

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

FINE AND PERFORMING ARTS MAGNET PROGRAM

PA HONORS ACTING 3

Grade Level: 11

Credits: 15

BOARD OF EDUCATION ADOPTION DATE:

AUGUST 2007

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

APPENDIX A: ACCOMMODATIONS AND MODIFICATIONS

APPENDIX B: ASSESSMENT EVIDENCE

APPENDIX C: INTERDISCIPLINARY CONNECTIONS

August, 2007

PHILOSOPHY – ACTING IV

The Freehold Performing Arts dance curriculum fosters a student centered learning environment which allows students to gain and use knowledge and skills of dance forms, acting, singing, speaking, listening, reading and writing. 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 FPAC program offers courses that provide the student with a variety of activities that will enable the student 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 a career in the arts.

OVERVIEW – ACTING IV

The senior level of acting becomes much more performance and career oriented while developing new skills including directing and acting in film and video. Students are expected to learn and polish a large repertoire of material which includes a significant amount of style work, including Shakespeare, as well as appropriate acting and vocal audition pieces. Students will participate in numerous performance opportunities. Students will explore training and college opportunities and will prepare for auditions as is appropriate for each individual student.

PA ACTING IV COURSE OUTLINE

I. Performance

- A. Continue monologue/ audition work
- B. Continue scene work in a variety of styles and time periods
- C. Develop an understanding of the adjustments needed to translate work to film and video.
- D. Continue development of musical theatre skills
- E. Emphasize synthesis of acting, voice, and movement through various means.

II. Criticism

- A. Continue to develop the critical eye.
- B. Continue to develop the ability to articulate accurate criticism
- C. Continue to develop self critical skills

III. Aesthetics

- A. Create concepts for various styles of production
- B. Direct a one act play
- C. Translate play from stage to film
- D. Continue to develop understanding of various styles and cultures of art.

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PHILOSOPHY – ACTING III

The Freehold Performing arts acting curriculum fosters a student centered learning environment which allows students to use knowledge and methods of acting, singing, movement, speaking, listening, reading and writing. 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 critical thinking skills, cultural appreciation, research, and writing skills. The FPAC program offers courses that provide the student with a variety of activities that will enable the student 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/creative process and a level of professionalism that will enable them to pursue a career in the arts.

Acting III Class Theater UEQ Tables

STANDARD 1.1 (AESTHETICS) All students will use aesthetic knowledge in the creation of and in response to visual art.

Strand	CPI	Overarching Understandings	Topical Understandings	Essential Questions
A. Knowledge	1. Formulate responses to intermediate elements within an art form, based on observation, using the domain-specific terminology of that art form.	Products of visual and performing arts are a reflection of the culture and the time period in which they were created.	Students will understand that the personal response of the audience contributes to the creation of the art of theatre.	How does the theatre affect the audience personally?
	2. Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.	Historic events affect the evolution of various artist styles. In creating their own works of art the artist is able to represent their times and elements of their culture.	Students will understand that theatre appears in many forms. Students will understand that imagination is essential to the creation of theatre.	Why attend theatre? How does an audience contribute to the theatrical experience? What is theatre?
	3. Determine how historical responses affect the evolution of various artistic styles, trends and movements in art forms from classicism to post-modernism. 4. Determine the value of class, gender and family hierarchy of various historical periods.	Domain specific terminology is an effective way of communicating ideas about elements within an art form. The value of an artwork or performance can be based on craftsmanship, originality, cultural content & historic significance.	Students will understand how art reflects the social and historic atmosphere in which it was created. Students will understand that different historical periods have different power struggles.	How do the forms of theatre resemble and differ from each other? How does an audience suspend disbelief? How does an actor suspend disbelief?
B. Skills	1. Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies	Products of visual and performing arts gain meaning when interpreted by the individual.		How does imagination inform the theatre process?
	2. Formulate a personal philosophy or individual statement on the meaning(s) of art.			How is the female/male relationship different throughout various historical periods

Acting III Class Theater UEQ Tables

STANDARD 1.2 (CREATION AND PERFORMANCE) All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation and presentation of visual art.

