

FREEHOLD REGIONAL HIGH SCHOOL DISTRICT

OFFICE OF CURRICULUM AND INSTRUCTION

FINE AND PERFORMING ARTS MAGNET PROGRAM

HONORS ACTING 4

Grade Level: 12

Credits: 15

BOARD OF EDUCATION ADOPTION DATE:

AUGUST 25, 2008

[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

The senior level of acting (Acting IV) becomes much more performance and career oriented while developing new skills including directing. Students are expected to build on the skills cultivated over the previous three years of the program; they will also learn and polish a large repertoire of material which includes a significant amount of style work as well as appropriate acting and vocal audition pieces. Students will participate in numerous performance opportunities as well as explore training and college opportunities and will prepare for auditions as is appropriate for each individual student.

**Freehold Regional High School District
Course Map**

Acting IV

Relevant Standards	Enduring Understanding	Essential Questions	Assessments		
			Diagnostic (before)	Formative (during)	Summative (after)
Arts 1.1 A1-2 Arts 1.2 C1-2 Arts 1.3 C1-2 Arts 1.4 A1-3	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 movement essential to acting?	Observe class work Class discussion	Verbal self critique of class work and performance Verbal critique of other student class work and performance	Completion of projects and creative assignments, written journals and papers Performance on quizzes and tests
Arts 1.1 A1-3 B 1-2 Arts 1.2 C1-4 Arts 1.3 C 1-4 Arts 1.4 A 2-3	True communication can only be achieved through open and honest feeling and careful and deliberate listening.	How do actors prepare for scene presentation? How does the actor suspend disbelief? How does the imagination inform the theatrical process?			
Arts 1.1 A1-3 B1-2 Arts 1.2 C1-5 Arts 1.3 C1-4 Arts 1.4 A 2-3 B1-2	Good theatrical performance is created through hard work, professional behavior, and communication with other performers and audience members.	How is the actor expected to behave in rehearsal and performance situations? What are useful rehearsal strategies? How does an audience actively participate and contribute to the theatrical experience? How does theatre affect an audience?		Verbal self critique of class work and performance Verbal critique of other student class work and performance	

<p>Arts 1.1 A1-3 B1-2 Arts 1.2 C1-5 Arts 1.3 C1-4 Arts 1.4 2-3 B1-2 Arts 1.5 A1-2 B 1-2</p>	<p>Direction involves not only an artistic vision but the planning and leadership necessary to communicate that vision to performers and theatrical team.</p>	<p>What is the relationship between actors and directors? How does scenography (costumes, sets and lighting) add to the interpretation of a scene or a play?</p>		<p>Verbal self critique of class work and performance Verbal critique of other student class work and performance</p>	
<p>Arts 1.1 A 1-3 B 1-2 Arts 1.2 C3 Arts 1.3 C 2 & 4 Arts 1.4 A 1-3 & B 1-2 Arts 1.5 A 1-3 B 1-2</p>	<p>Criticism is developed through the historical understanding of theatrical styles with an analysis of the perceived intentions of the theatrical team and the success of those intentions as felt by the audience which leads to informed judgments regarding artists' work.</p>	<p>What is good theatre? How can a critic articulate and defend subjective views of theatre? What is the artistic value of theatre from time period to time period? How are different societies reflected in theatre?</p>		<p>Observe student response to teacher feedback</p>	
<p>Arts 1.2 Creation/Performance Arts 1.3 Elements /Principles H&PE 2.1 Wellness H&PE 2.5 Motor Skill Development H&PE 2.5 Fitness</p>	<p>A complete actor utilizes all the tools at his disposal including a healthy graceful body and a strong and able voice.</p>	<p>How does a healthy body aid an actor?</p>		<p>Verbal self critique of class work and performance Verbal critique of other student class work and performance</p>	

