

# Advanced Theatre Syllabus

2025–2026

**Instructor:** Mr. Jaime Tintor

**Room:** F134/F135

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## Course Description

Actors, it is my great honor to go on this journey with you. My hope is that you will leave this course not only as a different performer, but, if we do this right, a different person than the one who walked through that door just moments ago.

Together, we will hone our instruments. Expand our intellects. Raise our *vibes*, as the kids say.

Oscar Wilde once said, *"I regard the theatre as the greatest of all art forms."* I tend to agree. Who else but theatre makers can take an empty stage and turn it into a kingdom? Who else can make an audience laugh, cry, and contemplate; all in a darkened room?

For millennia, the actor has done this. And for millennia more, ChatGPT or not, the actor will endure, telling stories that help us understand the world and each other.

In this course, we'll learn to become great storytellers. Using our voices, bodies, and minds, we will study the craft of acting from Shakespeare to Simon, from the Greek chorus to modern improv, and from Arthur Miller to commercial television. We will build characters, shape scenes, and find meaning in the work—and in ourselves.

Curtain's up. Let's begin.

## Daily Materials Needed

- **Spiral notebook** and pen (Actor's Journal – required daily)
- **A yoga mat, exercise mat, or large beach towel** labeled with your name. For floor work and warm ups. Stored in the classroom.
- Scripts and scene material will be provided

## Grading Breakdown

- |   |   |                                 |
|---|---|---------------------------------|
| • <b>Performances &amp; Projects:</b> 50% | <b>Actor's Journal:</b> 15%                 | <b>Performance Reviews:</b> 15% |
| • <b>Quizzes:</b> 10%                     | <b>Effort (classwork and homework):</b> 10% |                                 |

## Grading Scale

A - 90-100%

B - 80-89%

C - 70-79%

D - 60-69%

F - 0-59%

## Media Permission

Per district regulations, parents and guardians must give permission for students to view videos, recorded plays, film excerpts, and other visual media used in class.

When media permission is required, a Google Form will be sent prior to the start of the unit. Families will simply need to provide their name and email. Completing the form will serve as consent for the student to view the listed materials, unless otherwise noted.

### **Technology Policy**

*"If thou wants to have a dialogue with the audience, thou can't be texting,"* wrote Shakespeare...or so I'm told.

This is a performance space, not a scrolling space. Phones should be **off and away** during class, no exceptions. **1st Offense:** Verbal warning **2nd Offense:** Phone is taken and sent to administration. No photos or recordings may be taken without permission from Mr. Tintor and all participants. Violation of this rule is considered a serious privacy issue and will be addressed as such.

**AI - Responsible Use Encouraged:** Students may use AI for planning, drafting, and editing. Final work must reflect understanding. AI use must be cited or acknowledged. Misuse = academic dishonesty.

### **Food & Restroom Policy**

Use passing periods for food, drinks, and restrooms. *Water is encouraged!* For emergencies, ask politely and use the designated pass. Do not leave **during performance** or direct instruction.

### **Ensemble Expectations & Conduct**

In this ensemble, we build something greater than ourselves. Your best work emerges from:

- **Respect** – for people, property, and the process
- **Presence** – show up, pay attention, work hard
- **Risk** – try boldly, fail creatively, grow authentically
- **Support** – cheer each other on, give useful feedback, build trust

You are not a guest in this room, you are a **founding member** of the ensemble.

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By signing below, both the student and parent/guardian acknowledge that they have read and understood the syllabus. Signing also confirms agreement with class expectations, grading policies, and course structure. If you have any questions or concerns, please don't hesitate to reach out. I'm happy to help.