Strand	CPI	Overarching Understandings	Topical Understandings	Essential Questions
C. Theater	1. Create original interpretations of scripted roles demonstrating a range of appropriate acting styles and methods 2. Accurately recreate the social, personal and daily behavior of various historical periods and social classes.	There are multiple interpretations to any scripted role. Any interpretation must have textual support.	Students will understand that utilizing physical movement, mental concentration and emotion as acting tools creates good theatre. Students will realize how various physical movements and attitudes are necessary to create a sense of a specific historical or social environment.	How does an actor create a character? Why is the study of movement essential to acting?
	3. Interpret a script from an intellectual point of view as well as an emotional point of view with an acute awareness of the historical and social environment. 4. Interpret the emotional value of language from different historical and social periods	Historical and social environments must be considered when interpreting a scene or play.	Students will understand the difference in use of language, vocabulary and diction of various historical periods and social levels.	How does concentration help an actor to stay in character? How does pedestrian movement differ throughout history? How does an actor, as character feel/create emotion?
	5. Collaborate in the design and production of multiple theatrical works from various historical and social periods.	The collaborative process depends upon clear communication and strong listening skills among all those involved.	Students will understand that appreciation of theatre is enhanced by active participation	How does emotion register in the human in various historical and social environments? How do actors prepare for scene presentation?

	<p>6. Plan, rehearse and improvise various improvised and scripted scenes and theatrical situations with emphasis of awareness of historical and social environments.</p> <p>7. Plan and rehearse theatrical productions or events that create social awareness about important issues, current and historical.</p>	<p>The mounting of a theatrical production from a different historical period requires some understanding of the social, cultural, artistic and historical elements of the period.</p>	<p>Students will understand the creation of good period/style work from various historical and social environments requires significant research on multiple levels.</p> <p>Students will realize the connection that allows art to create social awareness.</p> <p>Students will understand the marketing aspects of the entertainment industry.</p>	<p>How do audiences actively participate in scene presentation.</p> <p>How do directors and other production team members prepare for period style scene presentation?</p> <p>How is an actor expected to behave in rehearsal and performance situations?</p> <p>What is audition procedure and how can an actor prepare for it?</p>
	<p>8. Outline a variety of pathways and the requisite training for careers in theater.</p> <p>9. Recognize various strengths and weaknesses in abilities as well as marketability of the individual actor.</p>			

Acting II Class Theater UEQ Tables

STANDARD 1.3 (ELEMENTS AND PRINCIPLES) ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES OF DANCE, MUSIC, THEATER, AND VISUAL ART.

Strand	CPI	Overarching Understandings	Topical Understandings	Essential Questions
C. Theater	1. Describe the process of character analysis and identify physical, emotional, and social dimensions of characters from dramatic texts.	<p>The process of character analysis is dependent on making logical choices about the physical, emotional and social dimensions of the character.</p> <p>Art reflects the tenor of the time in which it was created.</p> <p>In the collaborative process the director rises to the forefront of the decision making process.</p> <p>The scope of the technical elements must be taken into consideration when developing a concept.</p>	<p>Students will understand that production values should work in tandem to unify a theatrical work.</p> <p>Students will understand that the content of a theatrical work should harmonize with the form chosen to present it</p> <p>Students will understand that the basic knowledge of elements and principles of theatre create better communication between theatre practitioners</p> <p>Students will understand how specific period dress creates specific restrictions in movement.</p>	Why are the visual choices of a production as important as the emotional choices?
	2. Analyze the structural components of plays from a variety of social, historical, and political contexts.			<p>How does a costume reflect character?</p> <p>Why is a set's functionality as important as its appearance?</p>
	3. Interpret a script to develop a production concept.			How do lighting and sound inform the tone set by playwright and director?
	4. Explain the basic physical properties inherent in components of technical theater such as light, color, pigment, scenic construction, costumes, and makeup.			<p>Why are form and content connected?</p> <p>How does content dictate form?</p>
	5. Describe the various restrictions created by period dress.			<p>How does period costume add to the interpretation of a scene or play?</p> <p>What is the relationship between actors and directors?</p> <p>What terminology is needed for a director to successfully communicate with an actor and vice versa?</p>

Acting II Class Theater UEQ Tables

STANDARD 1.4 (CRITIQUE) ALL STUDENTS WILL DEVELOP, APPLY AND REFLECT UPON KNOWLEDGE OF THE PROCESS OF CRITIQUE.

