

Theater I/II/III/IV

Spring Semester Scope & Sequence

Grades: 9–12

Course Model: Mixed-level, multi-grade theatrical arts pathway

Spring Theme: Theatre as Creation

Primary Focus: Acting, directing, playwriting, devising, film/television, design, and student-created performance

SPRING SEMESTER OVERVIEW

The spring semester builds upon the foundational skills developed during the fall's One Act rehearsal and competition process.

Where the fall asks:

How do we turn a script into a production?

the spring asks:

What can we create with the tools of theatre?

Students move from performers and production team members toward becoming **theatre artists** who can make intentional creative choices, collaborate across disciplines, lead projects, and evaluate their own artistic work.

The semester intentionally spirals skills from the fall while introducing additional content commonly associated with Georgia's Acting, Advanced Drama, Technical Theatre, Theatre Technology, Film/Video & Television, Theatre Literature, Musical Theatre, and Theatre Marketing pathways.

SPRING ESSENTIAL QUESTIONS

1. How does an actor develop a compelling and believable character?

2. How does a director turn an artistic idea into a theatrical experience?
 3. How can writers use dramatic structure to tell meaningful stories?
 4. How can theatre artists create work without starting with a finished script?
 5. How do technical and design choices communicate story?
 6. What changes when we move from live performance to film and television?
 7. What does it mean to have an artistic voice?
 8. How can collaboration make an original idea stronger?
 9. How can theatre artists respond constructively to feedback?
 10. How can students begin building a professional portfolio for future opportunities?
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SPRING UNITS AT A GLANCE

Unit 1 — Advanced Acting & Auditioning

Weeks 1–4

Unit 2 — Directing & the Director's Vision

Weeks 4–7

Unit 3 — Playwriting & Devised Theatre

Weeks 7–10

Unit 4 — Film, Television & Digital Storytelling

Weeks 9–12

Unit 5 — Design & Technical Theatre Lab

Weeks 11–14

Unit 6 — Student-Created Theatre Production

Weeks 14–18

The units intentionally overlap. The final production should incorporate skills from every unit.

UNIT 1 — ADVANCED ACTING & AUDITIONING

Weeks 1–4

Essential Questions

- How does an actor create a specific, believable character?
- How can an actor make intentional choices using text?
- How does acting change depending on the performance medium?
- How can an actor prepare for an audition professionally?

Content

Character Development

- Given circumstances
- Objectives
- Obstacles
- Tactics
- Stakes
- Relationships
- Subtext
- Beats
- Character arc
- Physicality
- Vocal choices
- Research
- Imagination

Advanced Acting Skills

- Listening
- Reacting
- Moment-to-moment work
- Emotional preparation
- Physical characterization
- Vocal characterization
- Status
- Tempo

- Rhythm
- Focus
- Ensemble awareness

Audition Skills

- Audition etiquette
- Cold reading
- Monologues
- Sides
- Slate/introduction
- Professional appearance
- Resume
- Headshots
- Self-tapes
- Callback etiquette
- Taking direction

Learning Experiences

Students:

- Perform contrasting monologues
- Practice cold readings
- Participate in mock auditions
- Record self-tapes
- Practice receiving and applying direction
- Perform scenes in multiple styles
- Compare first and final performances

Level Differentiation

Theater I

- Perform a prepared monologue
- Demonstrate fundamental vocal and physical choices
- Participate in a mock audition

Theater II

- Perform contrasting pieces
- Make choices supported by script evidence
- Revise a performance based on feedback

Theater III

- Prepare a professional audition package
- Perform cold readings
- Coach peers

Theater IV

- Prepare and conduct a simulated professional audition
- Coach younger actors
- Evaluate performances using professional criteria

Major Assessment

Professional Audition Portfolio

Students submit:

- Theatre resume
 - Headshot/profile
 - Monologue
 - Cold-read performance
 - Self-tape
 - Reflection
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UNIT 2 — DIRECTING & THE DIRECTOR'S VISION

Weeks 4–7

Essential Questions

- What does a director actually do?
- How does a director communicate an artistic vision?
- How does a director collaborate with actors and designers?
- How can a director give useful notes?

Content

- Script analysis
- Directorial concept
- Theme

- Visual storytelling
- Stage composition
- Blocking
- Levels
- Focus
- Proxemics
- Pacing
- Transitions
- Actor coaching
- Giving notes
- Rehearsal planning
- Collaboration

Director's Concept

Students develop a concept addressing:

- What is the story about?
- What should the audience feel?
- What is the central conflict?
- What visual world supports the story?
- What themes should be emphasized?
- Why stage the piece this way?

