Georgia Department of Education

Richard Woods, Georgia's School Superintendent
"Educating Georgia's Future"

THEATRE AND FILM

Georgia

Standards of Excellence (GSE)

High School

DRAFT

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THEATRE TECHNOLOGY

Georgia

Standards of Excellence (GSE)

HIGH SCHOOL

Grade 9 – Grade 12

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Acting and Production in Film

Levels I - IV

Course Descriptions:

52.07510
Acting and Production in Film I - Introduces the basics of acting and directing for the camera, with a focus on scene study and the differences between theatre and film. Students apply basic acting and directing techniques such as character development, audition techniques, vocal and physical techniques, and script analysis. Introduces students to on-camera performance in various genres and addresses the technical requirements of film acting such as framing, lighting, playing to the camera, shooting out of sequence, and other production considerations. Students explore the process of finding auditions for film and television and getting work on camera.

52.07520
Acting and Production in Film II - Presents an advanced, hands-on approach to filmmaking. Students assume the roles of director, actor, producer, and technician to focus on the production of short films. Students apply acting and directing techniques such as character development, audition techniques, vocal and physical techniques, and script analysis. Students address the technical requirements of film acting such as framing, lighting, playing to the camera, shooting out of sequence, editing, and post-production. Students explore the process of finding auditions for film and television and getting work on camera.

52.07530
Acting and Production in Film III - Enhances level-two skills. Presents an advanced, hands-on approach to filmmaking. Students assume the roles of director, actor, producer, and technician to focus on the production of short films. Students explore the process of finding auditions for film and television and getting work on camera.

52.07540
Acting and Production in Film IV - Enhances level-three skills. Presents an advanced, hands-on approach to filmmaking. Students assume the roles of director, actor, produce, and technician to focus on the production of short films. Students explore the process of finding auditions for film and television and getting work on camera.

Creating

TAHSAPF.CR.1 Organize, design, and refine film work.

a. Use script analysis in the development and presentation of film performances.

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b. Examine various theories of dramatic structure.
c. Engage in and apply meaningful cultural, literary, and historical research to create acting choices and/or directorial concepts.
d. Identify the differences between acting in theatre and acting in film.
e. Identify the differences between directing in theatre and directing in film.

TAHSAPF.CR.2 Develop scripts through screenwriting techniques.

a. Examine film industry practices regarding the development, structure, layout, and format of screenplays.
b. Use improvisation, personal experiences, heritage, imagination, literature, and history to develop screenplays.
c. Develop shot lists and/or storyboards to help realize film productions.

Performing

TAHSAPF.PR.1 Act and direct by communicating and sustaining roles within a variety of situations and environments.

a. Examine and implement the voice, body, observation, and imagination as tools of the actor when filming.
b. Research and assess the development of acting skills for character creation and performance including historical movements, personal experience, and cultural influences.
c. Act by developing, communicating, and sustaining roles within a variety of situations and environments.
d. Identify and examine the responsibilities and tasks of an actor in relationship with directors, designers, and technical crew.
e. Use the skills and tools of a director to conduct rehearsals on location and off.

TAHSAPF.PR.2 Execute artistic and technical elements of film.

a. Identify and define the various collaborative roles and relationships of technical production personnel (e.g. sound, lighting, location, costume, assistant directors, production assistants, marketing, business aspects) in relation to the directors, technicians, and performers.
b. Identify and apply the various aspects of directing, framing, location, and on-set management.
c. Recognize and apply the basic elements and procedures involved in the production design for a film including lighting, sound, costumes, and props.
d. Formulate effective production designs in order to support the script and directorial concept.

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e. Utilize post-production skills in creating a film (e.g. editing, color correction, scoring).

Responding

TAHSAPF.RE.1 Engage actively and appropriately as an audience member.

a. Examine and reflect on the relationship between actor and audience in historical and contemporary film.

TAHSAPF.RE.2 Critique various aspects of film using appropriate supporting evidence.

a. Develop and utilize meaningful structured criteria for assessing the work of an actor, director, and technician.

Connecting

TAHSAPF.CN.1 Explore how film connects to life experience, careers, and other content.

a. Examine multiple facets of the business of film.
b. Examine and demonstrate the methods of pursuing various film careers including audition etiquette and techniques.

TAHSAPF.CN.2 Examine the role of film in a societal, cultural, and historical context.

a. Examine and apply theories, performances, and conventions from a variety of films, historical periods, and cultures.