**Please return this signed form for homework credit.**

Student Signature: \_\_\_\_\_ Printed Name: \_\_\_\_\_

Parent/Guardian Signature: \_\_\_\_\_ Printed Name: \_\_\_\_\_

# Advanced Theatre

## Weekly Schedule

This schedule is a guideline and is subject to change. *Performance weeks in gray.*

Week	Curriculum	Unit
<b>Week 1</b> August 4-8	<b>Welcome to Introduction to Theater!</b> <ul style="list-style-type: none"> <li>Course and Syllabus Introduction</li> <li>Live Performance Review Breakdown</li> <li>Activities &amp; Ice Breakers</li> <li>Introduce <i>Actor's Journal</i>, first entry, continue on a weekly basis.</li> </ul>	<b>Intro/Ensemble Unit</b>
<b>Week 2</b> August 11-15	<b>Introduction to Improv</b> <ul style="list-style-type: none"> <li>Improv Rules</li> <li>Improv Games</li> </ul>	<b>Intro/Ensemble Unit</b>
<b>Week 3</b> August 18-22	<b>Foundations &amp; Exploration</b> <ul style="list-style-type: none"> <li>Movement games, silly walks, Alexander basics</li> <li>Vocal range and texture play (Roy Hart, Linklater)</li> <li>Start creature ideas with voice + movement</li> </ul>	<b>Voice &amp; Movement Unit</b>
<b>Week 4</b> August 25-29	<b>Character Development</b> <ul style="list-style-type: none"> <li>Build creature with voice and a physical "trick"</li> <li>Rehearse short sequence with rhythm and shape</li> <li>Peer feedback to refine character choices</li> </ul>	<b>Voice &amp; Movement Unit</b>
<b>Week 5</b> September 1-5	<b><i>Creature Cabaret</i></b> <ul style="list-style-type: none"> <li>Polish sequence with clear entrances/exits</li> <li>Add simple prop, costume, or design detail</li> <li><b>Perform</b> and reflect in final <i>Creature Cabaret</i></li> <li><i>Actor's Journal Check #1</i></li> </ul>	<b>Voice &amp; Movement Unit</b>
<b>Week 6</b> September 8-13	<b>The Actor Prepares</b> <ul style="list-style-type: none"> <li>Concepts: objectives, obstacles,, playable actions</li> <li>Practice listening and presence through repetition and Meisner-inspired exercises</li> <li>Explore physical actions and tactics through games and partner work</li> </ul>	<b>The Actor Prepares</b>
<b>Week 7</b> September 15-20	<b>Text into Action</b> <ul style="list-style-type: none"> <li>Apply script scoring to short scenes</li> <li>Rehearse scenes using objectives and, tactics</li> <li>Explore Uta Hagen's substitution and personal connection to text</li> <li><b>Perform A/B scenes</b></li> </ul>	<b>The Actor Prepares</b>
<b>Week 8</b> September 22-27	<b>12 Guideposts</b> <ul style="list-style-type: none"> <li>Contemporary monologue selection</li> <li>Monologue Workshop</li> </ul>	<b>Monologues</b>

<b>Week 09</b> Sept. 29- Oct. 3	<b>Monologues</b> <ul style="list-style-type: none"> <li>Rehearsals and <b>Performances</b></li> </ul>	<b>Monologues</b>
<b>Week 10</b> October 6-10	<b>The Actor's Toolbox: Putting It All Together</b> <ul style="list-style-type: none"> <li>Apply physical, vocal, and character preparation in a <b>one pager</b></li> <li>Participate in full warm-up routines as an ensemble</li> <li>Reflect on personal growth, <i>Actor's Journal #2</i></li> <li>Improv Games</li> </ul>	<b>Putting it all together!</b>
<b>Week 11</b> October 13-17	<b>Brighton Beach Memoirs Scenes</b> <ul style="list-style-type: none"> <li>Dramaturgy Breakdown</li> <li>Beat work</li> <li>Score the Scenes</li> <li>Comedy/Timing</li> </ul>	<b>Modern Comedy Scene Study Unit</b>
<b>Week 12</b> October 20-24 Fall Show Week	<b>Brighton Beach Memoirs Scenes</b> <ul style="list-style-type: none"> <li>Rehearsals</li> </ul>	<b>Modern Comedy Scene Study Unit</b>
<b>Week 13</b> October 27-31	<b>Brighton Beach Memoirs Scenes</b> <ul style="list-style-type: none"> <li>Performances</li> </ul>	<b>Modern Comedy Scene Study Unit</b>
<b>Week 14</b> November 3-7	<b>The Crucible Scenes</b> Dramaturgy Breakdown Beat work Score the Scenes Stakes!	<b>Modern Drama Scene Study Unit</b>
<b>Week 15</b> November 10-14	<b>The Crucible Scenes</b> <ul style="list-style-type: none"> <li>Rehearsals</li> </ul>	<b>Modern Drama Scene Study Unit</b>
<b>Week 16</b> November 17-21	<b>The Crucible Scenes</b> <ul style="list-style-type: none"> <li>Rehearsals and Performances</li> <li><i>Actor's Journal #3</i></li> </ul>	<b>Modern Drama Scene Study Unit</b>
<b>Week 17</b> November 24-28	<b>Thanksgiving Break: Gobble Gobble!</b>	
<b>Week 18</b> December 1-5	<b>Book it! – Commercial Acting Mini Unit</b> <ul style="list-style-type: none"> <li>Practice slating and on-camera introductions</li> <li>Explore non-verbal acting</li> <li>One-liners</li> <li><b>Perform recorded commercials</b></li> </ul>	<b>Commercial Acting, Mini Unit</b>
<b>Week 19</b> December 8-13	<b>Live Performance Review Workshop</b> <ul style="list-style-type: none"> <li>Live Performance Review due at 11:59 PM on Friday</li> </ul>	<b>Performance Analysis Unit</b>