Mini-Directing Project

Students direct a short scene.

The project includes:

1. Script analysis
2. Director's concept
3. Blocking plan
4. Rehearsal
5. Actor notes
6. Performance
7. Self-evaluation

Level Differentiation

Theater I: Assist with staging and identify basic directorial choices.

Theater II: Stage a short scene with basic blocking.

Theater III: Direct a complete short scene and coach actors.

Theater IV: Develop a sophisticated directorial concept, conduct rehearsals, and mentor another student director.

Major Assessment

Student-Directed Scene

UNIT 3 — PLAYWRITING & DEvised THEATRE

Weeks 7–10

Essential Questions

- What makes a theatrical story work?
- How do playwrights create conflict?
- What is the difference between writing for theatre and writing for another medium?
- How can performers create theatre without a finished script?

Content

- Dramatic structure
- Character creation
- Conflict
- Stakes
- Theme
- Dialogue
- Subtext
- Stage directions
- Scene structure
- Beginning/middle/end
- Exposition
- Rising action
- Climax
- Resolution
- Revision
- Dramaturgy

Playwriting

Students create:

- Character profiles
- Premises
- Scene ideas
- Dialogue
- Short scenes
- One-page plays
- Ten-minute plays

Devised Theatre

Students explore creating theatre collaboratively through:

- Improvisation
- Movement
- Images
- Personal experiences
- Objects
- Music
- Poetry
- Current events
- Ensemble-generated material

Project Options

Students may:

Option A: Write an individual 5–10 minute play.

Option B: Collaboratively create a devised piece.

Option C: Write a series of connected short scenes.

Level Differentiation

Theater I: Create a short scene with clear character and conflict.

Theater II: Develop a complete short dramatic piece.

Theater III: Write and revise a 5–10 minute play or take a leadership role in devised theatre.

Theater IV: Serve as playwright/dramaturg/deviser and lead the development and revision process.

Major Assessment

Original Theatre Piece

The final product is evaluated on:

- Character
 - Conflict
 - Structure
 - Dialogue
 - Theatricality
 - Originality
 - Revision
 - Collaboration
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UNIT 4 — FILM, TELEVISION & DIGITAL STORYTELLING

Weeks 9–12

Essential Questions

- How is storytelling different on camera?
- What jobs are necessary to create film and television?
- How does editing change performance?
- How can technology become part of storytelling?

Content

Film Language

- Shot sizes
- Camera angles
- Composition
- Framing
- Camera movement
- Eyelines
- Continuity
- Coverage
- Master shots

- Close-ups
- Reaction shots
- Takes
- Editing

Production Roles

- Director
- Producer
- Screenwriter
- Cinematographer
- Camera operator
- Gaffer
- Grip
- Sound mixer
- Boom operator
- Production designer
- Costume
- Makeup
- Editor
- Colorist
- VFX
- Script supervisor

Post-Production

Students are introduced to:

- Editing
- Sound
- Music
- Titles
- Transitions
- Color
- Special effects

Major Project

Short Film

Student groups produce a 3–7 minute short film.

Students should rotate through multiple production roles.

Level Differentiation

Theater I: Perform or assist in a production role.

Theater II: Take responsibility for one major production task.

Theater III: Lead a production department or serve as assistant director.

Theater IV: Direct/produce a short film or lead a production team.

Reflection

Students compare:

Theatre performance vs. film performance

and discuss:

- Scale
 - Voice
 - Physicality
 - Eye focus
 - Repetition
 - Editing
 - Audience relationship
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UNIT 5 — DESIGN & TECHNICAL THEATRE LAB

Weeks 11–14

Essential Questions

- How can design tell a story?
- What does a designer contribute to a production?
- How can technical choices communicate character, place, mood, and theme?

Students select a design specialization.

Scenic Design

- Ground plans
- Scale
- Set pieces
- Architecture
- Practical scenery
- Stage pictures

Costume Design

- Character
- Period
- Color
- Silhouette
- Status
- Texture
- Costume changes

Lighting Design

- Visibility
- Focus
- Color
- Mood
- Direction
- Special effects
- Cueing

Sound Design

- Music
- Sound effects
- Atmosphere
- Underscore
- Transitions
- Cue sheets

Props

- Hand props

- Set props
- Personal props
- Research
- Tracking
- Presets

Makeup/Special Effects

- Character makeup
- Aging
- Period makeup
- Injury effects
- Character transformation
- Stage vs. camera makeup

Multimedia

- Projections
- Video
- Images
- Digital scenery
- Sound/video integration

Design Challenge

All students receive the same short script.