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Film and Television

Levels I – IV

Course Descriptions:

52.07100
Film and Television I - Introduces film directing, acting, and production. Students investigate the techniques and origins of a wide variety of film and television productions while exploring historical and cultural differences. Provides opportunities to analyze film, television, and video productions, and to develop criteria to evaluate these media forms.

52.07200
Film and Television II - Enhances level-one skills. Students assume the roles of director, actor, producer, and technician to focus on the production of products in video format.

52.07130
Film and Television III - Enhances level-two skills. Students assume the roles of director, actor, producer, and technician to focus on the production of products in video format.

52.07140
Film and Television IV - Enhances level-three skills. Students assume the roles of director, actor, producer, and technician to focus on the production of products in video format.

Creating

TAHSIFT.CR.1 Organize, design, and refine theatrical work.

a. Recognize and/or employ realistic and conventional film acting and directing techniques.
b. Recognize and interpret artistic choices in various styles of film.

TAHSIFT.CR.2 Develop scripts through screenwriting techniques.

a. Examine film industry practices regarding the development, structure, layout, and format of screenplays.
b. Use improvisation, personal experiences, heritage, imagination, literature, and history to develop screenplays.
c. Develop shot lists and/or storyboards to help realize film productions.

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Performing

TAHSIFT.PR.1 Act by communicating and sustaining roles in formal and informal environments.

a. Observe and demonstrate aspects of verbal and non-verbal techniques in common human activity for performance (e.g. voice, breathing, posture, facial expression, physical movement).
b. Construct and interpret artistic choices in performance including the objectives, decisions, and actions of characters.
c. Explore various acting methods and techniques (e.g. Stanislavski, Uta Hagen, sense memory, emotional recall) for the purpose of character development.
d. Perform acting choices on camera based on critique.

TAHSIFT.PR.2 Execute artistic and technical elements of film.

a. Identify and define the various collaborative roles and relationships of technical production personnel (e.g. sound, lighting, location, costume, assistant directors, production assistants, marketing, business aspects) in relation to the directors, technicians and performers.
b. Identify and apply the various aspects of directing, framing, location, on-set management, and editing.
c. Recognize and apply the basic elements and procedures involved in the production design for a film including lighting, sound, costumes, and props.

Responding

TAHSIFT.RE.1 Engage actively and appropriately as an audience member.

a. Articulate why the relationship between the audience and actors in a film is critical to its success and demonstrate appropriate audience behavior when screening films.
b. State and support aesthetic judgments through experience in diverse styles and genres of film.

TAHSIFT.RE.2 Critique various aspects of film using appropriate supporting evidence.

a. Generate and use terminology for critiquing film.
b. Analyze performance and utilize various effective forms of criticism to respond to and/or improve performances in film.
c. Analyze and critique the technical aspects of produced films and incorporate reshoots if needed.

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Connecting

TAHSIFT.CN.1 Explore how film connects to life experiences, careers, and other content.

a. Analyze how film employs aspects of other art forms and disciplines to effectively communicate with an audience.
b. Demonstrate awareness of the discipline, knowledge, skills, and education required for careers in film.
c. Explore various careers in film (e.g. director, director of photography, assistant directors, production assistants, editors, composers).

TAHSIFT.CN.2 Examine the role of film in a societal, cultural, and historical context.

a. Identify and analyze films from a variety of time periods and cultures.
b. Explore the works of significant screenwriters, directors, and producers, and the relevance of the history of film.
c. Recognize historical events that have influenced film and how film has impacted cultural development.
d. Interpret cultural and historical research for use in a film.

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Lighting Design

Levels I – IV

Course Descriptions:

52.04940
Lighting Design I - Introduces techniques of lighting design for theatre, covering script analysis, lighting instruments, color media, control consoles, conventional lighting techniques, lighting plots, equipment maintenance, and working with performers and patrons of the arts.

52.04950
Lighting Design II - Enhances level-two techniques of lighting design for theatre, covering script analysis, lighting instruments, color media, control consoles, conventional lighting techniques, lighting plots, equipment maintenance, and working with performers and patrons of the arts while offering opportunities to apply skills in these areas.

52.04960
Lighting Design III - Enhances level-three techniques of lighting design for theatre; covering script analysis, lighting instruments, color media, control consoles, conventional lighting techniques, lighting plots, equipment maintenance, and working with performers and patrons of the arts while offering opportunities to apply skills in these areas.

52.04970
Lighting Design IV- Masters techniques of lighting design for theatre, covering script analysis, lighting instruments, color media, control consoles, conventional lighting techniques, lighting plots, equipment maintenance, and working with performers and patrons of the arts. Students must serve as lighting design technician for a theatre production.