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

Acting IV

Unit Title	Unit Understandings	Recommended Duration
Unit 1: Characterization	Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances. 1. Students will develop characterization that is based on the text.	6 weeks
Unit 2: Scene Work and Partner Work	True communication can only be achieved through open and honest feeling and careful and deliberate listening. 1. Students will present scene work for review and critique.	6 weeks
Unit 3: Performance	Good theatrical performance is created through hard work, professional behavior, and communication with other performers and audience members. 1. Students will learn to work hard in rehearsal in order to present good work to an audience.	6 weeks
Unit 4: Direction	Direction involves not only an artistic vision but the planning and leadership necessary to communicate that vision to performers and theatrical teams. 1. Students will choose, rehearse and direct peers in a one act production.	6 weeks
Unit 5: Critique	Criticism is developed through the historical understanding of theatrical styles with an analysis of the perceived intentions of the theatrical team. The success of those intentions, as felt by the audience, leads to informed judgments regarding the artists work. 1. Students will learn to critique production with an educated, artistic eye.	6 weeks
Unit 6: Movement, Health & Voice	A complete actor utilizes all the tools at his disposal including a healthy, graceful body and a strong and able voice. 1. Students will learn to develop a healthy voice and body.	Ongoing through whole year, totaling 4 weeks

**Freehold Regional High School District
Acting IV**

Unit #1: Characterization

Enduring Understanding: Truth and honesty of character is essential to the creation of real people living truthfully under imaginary circumstances.

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 movement essential to acting?

Unit Goal: Students will develop characterization that is based on the text.

Duration of Unit: 6 weeks

NJCCCS: 1.1A1-3, 1.1C1-2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
<p>What does the author say about the character?</p> <p>What do the other characters say about your character?</p> <p>What do the characters say about themselves?</p> <p>What in the text justifies your choices?</p> <p>How does your character move?</p>	<p>Listening</p> <p>Meisner repetition</p> <p>Hagen object exercises</p> <p>Objectives</p> <p>Physical Centers</p> <p>Vocal Technique</p> <p>Vocabulary for constructive criticism</p> <p>Diagalev based exercises and/or Lacoq based mask work</p>	<p>Large space to move</p> <p>Text</p> <p>Furniture to create an idea of set</p>	<p>Activity: Performance of the scene as a whole</p> <p>Activity: Performance of smaller pieces of the text to investigate important dramatic moments</p> <p>Activity: Improvisation of situations outside the text to create history and experience for the characters</p> <p>Demo: Introduce exercises that allow them to understand the physical restrictions of age. For example, ask them to move around the room with a back ache or an arthritic knee.</p> <p>Demo: Introduce exercises that allow them to understand the physical restrictions of various historical periods. For example, ask students to move around the room as though wearing a corset.</p>	<p>Oral evaluations of actors utilizing some of the topical questions</p> <p>Written objectives for the scene</p> <p>Self and peer evaluation of interpretation</p> <p>Three column analysis worksheets</p> <p>Discussions</p> <p>Group & individual presentations</p> <p>Quizzes & Tests</p> <p>Performances & evaluation</p> <p>Post production review and critique</p>

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.
- Teacher also needs to provide extensive selection of scene work which allows each student to find material appropriate for his/her skill set.
- Teacher needs to work with student individually if student is having problems selecting appropriate materials.

**Freehold Regional High School District
Acting IV**

Unit #2: Scene Work and Partner Work

Enduring Understanding: True communication can only be achieved through open and honest feeling and careful and deliberate listening.

Essential Questions: How do actors prepare for scene presentation?
 How does the actor suspend disbelief?
 How does the imagination inform the theatrical process?

Unit Goal: Students will present scene work for review and critique.