Each student develops a design concept for one area.

Students present:

- Research
- Concept
- Visual references
- Sketches/diagrams
- Materials
- Technical requirements
- Safety considerations
- Explanation of storytelling choices

Advanced Students

Theater III/IV students create more professional documentation such as:

- Ground plans
 - Light plots
 - Cue sheets
 - Costume renderings
 - Prop lists
 - Sound plots
 - Scenic elevations
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UNIT 6 — STUDENT-CREATED THEATRE PRODUCTION

Weeks 14–18

This is the spring culminating experience.

The class transitions from:

Students learning about theatre

to:

Students functioning as a theatre company.

Possible Final Production Formats

Choose one based on your school's resources:

- 10-minute play festival
- Student-written one-act
- Student-directed showcase
- Original devised production
- Monologue showcase
- Theatre showcase
- Short play festival
- Musical theatre revue
- Theatre/film hybrid
- Short film festival

A particularly strong option would be a **Student-Created Theatre Festival** combining several formats.

PRODUCTION PHASE 1 — DEVELOPMENT

Weeks 14–15

Students:

- Select/create material
- Cast
- Assign production roles
- Develop concepts
- Revise scripts
- Design
- Create rehearsal schedules

Advanced students assume leadership positions.

Possible leadership roles:

- Student director
- Assistant director
- Stage manager
- Production manager
- Design lead
- Publicity lead
- Film director
- Dramaturg
- Props supervisor
- Costume supervisor

PRODUCTION PHASE 2 — REHEARSAL & DESIGN

Weeks 15–17

Students:

- Rehearse
- Block
- Memorize
- Design
- Build
- Record
- Edit
- Create costumes
- Develop props
- Create lighting/sound
- Give peer feedback
- Revise

Teacher Role

The teacher increasingly shifts from:

Instructor

to

Director/Producer/Coach

while students assume greater ownership.

PRODUCTION PHASE 3 — PERFORMANCE

Weeks 17–18

Students complete:

- Technical rehearsal
- Dress rehearsal
- Publicity
- Performance
- Strike
- Documentation
- Audience feedback

If possible, invite:

- Families
 - Other classes
 - Administrators
 - Community members
 - Local theatre professionals
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PRODUCTION PHASE 4 — CRITIQUE & REFLECTION

Week 18

Students evaluate:

The Product

- Was the story clear?
- Were artistic choices effective?
- Did design support the story?
- Was the performance engaging?

The Process

- Did we collaborate?
- Did we communicate?
- Did we meet deadlines?
- How did we solve problems?

The Individual

- What did I contribute?
 - What did I learn?
 - What would I do differently?
 - What skill improved most?
 - What skill still needs work?
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SPRING CAPSTONE PORTFOLIO

Every student finishes the semester with a portfolio.

Required Components

Performance

- Monologue or scene
- Audition/self-tape

Analysis

- Script analysis
- Production critique
- Self-evaluation

Creation

One of:

- Original play
- Devised theatre piece
- Directing project
- Design project
- Short film

Professional

- Theatre resume
- Headshot/profile
- Career research
- Skills inventory

Reflection

- Fall-to-spring growth
 - Artistic strengths
 - Areas for improvement
 - Future theatre goals
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THEATER I/II/III/IV SPRING DIFFERENTIATION

The most important feature of the course remains the **spiral**.

Students should not necessarily receive completely different assignments. Instead, they should receive **different levels of responsibility and sophistication**.

Skill	Theater I	Theater II	Theater III	Theater IV
Acting	Demonstrate technique	Apply technique	Refine technique	Coach others
Auditioning	Prepare audition	Perform cold reading	Develop audition package	Conduct/coach auditions
Directing	Assist	Stage short scene	Direct scene	Lead production
Playwriting	Write scene	Write short play	Write/revise 10-minute play	Lead writing/devising
Design	Identify elements	Create basic concept	Develop design	Execute/lead design
Film	Participate	Manage one role	Lead department	Direct/produce
Rehearsal	Participate	Work independently	Lead portions	Manage process
Production	Responsible participant	Department member	Department leader	Production leader
Criticism	Describe	Analyze	Evaluate	Mentor/evaluate
Portfolio	Collect work	Develop portfolio	Refine portfolio	Professional portfolio

