

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

FINE AND PERFORMING ARTS MAGNET PROGRAM

PA HONORS ACTING 2

Grade Level: 10

Credits: 10

BOARD OF EDUCATION ADOPTION DATE:

AUGUST 30, 2010

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

APPENDIX A: ACCOMMODATIONS AND MODIFICATIONS

APPENDIX B: ASSESSMENT EVIDENCE

APPENDIX C: INTERDISCIPLINARY CONNECTIONS

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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 a career in the arts.

Course Description

Honors Acting II is the second year of the four year program of acting. Through this course, students will improve upon the skills learned in Acting I. Utilizing the Meisner and Hagen acting techniques learned in Acting I, students will expand their knowledge of communication with scene partners, directors and audiences. Also, a greater emphasis will be placed upon observation of human behavior and listening to verbal and non-verbal communication. This year provides more specific attention to the script through more advanced script analysis techniques. In addition, the necessary preparation for occupations in theatre is examined thoroughly at this level through extensive auditioning technique. This course moves beyond the first year by providing greater opportunity for application of class work through performance opportunities in One Acts and scenes.

FPAC Honors Acting II meets 10 periods a week: and includes classes in acting, voice, movement, and health. These classes meet Arts, as well as PE and Health, requirements

**Freehold Regional High School District
Curriculum Map**

Honors Acting II

Relevant Standards	Enduring Understandings	Essential Questions	Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
1.3.12.C.1 1.3.12.C.2	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>Why is the study of physical movement essential to acting?</p> <p>How can actors be conscious of our subconscious physical communication and apply it to performance?</p> <p>How does a healthy body aid an actor?</p> <p>How does an actor amplify his or her voice in a safe manner?</p> <p>How can voice and body create character?</p>	<p>Student Survey</p> <p>Oral Questions/ Discussion</p> <p>Anticipatory Set Questions</p>	<p>Discussion</p> <p>Journals</p> <p>Quizzes</p> <p>Written Assignments</p> <p>Scene Work</p> <p>Observation of scenes</p> <p>Daily observation of people</p> <p>Role Play Assignments</p>	<p>Performances</p> <p>Verbal and Written Self-evaluations</p> <p>Verbal and Written Peer evaluation</p> <p>Practical Tests</p>
1.3.12.C.2 9.4.12.C(4).8	Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances	<p>How do actors suspend disbelief?</p> <p>How does an actor apply imagination to the needs of a performance?</p> <p>How is observation of human interaction helpful to the actor?</p>	<p>Student Survey</p> <p>Oral Questions/ Discussion</p> <p>Anticipatory Set Questions</p>	<p>Discussion</p> <p>Journals</p> <p>Quizzes</p> <p>Written Assignments</p> <p>Focus exercises</p> <p>Scene Work</p> <p>Observation of Scenes</p> <p>Role Play Assignments</p>	<p>Performances</p> <p>Verbal and Written Self-evaluations</p> <p>Verbal and Written Peer evaluation</p> <p>Practical Tests</p>

Relevant Standards	Enduring Understandings	Essential Questions	Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
1.3.12.C.1 1.4.12.A.2	Our potential as communicators can only be achieved through detailed script analysis, open and honest feeling and careful and deliberate listening.	How is storytelling communicated through the art of acting? Why is active listening essential to scenework? How does the punctuation inform and guide the actor?	Student Survey Oral Questions/ Discussion Anticipatory Set Questions	Active Listening exercises Discussion Journals Quizzes Written Assignments Scene Work Observation of Scenes Role Play Assignments	Script analysis tests Performances Verbal and Written Self-evaluations Verbal and Written Peer evaluation Practical Tests Off book tests
1.1.12.C.3 1.3.12.C.1 9.4.12.C(4).9 9.4.12.C(4).10	Good theatrical performance is created through hard work, professional behavior, and communication between technical designers, actors and audience members.	What is the theatrical terminology needed to communicate with a director and other actors? How do actors prepare for scene presentation? How is the actor expected to behave in rehearsal and performance situations? How does an audience show respect? What are useful rehearsal strategies? What responsibilities are the actor's and what responsibilities belong to the director and designers?	Student Survey Oral Questions/ Discussion Anticipatory Set Questions	Discussion Journals Quizzes Active Listening exercises Written Assignments Oral Presentations Scene work Observation of scenes Role Play Assignments	Performances Verbal and Written Self-evaluations Verbal and Written Peer evaluation Practical Tests