Strand	CPI	Overarching Understandings	Topical Understandings	Essential Questions
A. Knowledge	1. Examine the artwork from a variety of historical periods in both western and nonwestern culture(s).	A work of art should be examined within the context of the time and culture in which it was created.	Students will understand that honest critique of their own work and that of others directly influences the growth of the artistic work.	How does an audience member critique both positive and negative experiences with theatre?
	2. Categorize the artistic subject the formal structure and the principal elements of art used in exemplary works of art.	The subject, structure and elements of a work of art are influenced by its historic and cultural context. Tradition influences artistic experience as an arts creator, performer, and consumer.	Students will understand that the criteria of styles of theatre leads the students to evaluate an artistic work in context.	How does an actor gauge his or her performance? When is it appropriate to criticize another's theatrical work?
	3. Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer..	There are criteria for evaluating art in a specific domain and use the criteria to evaluate ones personal work and the artwork of their peers.	Students will understand that theatre is a presentational art form that can be evaluated using objective and subjective criteria.	What methods or questions are used in critiquing a theatrical work?
B. Skills	1. Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.	Critique may affect the creation and modification of an existing or new artwork or performance. Through critique of artistic products and performance one develops a personal philosophy and unique ideas about the meaning of artistic expression.	Students will understand that certain aspects and conventions of theatre have had various levels of understanding and interpretation since their original inception.	How are theatrical styles communicated onstage? How do theatrical styles evolve? How is the philosophy behind the theatrical styles evidenced in other visual arts?

	<p>2. Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.</p> <p>3. Develop criteria for the evaluation of work from specific historical and cultural environments.</p> <p>4. Formulate critiques for historical pieces that do reflect modern biases.</p>			<p>What is good theatre?</p> <p>Can various conventions lose meaning as theatre evolves?</p> <p>Can historical theatre be measured objectively?</p> <p>How can a person articulate and defend subjective views of theatre?</p>
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Acting II Class Theater UEQ Tables

STANDARD 1.5 (HISTORY/CULTURE) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.

Strand	CPI	Overarching Understandings	Topical Understandings	Essential Questions
A. Knowledge	1. Parallel historical events and artistic development found in dance, music, theater, and visual art.	Products of visual and performing arts are influenced by climate & resources.	Students will understand that theatre synthesizes the human experience of a time period.	Why do major historical events prompt the creation of art?
	2. Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.	Artistic products and performances include elements and principles of design that have historic roots in traditional cultures.		How much can you learn about a culture only by watching the theatre it produced?
B. Skills	1. Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.	Contemporary art forms have been influenced by ancient and traditional methods and forms of expression.	Students will understand that theatre reflects the society of its creators and, likewise, that society reflects the influence of theatre.	How are you affected by theatre?
	2. Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.	Art forms help to preserve and convey cultural heritage.		How is society reflected in theatre?
		Parallels exist between historical events and innovations in artistic expression.		How is art reflected in theatre? What value is placed on art in theatre?

Acting III Class Instructional Units

1. Characterization (ten weeks of concentration with on-going work throughout the year)

- Students will create and/or employ several exercises that enhance character development from an internal understanding of the character's psyche such as Meisner technique exercises, Stanislavski based exercises, and/or Hagen based exercises.
- Students will create and/or employ several exercises that enhance character development from an external or physical understanding of the character's physicality such as Diagelev based exercises and/or Lacoq based mask work.
- Students will employ script analysis techniques of various styles such as Stella Adler based analysis and/or Stanislavski's three or four column analysis.
- Students will create and/or employ a variety of exercises that allow them to understand the physical restrictions of various historical periods.
- Students answer essential questions addressed by characterization including, but not limited to:
 - How is an actor expected to behave in rehearsal and performance situations?
 - What is audition procedure and how can an actor prepare for it?
 - How do actors prepare for scene presentation?
 - Why are the visual choices of a production as important as the emotional choices?
 - How does a costume reflect character?
 - How does the historical environment influence character decisions?
 - Why is a set's functionality as important as its appearance?

- Why are form and content connected?
- How does content dictate form?
- How are theatrical styles communicated onstage?
- How do theatrical styles evolve?
- How is the philosophy behind the theatrical styles evidenced in other visual arts?
- What is good theatre?
- Can theatre be measured objectively?
- How does an actor suspend disbelief?
- How does imagination inform the theatre process?
- How does an actor create a character?
- Why is the study of movement essential to acting?
- How does concentration help an actor to stay in character?
- How does an actor as character feel/create emotion.
- How do actors prepare for scene presentation?