Duration of Unit: 6 weeks

NJCCCS: 1.1 A1-3; B1-2, 1.2 C1-4, 1.3 C1-4, 1.4 A2-3

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
How did you prepare for your scene? What were the obstacles you had to overcome? Which lines are you finding the most difficult? How did the scene feel? Was it a good run? What were you trying to accomplish with those blocking choices?	Listening Meisner repetition Hagen object exercises Physical Centers Vocal Technique Vocabulary for constructive criticism Diagelev based exercises and/or Lacoq based mask work	Large space to move Text Furniture to create an idea of set	Performance of the scene as a whole Performance of smaller pieces of the text to investigate important dramatic moments Improvisation of situations outside the text to create history and experience for the characters Activity: 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 Demo: How does blocking affect your scene? Ask partners to sit very close together or very far apart and try the scene	Oral evaluations of actors utilizing some of the topical questions Written objectives for the scene Self and peer evaluation of interpretation Discussions Group & individual presentations Quizzes & Tests Performances & evaluation Post production review 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.
- Teacher also needs to provide extensive selection of scene work which allows each student to find material appropriate for his/her skill set.
- Teacher needs to work with student individually if student is having problems selecting appropriate materials.

**Freehold Regional High School District
Acting IV**

Unit #3: Performance

Enduring Understanding: Good theatrical performance is created through hard work, professional behavior, and communication with other performers and audience members.

Essential Questions: How is the actor expected to behave in rehearsal and performance situations?
 What are useful rehearsal strategies?
 How does an audience actively participate and contribute to the theatrical experience
 How does theatre affect an audience?

Unit Goal: Students will work hard in rehearsal in order to present good work to an audience.

Duration of Unit: 6 weeks

NJCCCS: 1.1 A1-3; B1-2, 1.2 C1-5, 1.3 C1-4, 1.4 A2-3; B1-2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
Is there a “code of ethics and behavior” for actors? How does one develop a rehearsal strategy for a role? What is the relationship between actors and their audience?	Terms and concepts related to acting as a profession and professional organizations Listening Meisner repetition Hagen object exercises Physical Centers Vocal Technique Vocabulary for constructive criticism Diagelev based exercises and/or Lacoq based mask work	Large space to move Text Furniture to create an idea of set Rules of conduct in contracts or from professional associations/organizations	Keep a rehearsal journal to identify best practices in rehearsal and to develop a personal strategy for approaching rehearsal Examine contract language and codes from professional organizations to develop a rubric for evaluating professionalism and conduct	Oral evaluations of actors utilizing some of the topical questions Self and peer evaluation of rehearsal strategies Discussions Group & individual presentations Quizzes & Tests Performances & evaluation Post production review 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.
- Teacher also needs to provide extensive selection of scene work which allows each student to find material appropriate for his/her skill set.
- Teacher needs to work with student individually if student is having problems selecting appropriate materials

**Freehold Regional High School District
Acting IV**

Unit #4: Direction

Enduring Understanding: Direction involves not only an artistic vision but the planning and leadership necessary to communicate that vision to performers and theatrical teams.

Essential Questions: What is the relationship between actors and directors?

How does scenography (costumes, sets and lighting) add to the interpretation of a scene or a play?

Unit Goal: Students will choose, rehearse and direct peers in a one act production.

Duration of Unit: 6 weeks

NJCCCS: 1.1 A1-3; B1-2, 1.2 C1-5, 1.3 C1-4, 1.4 B1-2, 1.5 A1-2; B1-2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
<p>How can a director successfully communicate with an actor and vice versa?</p> <p>How do directors and other production team members prepare for period style scene presentation?</p>	<p>Conventions and terms related to direction and scene presentation</p> <p>Listening</p> <p>Meisner repetition</p> <p>Hagen object exercises</p> <p>Objectives</p> <p>Physical Centers</p> <p>Vocal Technique</p> <p>Vocabulary for constructive criticism</p> <p>Diagalev based exercises and/or Lacoq based mask work</p>	<p>Large space to move</p> <p>Text</p> <p>Furniture to create an idea of set</p>	<p>Performance of the scene as a whole</p> <p>Performance of smaller pieces of the text to investigate important dramatic moments</p> <p>Improvisation of situations outside the text to create history and experience for the characters</p> <p>Activity: 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</p> <p>Demo: How does blocking affect your scene? Ask partners to sit very close together or very far apart and try the scene</p> <p>Runs of scenes with book in hand</p> <p>Runs of scenes off book</p> <p>Runs of scenes with complete props.</p> <p>Tech rehearsals and Dress rehearsals.</p>	<p>Oral evaluations of actors utilizing some of the topical questions</p> <p>Written objectives for the scene</p> <p>Self and peer evaluation of interpretation</p> <p>Discussions</p> <p>Group & individual presentations</p> <p>Quizzes & Tests</p> <p>Performances & evaluation</p> <p>Post production review and critique</p>