SPRING SKILL SPIRAL FROM FALL

Skill	Fall	Spring
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Acting	One Act	Advanced scene/monologue
Voice	Fundamentals	Character/audition voice
Movement	Stage movement	Character physicality
Script Analysis	One Act	New/unfamiliar scripts
Directing	Blocking	Full scene direction
Technical Theatre	Production application	Independent design
Lighting	Basic production use	Lighting design
Sound	Production cues	Sound design
Film/TV	Introductory	Short film production
Careers	Career exploration	Professional preparation
Resume	Introduction	Professional portfolio
Collaboration	Ensemble	Student-led creation
Criticism	Rehearsal feedback	Formal critique
Leadership	Production responsibility	Artistic leadership
Writing	Script analysis	Original writing
Performance	Competition	Student-created work

SPRING ASSESSMENT

A suggested grading structure:

30% — Performance & Production

- Acting
- Directing
- Technical work
- Student-created production

20% — Creative Projects

- Playwriting
- Design
- Film
- Devised theatre

20% — Process & Professionalism

- Preparation
- Collaboration
- Rehearsal habits
- Leadership
- Meeting deadlines

15% — Analysis & Reflection

- Script analysis
- Criticism
- Self-evaluation
- Artistic reflection

15% — Portfolio & Career Development

- Resume
- Headshot/profile
- Career research
- Portfolio

SPRING MAJOR LEARNING OUTCOMES

By the end of the spring semester, students should be able to:

1. Perform a monologue or scene using intentional acting choices.
2. Prepare and participate in a professional-style audition.
3. Analyze a script from an actor's and director's perspective.
4. Develop a directorial concept.
5. Stage and direct a short scene.
6. Give constructive notes to actors.
7. Write an original theatrical scene or short play.
8. Participate in devised theatre.
9. Create a theatrical design concept.
10. Explain how lighting, sound, scenery, costumes, props, and makeup communicate story.

11. Demonstrate basic film and television production knowledge.
 12. Perform effectively for camera.
 13. Participate in multiple film/TV production roles.
 14. Identify pathways into theatre, film, television, and related careers.
 15. Maintain a professional theatre resume and portfolio.
 16. Collaborate on an original theatrical production.
 17. Assume increasing leadership appropriate to their Theater I/II/III/IV level.
 18. Critique their own artistic work using appropriate theatrical vocabulary.
 19. Apply feedback to improve artistic work.
 20. Demonstrate increasing independence, creativity, professionalism, and artistic voice.
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THE YEAR-LONG PATHWAY

The two semesters ultimately tell one story.

FALL — THEATRE AS PRODUCTION

Students learn to work within a theatrical production.

They learn:

How do we take someone else's story and make it work?

One Act provides the laboratory.

SPRING — THEATRE AS CREATION

Students learn to become theatre makers.

They learn:

How do we use what we know to create something of our own?

Student-created theatre provides the laboratory.

THE FOUR-YEAR SPIRAL

A student who takes your class for multiple years should experience a genuine progression:

THEATER I

"I am learning how theatre works."

Student focuses on:

- Vocabulary
- Participation
- Basic acting
- Basic technical skills
- Ensemble
- Professional habits

THEATER II

"I can apply theatrical skills independently."

Student focuses on:

- Stronger performance
- Independent technical work
- Script analysis
- Creative projects
- Increased responsibility

THEATER III

"I can lead part of a theatrical process."

Student focuses on:

- Directing
- Design
- Coaching
- Writing
- Department leadership
- Advanced performance

THEATER IV

"I can create and lead theatrical work."

Student focuses on:

- Artistic leadership
 - Directing
 - Producing
 - Mentoring
 - Advanced design
 - Professional portfolio
 - Independent creative work
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THE BIG PICTURE

The most important distinction between your two semesters is:

Fall:

"We are a theatre company."

Students learn how to collaborate, rehearse, solve problems, and produce a show.

Spring:

"We are theatre artists."

Students learn how to write, direct, design, perform, film, devise, and create.

That gives you a course that can legitimately be repeated without feeling repetitive. A student can encounter the same foundational skills every year, but each time move from **participant** → **practitioner** → **leader** → **artist**.

It also gives you a natural culminating experience: by the end of the year, students haven't simply *studied* theatre—they have **performed, designed, directed, written, filmed, collaborated, created, and documented their work in a professional portfolio**.