Suggested Learning Activities

Using the three column analysis developed by Stanislavski, ask the students to focus primarily on the emotional meaning column. Have the student begin to evaluate the difference in the emotional meanings of the character and the actor themselves.

Acting III Class Instructional Units

2. Scene work and partner work (twenty weeks of concentration with on-going work throughout the year)

- Students will create and/or employ several exercises that enhance character analysis and development from an internal understanding of the character's psyche such as Meisner technique exercises, Stanislavski based exercises, and/or Hagen based exercises.
- Students will create and/or employ several exercises that enhance scene analysis and development from an external or physical understanding of the character's physicality such as Diagelev based exercises and/or Lacoq based mask work.
- Students will employ script analysis techniques of various styles such as Stella Adler based analysis and/or Stanislavski's three or four column analysis.
- Students will answer essential questions addressed by scene and partner work including, but not limited to:
 - How is an actor expected to behave in rehearsal and performance situations?
 - What is audition procedure and how can an actor prepare for it?
 - How do actors prepare for scene presentation?
 - Why are the visual choices of a production as important as the emotional choices?
 - How does a costume reflect character?
 - How does the historical environment influence character decisions?
 - Why is a set's functionality as important as its appearance?
 - Why are form and content connected?
 - How does content dictate form?

- How are theatrical styles communicated onstage?
- How do theatrical styles evolve?
- How is the philosophy behind the theatrical styles evidenced in other visual arts?
- What is good theatre?
- Can theatre be measured objectively?
- How does an actor suspend disbelief?
- How does imagination inform the theatre process?
- How does an actor create a character?
- Why is the study of movement essential to acting?
- How does concentration help an actor to stay in character?
- How does an actor as character feel/create emotion.
- How do actors prepare for scene presentation?

Suggested Learning Activities

Take a scripted scene and with appropriate character masks ask the students to physicalize the scene without the use of any words. Encourage students to exaggerate their choices to the point of “overdoing” it.

Acting III Class Instructional Units

3. Performance (ten weeks of concentration with on-going work throughout the year)

- Students will perform informally (exercises) regularly during this year of study
- Students will perform formally (monologues and scenes) regularly during this year of study.
- Students will answer essential questions addressed by performance:
 - How is an actor expected to behave in rehearsal and performance situations?
 - What is audition procedure and how can an actor prepare for it?
 - How do actors prepare for scene presentation?
 - Why are the visual choices of a production as important as the emotional choices?
 - How does a costume reflect character?
 - How does the historical environment influence character decisions?
 - Why is a set's functionality as important as its appearance?
 - How do lighting and sound inform the tone set by playwright and director?
 - Why are form and content connected?
 - How does content dictate form?
 - How do audiences actively participate in scene presentation?

Suggested Learning Activities (Performance)

Monologue: Assign monologues to students. Allow class time for students to work on the lines and ask questions about the piece. Assign a date for a line run to encourage students to learn their lines. When the lines are there, use the monologue in various exercises, i.e. moving around the room as an animal while saying the lines. Assign a first run and subsequent runs as needed. On performance days, students will be prepared with set and costumes, and if possible lighting. Students will complete the entire piece at least once before the teacher becomes involved in suggestions and critique.

Voice: Give students a poem or other piece of literature, chosen from a specific historical period or a specific culture.. Stretch the mouth and neck in an effort to warm up. In the reading of the poem aloud explore all the sounds that your mouth can make. Stress annunciation and volume in regards to theatre. Perform the poem in class as a poem or give actions and objectives to it to make it a piece of theatre.

Movement: Give students a physicality to embody (either through age, or animal or other posturing technique). Display a specific understanding of various historical mannerisms and movement styles. Have students react to each other within the confines of the specific periods physicality. Examine the restrictions that are presented by wearing various historical costumes. Or have the students choose a physicality for their scenes and run that scene with the physicality.

Acting III Class Instructional Units

4. Criticism (On-going work throughout the year)

- Students will critique work in class and work seen in the professional world.
- Students should prepare themselves to view and critique theater during every class period. Students should be able to critique exercises, performances, and intent.
- Students will employ self-critique techniques as self critique shall also be considered essential to the acting process..
- Students will answer essential questions addressed in critique:
 - How does the theatre affect the audience personally?
 - How does an audience contribute to the theatrical experience?
 - How does an audience suspend disbelief?
 - Why attend theatre?
 - What is theatre?
 - How does an audience member critique both positive and negative experiences with theatre?
 - How does an actor gauge his or her performance?
 - When is it appropriate to criticize another's theatrical work?
 - What methods or questions are used in critiquing a theatrical work?
 - How are theatrical styles communicated onstage?