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.
- Teacher also needs to provide extensive selection of scene work which allows each student to find material appropriate for his/her skill set.
- Teacher needs to work with student individually if student is having problems selecting appropriate materials

**Freehold Regional High School District
Acting IV**

Unit #5: Criticism

Enduring Understanding: Criticism is developed through the historical understanding of theatrical styles with an analysis of the perceived intentions of the theatrical team. The success of those intentions, as felt by the audience, leads to informed judgments regarding the artists work.

Essential Questions: What is good theatre?
 How can a critic articulate and defend subjective views of theatre?
 What is the artistic value of theatre from time period to time period?
 How are different societies reflected in theatre?

Unit Goal: Students will learn to critique productions with an educated, artistic eye.

Duration of Unit: 6 weeks

NJCCCS: 1.1 A1-3; B1-2, 1.2 C3, 1.3 C2,4, 1.4 A1-3; B1-2

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
How does an actor gauge his or her performance? How is the intent of the director communicated onstage through the choice of theatrical styles? What methods or questions are used in critiquing a theatrical work both positively and negatively? Why do major historical events prompt the creation of art? How are different societies reflected in theatre?	Terms and concepts related to critique and review, including an overview of major publications and periodicals for reviews Listening Meisner repetition Hagen object exercises Physical Centers Vocal Technique Vocabulary for constructive criticism Diagelev based exercises and/or Lacoq based mask work	Performance Text Reviews	Performance of the scene as a whole Performance of smaller pieces of the text to investigate important dramatic moments Compare multiple reviews of a single performance Examine multiple reviews to develop a rubric, and 1) apply that rubric to a give review, and/or 2) write a review using the rubric	Discussions Group & individual presentations Quizzes & Tests Performances & evaluation Post production review 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.
- As developing a critical voice and a personal aesthetic sensibility is a highly individual response to a variety of artistic events and concepts, this class work, by its very nature is highly differentiated.

**Freehold Regional High School District
Acting IV**

Unit # 6 : Dance, Voice and Health

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

Essential Question: How does a healthy body aid an actor?

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

Duration of Unit: Ongoing throughout the school year, totaling 4 weeks

NJCCCS: The standards vary discipline to discipline.

Guiding / Topical Questions	Content, Themes, Concepts, and Skills	Instructional Resources and Materials	Teaching Strategies	Assessment Strategies
<p>Why is the development of voice essential to acting?</p> <p>Why is the study of movement essential to acting?</p>	<p>Making safe choices and developing healthy habits</p> <p>Development of good singing habits</p> <p>Material selection & performance</p> <p>Movement studies including ballet, jazz, musical theater & style work</p>	<p>Textbooks</p> <p>DVDs</p> <p>Workbooks</p> <p>Piano</p> <p>Large space to move</p>	<p>Discussion</p> <p>Group activities</p> <p>Handouts</p> <p>Worksheets</p> <p>Individual research and presentation</p> <p>Audition, rehearse & perform selected pieces</p>	<p>Discussions</p> <p>Quizzes & Tests</p> <p>Performances & evaluation</p> <p>Post production review and critique</p>

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 guide to material which is appropriate to his/her skill set.