Creating

TAHSSD.CR.1 Create technical elements of theatre lighting (e.g. equipment, colors, themes).

a. Explore and utilize the elements of lighting design for theatrical applications.
b. Create basic to advanced lighting elements by choosing appropriate materials, tools, and techniques.
c. Analyze and develop choices in lighting elements (e.g. equipment, colors, themes, application) of informal and formal productions and theatrical texts as a part of the design process, considering mood, tone, and symbolism.
d. Create industry standard paperwork (e.g. budgets, materials, cue sheets, lighting plots,

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schedules, calendars) as it relates to completing design renderings and/or models.

e. Conceptualize and/or generate lighting design elements for a theatrical work (e.g. scene, one act, full-length, musical).

Producing

TAHSSD.PR.1 Produce lighting elements in theatre.

a. Identify, explain, and demonstrate standard safety guidelines and operating procedures for tools and equipment used in formal and informal theatre productions.
b. Conduct initial research about design to inform further development of the production concept.
c. Explore and/or produce an appropriate series of design documentation for a theatrical production (e.g. lighting plots, instrument needs, instrument inventory, color palette).

Responding

TAHSSD.RE.1 Respond to lighting elements of theatre using appropriate supporting evidence.

a. Revise projects, plans, and/or procedures after peer criticism to improve development of lighting elements.
b. Identify and analyze the characteristics of different types of performance spaces and how they can influence production decisions (e.g. proscenium stage, studio/black box, thrust stage, classroom, arena, found space).
c. Evaluate design choices of professional designers.
d. Evaluate design and technical elements in a post mortem following the completion of a theatre production.

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Sound Design

Levels I – IV

Course Descriptions:

52.04900
Sound Design I - Introduces techniques of sound design for theatre or film; covering basic digital audio editing technology, the components of sound systems and their application in the theatre or on film, how they interconnect with each other and how to use this equipment in live theatre settings or on film.

52.04910
Sound Design II - Develops level-two techniques of sound design for theatre or film; covering basic digital audio editing technology, the components of sound systems and their application in the theatre or in film, how they interconnect with each other and how to use this equipment in live theatre settings or on film. Offers opportunities to apply skills in these areas.

52.04920
Sound Design III - Develops level-three techniques of sound design for theatre or film; covering basic digital audio editing technology, the components of sound systems and their application in the theatre or in film, how they interconnect with each other and how to use this equipment in live theatre settings or film. Offers opportunities to apply skills in these areas.

52.04930
Sound Design IV - Masters techniques of sound design for theatre or film; covering basic digital audio editing technology, the components of sound systems and their application in the theatre or film, how they interconnect with each other and how to use this equipment in live theatre or on film settings. Offers opportunities to apply skills in these areas. Students must serve as a sound design technician for a theatre or film production.

Creating

TAHSSD.CR.1 Create sound design elements of theatre (e.g. equipment, placement, inventory).

a. Explore and utilize the elements of sound design and principles of composition for a theatrical context.
b. Create basic to advanced sound design elements by choosing appropriate materials, tools, and techniques.

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c. Analyze and/or develop choices in sound design elements (e.g. sets, lights, costumes, sound) of informal and formal productions and theatrical texts as a part of the design process considering mood, tone, and symbolism.
d. Create industry standard paperwork (e.g. budgets, materials, cue sheets, schedules, calendars) as it relates to completing sound design and/or models.
e. Conceptualize and/or generate sound design elements for a dramatic work (e.g. scene, one act, full-length, musical).

Producing

TAHSSD.PR.1 Produce sound design elements in theatre.

a. Identify, explain, and demonstrate standard safety guidelines and operating procedures for tools and equipment used in formal and informal theatre productions.
b. Conduct initial research about design to inform further development of the production concept.
c. Explore and/or produce an appropriate series of design documentation for a theatrical production (e.g. equipment, mapping, mixed media presentation).

Responding

TAHSSD.RE.1 Respond to sound design elements of theatre using appropriate supporting evidence.

a. Revise projects, plans, and/or procedures after peer criticism to improve development of technical elements.
b. Identify and analyze the characteristics of different types of performance spaces and how they can influence production decisions (e.g. proscenium stage, studio/black box, thrust stage, classroom, arena, found space).
c. Evaluate design choices of professional designers.
d. Evaluate design and technical elements in a post mortem following the completion of a theatre production.

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