

Georgia Performance Standards

Fine Arts

GRADES: 9-12

FUNDAMENTALS OF THEATRE II

TAHSFTII.1 Analyzing and constructing meaning from theatrical experiences, dramatic literature, and electronic media

- a. Critiques and analyzes elements of theatrical conventions
- b. Generates and uses terminology and outline for critiquing theatre presentation
- c. Cites evidence of how theatre reflects life through universal themes
- d. Interprets text and subtext
- e. Illustrates the process of script analysis in a variety of scripts

TAHSFTII.2 Developing scripts through improvisation and other theatrical methods

- a. Critiques elements of dramatic structure
- b. Recognizes realistic and conventional speech patterns within dialogue or dramatic verse
- c. Identifies and distinguishes between stock and dynamic characters
- d. Lists the steps in the dramatic writing process
- e. Differentiates between drama and traditional literary writing
- f. Incorporates dramatic elements through improvisation
- g. Constructs scenes based on the elements of dramatic structure
- h. Compares and contrasts dialogue from various theatrical genres
- i. Interprets the objectives, decisions, and actions of characters
- j. Develops and critiques various scripts
- k. Creates and performs scenes for authentic audiences

TAHSFTII.3 Acting by developing, communicating, and sustaining roles within a variety of situations and environments

- a. Investigates mental and emotional methods of actor for preparation
- b. Demonstrates awareness of verbal elements of acting (e.g., voice, breathing)
- c. Demonstrates non-verbal elements of acting (e.g., posture, facial expression, physical movement)
- d. Acquires and incorporates sensory and emotional recall in character development
- e. Constructs authentic characters through observation of human behavior
- f. Demonstrates the goals, observations, actions, and tactics of characters
- g. Differentiates between acting methods (e.g., Stanislavski, Uta Hagen)
- h. Revises performance based on self-critique
- i. Defends acting and character choices
- j. Analyzes critiques of fellow classmates to create improved performance

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TAHSFTII.4 Designing and executing artistic and technical elements of theatre

- a. Identifies and defines the various roles of production personnel (sound/lighting, set, scenic, costume, makeup, marketing, and business aspects)
- b. Identifies and applies basic elements and procedures involved in the construction of props, scenery, and platforms.
- c. Distinguishes between effective and ineffective artistic designs
- d. Infers elements of artistic design from scripts
- e. Formulates a conceptualization of artistic design from scripts
- f. Hypothesizes possible audiences responses to artistic elements
- g. Creates product based on conceptualization
- h. Demonstrates ability to plan, create, and assemble the technical elements for a scene or short play

TAHSFTII.5 Directing by conceptualizing, organizing, and conducting rehearsals for performance

- a. Analyzes the various aspects of directing
- b. Recognizes directorial choices in performance
- c. Describes the need for script analysis and concept development
- d. Applies the process of directorial management
- e. Distinguishes between effective and ineffective directorial choices
- f. Formulates directorial questions (e.g., script choice, script analysis, audition and casting, planning and organizing, rehearsal, performance, evaluation)
- g. Defends choice of script
- h. Assesses acting and design elements of various scripts
- i. Formulates a plan for rehearsal
- j. Articulates the appropriate relationship between the actor, director and other theatre personnel (e.g., designers, technicians, managers)
- k. Applies concepts of directorial design to performance

TAHSFTII.6 Researching cultural and historical information to support artistic choices

- a. Defines the role of the dramaturge
- b. Applies the skills of the dramaturge to various scenes
- c. Interprets cultural and historical data for use in production
- d. Communicates data to theatrical personnel
- e. Distinguishes between important and unimportant data for use in performance
- f. Evaluates artistic choices of the production team based on data.

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TAHSFTII.7 Integrating various art forms, other content areas, and life experiences to create theatre

- a. Identifies the various art forms which may be integrated into theatre (e.g., dance, music, visual arts, graphic arts, and electronic media)
- b. Recognizes the arts as an effort to interpret and intensify experiences
- c. Examines the contributions of the other arts in the creation of a role or the production of drama
- d. Synthesizes observation, imagination, and research to create characters, environments, and situations
- e. Combines elements of other disciplines to create theatre arts

TAHSFTII.8 Examining the roles of theatre as a reflection of past and present civilizations

- a. Analyzes plays and dramas that are representative of various historical periods
- b. Identifies and analyzes plays and dramas that are culturally diverse
- c. Recognizes historical events that have influenced the role of theatre
- d. Recognizes theatrical events that have impacted cultural development
- e. Analyzes and explains theatre conventions and traditions for different cultures and time periods
- f. Analyzes and explains how universal themes in theatre transcend time and space
- g. Explores the works of milestone playwrights
- h. Analyzes milestone plays for dramatic elements that contribute to their lasting influence
- i. Predicts which contemporary plays may endure

TAHSFTII.9 Exploring the business of theatre

- a. Lists and defines the skill sets for the various theatre arts careers
- b. Charts the skills learned in theatre arts which transfer to the workplace
- c. Applies the business elements of a production (e.g., creating a portfolio or resume, printing, advertising, budgeting)
- d. Demonstrates awareness of the discipline, knowledge, skills, and education required for careers in theatre
- e. Collects and displays samples of theatre portfolios
- f. Creates and revises a cost-benefit analysis of a production
- g. Critiques sample theatre portfolios
- h. Demonstrates mastery of various areas of business elements of theatre
- i. Performs the tasks of business theatre personnel during productions

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TAHSFTII.10 Critiquing various aspects of theatre and other media using appropriate supporting evidence

- a. Distinguishes between constructive and destructive critiques
- b. Generates and uses terminology for critiquing theatrical presentations
- c. Modifies performance based on critiques
- d. Utilizes constructive criticism to identify patterns of on-stage speech and behavior that enhance or detract from a performance
- e. Discerns the validity of critiques
- f. Creates and defends in-depth critiques of performances
- g. Synthesizes various critiques to determine performance strengths and weaknesses

TAHSFTII.11 Engaging actively and appropriately as an audience member in theatre and other media experiences

- a. Demonstrates appropriate audience behaviors
- b. Articulates why the relationship between the audience and performers is critical to the success of the production
- c. Examines how audience relationships differ with venue and performance type
- d. States and supports aesthetic judgments through experiences in diverse styles and genres of theatre