Relevant Standards	Enduring Understandings	Essential Questions	Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
1.4.12.B.1 1.4.12.B.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 actively participate and contribute to the theatrical experience?	Student Survey Oral Questions/ Discussion Anticipatory Set Questions	Journals Quizzes Written Assignments Oral Presentations Observations of scenes Role Play Assignments	Written reviews of theatre, movies and art. Performances Verbal and Written Self- evaluations Verbal and Written Peer evaluation Practical Tests
1.1.12.C.2 9.4.12.C(4).11	Learning different methods of acting techniques from a variety of different schools of thought contributes to the education of a well rounded actor.	How does an actor create a character that feels emotion? How do techniques guide the actor? Why do some techniques work for some people and not others?	Student Survey Oral Questions/ Discussion Anticipatory Set Questions	Research on techniques View Auditions of classmates Journals Quizzes Written Assignments Oral Presentations Scene work Observation of scenes Role Play Assignments	Performances of technique exercises Auditions Verbal and Written Self- evaluations Verbal and Written Peer evaluation Practical Tests

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

PA Honors Acting II

Unit Title	Unit Understandings and Goals	Recommended Duration
Unit #1: Technique	<p>Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances. Learning difficult methods of acting techniques from a variety of different schools of thought contributes to the education of a well rounded actor.</p> <ol style="list-style-type: none"> 1. Students will evaluate honesty in performance. 2. Students will learn different methods of acting techniques from a variety of different schools of thought contributing to the education of a well rounded actor. 3. Students will synthesize techniques for their “Actor toolbox”. 	14 weeks Ongoing throughout the year
Unit #2: Scenework	<p>Our potential as communicators can only be achieved through detailed script analysis, open and honest feeling and careful and deliberate listening.</p> <ol style="list-style-type: none"> 1. Students will apply technique to scenework. 	10 weeks
Unit #3: Performance	<p>Good theatrical performance is created through hard work, professional behavior, and communication between technical designers, actors and audience members.</p> <ol style="list-style-type: none"> 1. Students will integrate scenework into performance. 	5 weeks
Unit #4: Criticism	<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. Students will critique theatrical performances with an educated eye and domain specific terminology. 	Ongoing throughout year
Unit #5: Voice Movement Health	<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. Students will develop a healthy voice and body. 	5 weeks

Freehold Regional High School District
Honors Acting II
Unit #1: Technique

Enduring Understandings: Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances.
 Learning different methods of acting techniques from a variety of different schools of thought contributes to the education of a well rounded actor.

Essential Questions: How do actors suspend disbelief?
 How does an actor apply imagination to the needs of a performance?
 How is observation of human interaction helpful to the actor?
 How does an actor create a character that feels emotion?
 How do techniques guide the actor?
 Why do some techniques work for some people and not others?

Unit Goals: Students will evaluate honesty in performance.
 Students will learn different methods of acting techniques from a variety of different schools of thought contributing to the education of a well rounded actor.
 Students will synthesize techniques for their “Actor toolbox”.

Duration of Unit: 14 weeks

NJCCCS: 1.1.12.C.2, 9.4.12.C (4).11, 1.3.12.C.2, 9.4.12.C (4).8

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
How do actors suspend disbelief?	Meisner Repetition Hagen Object exercises Focus	Large space for movement	Demonstrate Meisner Repetition “Three Entrances” Assign and perform Hagen object exercises	Performance of each technique’s activities Oral questions, class discussion and critique
How does an actor apply imagination to the needs of a performance?	Imagination Live in Imaginary situations Human observation Describe the technical process of acting utilizing theatrical terminology Audition technique	Technique textbooks - <i>Sanford Meisner on Acting</i> - <i>Sanford Meisner workbooks 1-4</i> - <i>Uta Hagen Respect for Acting</i>	Demonstrate Meisner Repetition Assign and perform Hagen object exercises Surprise students through changing circumstances in exercises or scenework	Performance of each technique’s activities Oral questions, class discussion and critique
How is observation of human interaction helpful to the actor?		Technique videos	Observation journals of human behavior “Independent Activities” “Criminal Activities” Questions students on normal human reactions to situations	Performance of each technique’s activities Oral questions, class discussion and critique Observation Journals

