly	Simulation of body postures Mirror exercises Practice pantomiming through teacher suggested examples Assign unit project where students pantomime an action they perform everyday	Project performances Peer assessment Teacher feedback

Suggestions on how to differentiate in this unit:

- Teacher has to be open to different interpretations not only on an artistic level, but also on a level of necessity based on individual challenges or skill levels of the students.
- Students must be guided to material which is appropriate to his/her skill set.

**Freehold Regional High School District
Acting I**

Unit #2: Improvisation

Enduring Understandings: Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening. A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.

Essential Questions: How is storytelling communicated through the art of acting?
 How do actors prepare for scene presentation?
 How can actors be conscious of our subconscious physical communication and apply it to performance?
 How does a healthy body aid an actor?
 How does an actor amplify his or her voice in a safe manner?
 How does an actor apply imagination to the needs of a performance?
 How can voice and body create character?

Unit Goals: The student will be able to use imagination to create a story through various catalysts.
 The student will be able to listen.

Duration of Unit: Two weeks

NJCCCS: Arts 1.2 C1-4, 1.3 C1

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
What is theatre? How do we listen? What is improvisation?	Explain the rules of pantomime. Explore points of conflict in everyday life.	Large room with enough room for students to make a large circle	Begin with a game where students must always say “Yes” Play three different types of improvisation- Position, Object, and Sit, Stand and Lie	Improvisation performances

Suggestions on how to differentiate in this unit:

- Allow students to choose their own game for improvisation assessment.
- Teacher has to be open to different interpretations not only on an artistic level, but also on a level of necessity based on individual challenges or skill levels of the students.
- Students must be guide to material which is appropriate to his/her skill set.

**Freehold Regional High School District
Acting I**

Unit #3: Imagination

Enduring Understanding: A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.

Essential Questions: How does a healthy body aid an actor?
 How does an actor amplify his or her voice in a safe manner?
 How does an actor apply imagination to the needs of a performance?
 How can voice and body create character?

Unit Goals: The student will be able to utilize imagination to communicate a story.
 The student will be able to draw on sense memory to create a believable circumstances and setting.

Duration of Unit: Two weeks

NJCCCS: Arts 1.2 C1-4

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
How often do you use your imagination? Why might an imagination be important to an actor?	Exercise imagination as an adult. Recognize the power of imagination. The ability to call on imagination in a scene.	“Theatre Games for Young Performers” by Maria Novelly	Guided mediations Build a story where student add a sentence or a word to the story the class is creating together Student created skits focusing on objects with no relation to each other (toaster, golf ball, mink coat) Sense recall exercises	Skits and class discussions

Suggestions on how to differentiate in this unit:

- Teacher has to be open to different interpretations not only on an artistic level, but also on a level of necessity based on individual challenges or skill levels of the students.
- Students must be guided to material which is appropriate to his/her skill set.

**Freehold Regional High School District
Acting I**

Unit #4: Speech

Enduring Understandings: Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening.
A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.

Essential Questions: How is storytelling communicated through the art of acting?
How do actors prepare for scene presentation?
How can actors be conscious of our subconscious physical communication and apply it to performance?
How does a healthy body aid an actor?
How does an actor amplify his or her voice in a safe manner?
How does and actor apply imagination to the needs of a performance?
How can voice and body create character?

Unit Goals: The student will be able to breathe correctly and efficiently as well as speak in a clear voice suitable for the stage.
The student will be able to actively listen during the communication process.

Duration of Unit: Two weeks

NJCCCS: Arts 1.1 A1, 1.2 C1-5 1.3 C1-3

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
Why is it important to breathe correctly? How are people judged by their speech? Do teenagers speak differently from adults?	Define voice terminology. (pitch, rate etc.) Control bad habits accepted by society but inhibit stage communication. Breathe correctly. Observe the positions of the mouth while creating certain sounds.	List of tongue twisters and children's stories	Pitch exercises Tongue Twisters Breathing exercises Perform a children's story	Performances of children's stories and tongue twisters Breathing exercises

Suggestions on how to differentiate in this unit:

- Teacher has to be open to different interpretations not only on an artistic level, but also on a level of necessity based on individual challenges or skill levels of the students.
- Students must be guided to material which is appropriate to his/her skill set.

**Freehold Regional High School District
Acting I**

Unit #5 Character Development

Enduring Understandings: Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances.
A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.

Essential Questions: How does the imagination inform the theatrical process?
How does an actor create a character that feels emotion?
Why is the study of physical movement essential to acting?
How do actors suspend disbelief?
How does a healthy body aid an actor?
How does an actor amplify his or her voice in a safe manner?
How does an actor apply imagination to the needs of a performance?
How can voice and body create character?

Unit Goals: The student will be able to create a real character.
The student will be able to create a history for the character utilizing the clues provided in the script.
The student will be able to define the power relationships with the other characters in the piece.
The student will utilize tone, pitch, rate, and volume of the voice to create character.
The student will utilize physical “centers” to create character.