- How do theatrical styles evolve?
- How is the philosophy behind the theatrical styles evidenced in other visual arts?
- What is good theatre?
- Can theatre be measured objectively?
- How can a person articulate and defend subjective views of theatre?

Suggested Learning Activities

Performance period: Students should prepare themselves to view and critique theater during every class period. After the performance the teacher will decide if the performance is ready for peer critiques. Students will be able to verbally express their constructive critiques fluently and in detail to the performers when appropriate. Students should also be able to verbally express how theatre affected them as an audience member.

Exercise period: Students should be able to express verbally how well an in-class exercise helps them study character, environment and intent.

Self critique: Students will be able to express verbally, and in writing, their ability to convey meaning through the art to the other actors and to an audience.

An honest and forthright critique includes the student's limits as well as their abilities and accomplishments.

Outside productions: Students will critique professional theatre and film in a constructive manner through verbal and written means.

MOVEMENT FOR THE ACTOR III

SCOPE AND SEQUENCE

- Review the fundamentals of dance with the emphasis on technique and performance qualities.
- Review and enhance the fundamentals of stage combat.
- Demonstrate and have students duplicate various sword techniques.
- Remind students with basic terminology.
- Demonstrate and have students duplicate intermediate warm-ups and techniques with the attention to safe, efficient execution.
- Demonstrate and have students duplicate intermediate dance combinations.
- Demonstrate, and have students duplicate, intermediate movements with the emphasis on different dynamics.
- Explore the relationship between dance forms.
- Continue to encourage voice to work with movement in various dance styles as well as pedestrian movement, mask work, stage combat and various stage movement.
- Introduce the relationship between various styles of dance and various historical pedestrian movements.
- Introduce the relationship various combat styles have with costume, culture and history.
- See FRHSD sophomore health curriculum for health related elements.

MOVEMENT FOR THE ACTOR III

COURSE PROFICIENCIES

At the completion of this course the students will be able to:

- Utilize intermediate vocabulary and terms of movement for each dance form.
- Apply intermediate anatomical principles in movement.
- Enhance movement skills including strength, flexibility and coordination.
- Demonstrate an intermediate level of expertise in hand to hand stage combat.
- Demonstrate a fundamental level of expertise in various sword stage combat styles.
- Choreograph a safe and realistic stage combat fight.
- Improve communication skills by using dance movement as a form of expression.
- Execute rules of professional behavior.
- See FRHSD sophomore health curriculum

MOVEMENT FOR THE ACTOR III

SUGGESTED ACTIVITIES

- Daily activities will include the following in addition to specific objective-related topics.
- Stretches: at the barre, on the floor, standing in the center
- Isolations: head, shoulders, rib cage, pelvis
- Contraction-Release: on the floor, standing in center
- Technique: balance, coordination, strength, extension, turns, connecting movements, etc.
- Across the floor: traveling sequences including walks, runs, triplets, jumps, leaps, etc.
- Repetition of stage combat techniques and principals.
- Have students choreograph their own stage combat combinations.
- Combinations: presentation of a sequence of steps center floor which may include the use of singing in theater dance scenarios.
- Videos
- Guest artist presentations
- Written assignments

MOVEMENT FOR THE ACTOR III

RESOURCE MATERIALS

- Health Text: Webb, Whitney, and DeBruyne. Making Life Choices, 2nd Edition. West Educational Publishing, 1999
- See FRHSD sophomore health curriculum for additional text materials
- Videos
- Cassettes and CD's for accompaniment
- Presentations by guest artists
- Barres
- Mirrors
- Dance floors and floor maintenance
- Mats for floor work and gymnastic mats for rolling and various stage combat falls
- Auditorium stage
- Stage combat swords, Quarter staffs, Rubber daggers, Padded clubs
- Piano
- Field trips

Voice III – Musical Theater Performance for Actors/Dancers

GOALS:

- To become a reliable contributing member of an ensemble
- To maintain the best possible standard of performance when executing multiple disciplines simultaneously

ENDURING UNDERSTANDINGS:

- Musical theater is a unique art form, with distinctive parameters and challenges
- Musical theater is a distinct form of artistic communication
- Cooperative artistic performance involves both individual responsibility and coordination with one's fellow performers
- Proper vocal technique is essential when singing is combined with movement

ESSENTIAL QUESTIONS:

- What unique artistic communication can be achieved through the combination of singing and movement?
- What are the unique challenges to be met in the rehearsal process of a musical theater production?
- How does an individual interact with other ensemble members to present a cohesive artistic performance?
- What vocal challenges arise when movement is integrated with singing?