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
How does an actor create a character that feels emotion?	Meisner Repetition Hagen Object exercises Focus	Large space for movement	Discuss the communications of emotion to other actors and the audience. Practice Meisner Repetition Assign and perform Hagen object exercises Create high stakes circumstances in order to heighten emotion	Performance of each technique's activities Oral questions, class discussion and critique
How does technique guide the actor?	Imagination Live in Imaginary situations Human observation Describe the technical process of acting utilizing theatrical terminology Audition technique	Technique textbooks <i>-Sanford Meisner on Acting</i> <i>-Sanford Meisner workbooks 1-4</i> <i>-Uta Hagen Respect for Acting</i> Technique videos	Practice Meisner Repetition Assign and perform Hagen object exercises Question students on what techniques may help performance problems Demonstrate good audition techniques and assign audition pieces to perform in class. Model "bad" audition techniques Evaluate techniques individually	Auditions Performance of each technique's activities Oral questions, class discussion and critique
Why do some techniques work for some people and not others?			Assess acting techniques through experimentation Practice Meisner Repetition Assign and perform Hagen object exercises	Self-evaluations of technique experiments. Performance of each technique's activities Oral questions, class discussion and critique

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
Honors Acting II
Unit #2: Scenework**

Enduring Understanding: Our potential as communicators can only be achieved through detailed script analysis, open and honest feeling and careful and deliberate listening.

Essential Questions: How is storytelling communicated through the art of acting? Why is active listening essential to scenework?
How does the punctuation inform and guide the actor?

Unit Goal: Students will apply technique to scenework.

Duration of Unit: 10 weeks

NJCCCS: 1.3.12.C.1, 1.4.12.A.2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
How is storytelling communicated through the art of acting?	Verbal and nonverbal communication Storytelling Collaboration Utilizing criticism	Large space to move and perform	Assign scenes of good material from published plays. Allow time for collaboration and rehearsal. Ascertain understanding of the scenes through questioning. Question the class on both verbal and nonverbal communication. Question class to see how clearly the story is being communicated to the audience.	Off book tests First run of scenes Second run of scenes Final Performances Peer evaluations Self-evaluations Questioning Discussion
Why is active listening essential to scenework?	Listening to verbal and nonverbal communication Collaboration Utilizing criticism	Plays and scenes Furniture to create scene environment	Assign scenes of good material from published plays. Allow time for collaboration and rehearsal. Work the scene changing movements and interpretations in order to necessitate active listening. Utilize Meisner repetition to encourage listening.	Off book tests First run of scenes Second run of scenes Final Performances Peer evaluations Self-evaluations Questioning Discussion
How does punctuation inform and guide the actor?	Script analysis Punctuation definitions Utilizing criticism		Assign scenes of good material from published plays. Allow time for collaboration and rehearsal Introduce Script analysis through lecture and demonstration. Dissect scripts as a class and individually. Perform the scripts utilizing the information gleaned from analysis.	Off book tests First run of scenes Second run of scenes Final Performances Peer evaluations Self-evaluations Questioning Discussion
How does the imagination inform the theatrical process?	Create real emotions under imaginary circumstances		Utilize imagination in improv during scenework (ask students to walk like a shark circling its prey etc.) Experience given circumstances such as weather, time of day etc.	Off book tests First run of scenes Second run of scenes Final Performances Peer evaluations Self-evaluations Questioning Discussion

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
Honors Acting II
Unit #3: Performance

Enduring Understanding: Good theatrical performance is created through hard work, professional behavior, and communication between technical designers, actors and audience members.

Essential Questions: What is the theatrical terminology needed to communicate with a director and other actors?
 How do actors prepare for scene presentation?
 How is the actor expected to behave in rehearsal and performance situations?
 How does an audience show respect?
 What are useful rehearsal strategies?
 What responsibilities are the actor's and what responsibilities belong to the director and designers?