Duration of Unit: Two weeks

NJCCCS: Arts 1.1 A1 1.2 C1-5 1.3 C1 and C3

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
What is a character? What does it mean to be in character? How do teenagers move vs. adults? How is your character the same as you of different from you? What has happened in your past to create the character you are? What characteristics of a character are in the actor’s control and what part are in the playwright’s control?	Complete character development. Creating a character from your own imagination. Creating a character utilizing the information from a playwright’s imagination. Translating knowledge about a character into the performance of the character.	<i>Respect for Acting</i> by Uta Hagen	Utilize Hagen’s first exercise to understand character Have students create a character from scratch Improv situations for characters Use scripted etudes for students to perform their characters Read a part of a script to find the clues necessary to create a character written by a playwright.	Hagen questions Character description sheets Etude performances Script analyses

Suggestions on how to differentiate in this unit:

- Teacher has to be open to different interpretations not only on an artistic level, but also on a level of necessity based on individual challenges or skill levels of the students.
- Students must be guided to material which is appropriate to his/her skill set.

**Freehold Regional High School District
Acting I**

Unit #6: Scenework/Critique

Enduring Understandings: Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances. Our potential as communicators can only be achieved through open and honest feeling and careful and deliberate listening. Good theatrical performance is created through hard work, professional behavior, and communication between designers, actors and audience members. Criticism is developed through an analysis of the perceived intentions of the actor and the success of those intentions as felt by the audience which leads to informed judgments regarding artists' work.

Essential Questions: How does the imagination inform the theatrical process?
How is storytelling communicated through the art of acting?
How is the actor expected to behave in rehearsal and performance situations?
What responsibilities are the actor's and what responsibilities belong to the designers?
How does respectful critique improve production values?

Unit Goals: The student will be able to communicate to the other actors and the audience.
The student will be able to act on the character's objectives.
The student will be able to create a real character.
The student will be able to communicate the objectives of the character orally and through written objectives.
The student will be able to take direction and make adjustments on a scene.
The student will be able to critique their own work through self reflection.
The student will be able to critique the work of other actors in the class in a positive and constructive manner.

Duration of Unit: 8 weeks

NJCCCS: Arts 1.1 A1; Arts 1.2 C1-5; Arts 1.3 C1-3; Arts 1.4 A2 B1-2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
How do actors rehearse? Why do actors move onstage? When should it happen in the script? What makes a piece of art "good"? What makes a piece of theatre "good"? How does the setting affect my character? How does time of day affect my character? What is the best way to critique theatre of your peers? What are the methods for memorizing your lines? What are objectives? How does an actor act on objectives? How important are stage directions?	Rehearsal etiquette and terminology. Basic blocking. Communicating a sense of setting in the scene. Recognizing and performing with a solid set of given circumstances. Working with other actors. Taking criticism from a teacher and peers. Line Memorization. Basic costuming. Objective writing.	Sofa and other living room furniture. A bench Rooms large enough to have the actors perform a reasonable distance from the rest of the class Scene books and plays	Choose GOOD material for students (from published plays by credible playwrights.) Allow students class time to rehearse scenes Perform each scene more than once expecting better results each time Use physical and emotional exercises to help students individually on the scene Individually assist students with blocking Other students in the class should watch all performances in order to critique the work of their classmates Spark class discussions as a forum for students to debate choices of the actors	First run through of scenes Second run through of scenes Off book tests Final performances Written objectives
<p>Suggestions on how to differentiate in this unit:</p> <ul style="list-style-type: none"> Teacher has to be open to different interpretations not only on an artistic level, but also on a level of necessity based on individual challenges or skill levels of the students. Students must be guide to material which is appropriate to his/her skill set. 				

**Freehold Regional High School District
Acting I**

Unit #7: Voice and Movement

Enduring Understandings: A complete actor utilizes all the tools at his disposal including an imaginative mind, a healthy graceful body and a strong and able voice.

Essential Questions: How does a healthy body aid an actor?
How does an actor amplify his or her voice in a safe manner?
How does an actor apply imagination to the needs of a performance?
How can voice and body create character?

Unit Goals: The student will be able to recognize their posture and change it if needed to be a character.
The student will be able to move across stage in a manner that coincides with character choices.
The student will be able to recognize the voice as an instrument

Duration of Unit: 17 weeks (two classes voice and three classes movement throughout the year)

NJCCCS: Arts 1.1 A1 1.2 A1 B1 1.3 B1-2 1.4 A1 1.5 A1 B1-2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
What is proper technique in movement/ singing? How do you stretch correctly? What is diction? How does vocal technique differ in Opera, Jazz, Pop and musical theatre?	Movement Alignment Posture Stretching and strengthening Voice Sightsinging Sing with reasonable accuracy Appreciate different types of music and vocal technique	<i>Successful Sightsinging</i> by Nancy Telford	Movement Flatbacks Roll downs Contract release exercises Prances Voice Sightsinging exercises Rehearse and perform repertoire, scales, vocal exercises	Performances Movement exams Singing tests

Suggestions on how to differentiate in this unit:

- Teacher has to be open to different interpretations not only on an artistic level, but also on a level of necessity based on individual challenges or skill levels of the students.
- Students must be guided to material which is appropriate to his/her skill set.