GOALS	STATE CCCS	OBJECTIVES	SUGGESTED ACTIVITIES	ASSESSMENT
1. Breathing Technique <ul style="list-style-type: none"> • Essential Question: Why do singers need proper breath control to make the most effective use of their vocal instrument? 	1.2, 1.3	SWBAT: <ul style="list-style-type: none"> • Identify the basic elements of the respiratory system • Demonstrate proper inhalation technique • Demonstrate proper breath control when sustaining a pitch 	Utilize textbook lessons and vocal exercises, as well as teacher-developed activities. Apply breathing technique to vocal literature.	<ul style="list-style-type: none"> • Individual performance • Class participation
2. Singing Posture <ul style="list-style-type: none"> • Essential Question: How is vocal production improved through correct posture? 	1.3	SWBAT: <ul style="list-style-type: none"> • Demonstrate proper head alignment for singing • Demonstrate proper body alignment for singing, in both standing and seated positions 	Utilize textbook lessons and vocal exercises, as well as teacher-developed activities.	<ul style="list-style-type: none"> • Individual performance • Class participation
3. Vocal Tone Production <ul style="list-style-type: none"> • Essential Question: How is the vocal tone produced? 	1.2, 1.3	SWBAT: <ul style="list-style-type: none"> • Demonstrate a working knowledge of the basic physical elements of the vocal mechanism • Demonstrate different methods of vocal attack and release 	Utilize textbook lessons and vocal exercises, as well as teacher-developed activities. Apply attack and release technique to vocal literature.	<ul style="list-style-type: none"> • Individual performance and written work • Class participation

<p>4. Song Preparation</p> <ul style="list-style-type: none"> • Essential <p>Question: How does a student approach a new song, to begin learning it?</p>	<p>1.1, 1.2, 1.3</p>	<p>SWBAT:</p> <ul style="list-style-type: none"> • Demonstrate basic skills in music and lyric reading • Apply appropriate phrasing to a vocal line 	<p>Utilize textbook lessons, vocal exercises, and songs, as well as teacher-developed activities and supplemental songs. Apply phrasing technique to this vocal literature.</p>	<ul style="list-style-type: none"> • Individual performance • Class participation
<p>5. Diction</p> <ul style="list-style-type: none"> • Essential <p>Question: What adjustments must be made to sing in the English language, vs. speaking it?</p>	<p>1.2, 1.3</p>	<p>SWBAT:</p> <ul style="list-style-type: none"> • Identify and demonstrate the major vowel sounds used for singing in English • Identify diphthongs and demonstrate their proper pronunciation • Identify and demonstrate the proper production of the voiced and unvoiced English consonants 	<p>Utilize textbook lessons and vocal exercises, as well as teacher-developed activities. Apply these concepts to songs from the textbook as well as to other teacher-selected songs.</p>	<ul style="list-style-type: none"> • Individual performance and written work • Class participation
<p>6. Performance Technique</p> <ul style="list-style-type: none"> • Essential <p>Question: How do selection, interpretation and technique combine to make a complete performance?</p>	<p>1.1, 1.2, 1.3, 1.4, 1.5</p>	<p>SWBAT:</p> <ul style="list-style-type: none"> • Prepare, and perform from memory, a standard “16-bar” audition song, applying the vocal techniques described in Goals 1-6 • Apply appropriate stylistic interpretation • Demonstrate a knowledge of vocal solos which are appropriate for their age, range and voice quality 	<p>Utilize textbook songs, as well as teacher- and student-supplied vocal literature. Apply textbook and teacher-developed guidelines for interpretation, musical styles and vocal suitability. Observe and critique both live and recorded professional performances as well as live student performances.</p>	<ul style="list-style-type: none"> • Individual performance • Oral and written critiques • Class participation • Optional recital performances of complete songs for extra credit

		<ul style="list-style-type: none">• Demonstrate their knowledge of vocal technique through written critiques of other singers' performances		
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