Unit Goal: Students will integrate scenework into performance.

Duration of Unit: 5 weeks

NJCCCS: 1.1.12.C.3, 1.3.12.C.1, 9.4.12.C (4).9, 9.4.12.C (4).10

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
What is the theatrical terminology needed to communicate with a director and other actors?	Theatre Terminology Theatre etiquette	Large space that allows movement	Review last year's theatre terminology lesson through questioning. Collaborative learning during One Acts Observe One Act assignment and model correct terminology.	One Acts Scenes
How do actors prepare for scene presentation?	Focus Emotional openness Ability to focus Objectives	Lighting instruments to create environment Furniture to create environment	Assign scenes from published plays Give tips for memorizing lines Demonstrate objective writing with example scenes Improv character life before scenes	Off book test Rehearsals
How is the actor expected to behave in rehearsal and performance situations?	Theatre and rehearsal etiquette	Costumes to create environment	Observe One Act rehearsals and performances Observe Scene rehearsals and performances	Observations of Rehearsals of One Acts and Scenes
How does an audience show respect?	Demonstrate and practice good audience behavior in class during performance	Scripts and plays	Create clear expectations of student involvement as audience members in class and at public performances	Observation of student behavior in audiences
What are useful rehearsal strategies?	Rehearsal strategies Objective writing		Suggest strategies to One Act directors and actors after observations. Demonstrate objective writing with example scenes	Observe rehearsals of One Acts and Scenes
What responsibilities are the actor's and what responsibilities belong to the director and designers?	Theatre etiquette Rehearsal etiquette		Create problem scenarios and ask students "What should the director do?" What should the actor do?"	Discussion and questioning

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
Honors Acting II
Unit #4: Criticism

Enduring Understanding: 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 respectful critique improve production values?
 How does an audience actively participate and contribute to the theatrical experience?

Unit Goal: Students will critique theatrical performances with an educated eye and domain specific terminology.

Duration of Unit: Ongoing throughout the year.

NJCCCS: 1.4.12.B.1, 1.4.12.B.2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
How does respectful critique improve production values?	<p style="text-align: center;">Constructive criticism Choices vs. given circumstances</p>	<p style="text-align: center;">Plays and scenes Field Trips to live productions Videos of productions</p>	Assign a day each week where students discuss works of art they have been exposed to the previous weekend. Point out Scenes before and after class input Written reviews of in class work and out of class work Self-evaluation of work	Written self evaluations Verbal self-evaluations Peer evaluations and discussion
How does the audience actively participate and contribute to the theatrical process?			Model good audience behavior during student and professional performances Ask students what they observed as audience members after in class scenes or other performances	Observations of student behavior during performance

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
Honors Acting II
Unit #5: Voice Movement Health

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: Why is the study of physical movement essential to acting?
 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 can voice and body create character?

Unit Goal: Students will develop a healthy voice and body.

Duration of Unit: 5 weeks

NJCCCS: 1.3.12.C.1, 1.3.12.C.2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
Why is the study of physical movement essential to acting? How can voice and body create character?	Character creation through posture Demonstrate character relationships through proximity onstage	Space large enough for movement with mirrors	Center exercises Blocking exercises Vocal exercises View pictures of people and study body language – ask students to explain their relationship	Blocking assignments Scenework Performances
How can actors be conscious of our subconscious physical communication and apply it to performance?	Observation of people’s interaction with each other Self-observation of conscious and subconscious movement	Space with a piano <i>Successful Sightsinging</i> by Nancy Telford	Assign observation journals Blocking exercises	Journals Blocking assignments Scenework Performances
How does a healthy body aid an actor?	Alignment Posture Stretching and strengthening	School approved Health Textbook	Flatbacks Roll downs Contract release exercises Prances Movement combinations Assign chapters in Health book to read and workbook pages to complete	Movements exams Written exams Movement performances Health exams
How does an actor amplify his or her voice in a safe manner? How can voice and body create character?	Sightsinging Sing with reasonable accuracy Appreciate different types of music and vocal technique		Sightsinging exercises Rehearse and perform repertoire, scales, vocal exercises	Sightsinging tests Written tests Vocal performances

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.