<b>Week 20</b> December 15-20	<b>Finals Week</b> Studying for finals.	<b>Finals</b>
<b>Week 21-22</b> Dec. 22 - Jan. 2	<b>Winter Break</b>	<b>Enjoy!</b>
<b>Week 23</b> January 5-9	<b>Welcome to Spring Semester:</b> <ul style="list-style-type: none"> <li>• Calendar and Continuing Expectations</li> <li>• Werewolf!</li> <li>• Improv</li> </ul>	<b>Ensemble Building</b>
<b>Week 24</b> January 12-16	<b>Shakespearean Sonnet Work</b> <ul style="list-style-type: none"> <li>• Scan sonnets and highlight operative words</li> <li>• Practice vocal placement, breath, and clarity</li> <li>• Begin memorizing for focused performance</li> </ul>	<b>Classical Acting Unit</b>
<b>Week 25</b> January 19-23	<b>Sonnet Rehearsal &amp; Performance</b> <ul style="list-style-type: none"> <li>• Deepen phrasing, intention, and emotional tone</li> <li>• Add composure, stillness, and vocal nuance</li> <li>• <b>Perform sonnets</b></li> <li>• <i>Actor's Journal Check #4</i></li> </ul>	<b>Classical Acting Unit</b>
<b>Week 26</b> January 26-30	<b>Stage Combat</b> <ul style="list-style-type: none"> <li>• Basics and Safety</li> <li>• <b>Perform mini-scenes</b></li> </ul>	<b>Stage Combat Mini Unit</b>
<b>Week 27</b> February 2-6	<b><i>A Midsummer Night's Dream</i></b> <ul style="list-style-type: none"> <li>• Scene analysis</li> <li>• Score the scenes</li> <li>• Scan and operative words</li> </ul>	<b>Classical Acting Unit, Comedy</b>
<b>Week 28</b> February 9-13	<b><i>A Midsummer Night's Dream</i></b> <ul style="list-style-type: none"> <li>• Block with stage combat</li> <li>• Rehearsals</li> </ul>	<b>Classical Acting Unit, Comedy</b>
<b>Week 29</b> February 16-20	<b><i>A Midsummer Night's Dream</i></b> <ul style="list-style-type: none"> <li>• Rehearsals and <b>Performance</b></li> </ul>	<b>Classical Acting Unit, Comedy</b>
<b>Week 30</b> February 23-27	<b>Greek Chorus</b> <ul style="list-style-type: none"> <li>• School of Fish</li> <li>• Choral work</li> <li>• Begin <i>Antigone</i></li> </ul>	<b>Classical Acting Unit, Drama</b>
<b>Week 31</b> March 2-6	<b>Scene Rehearsal</b> <ul style="list-style-type: none"> <li>• Rehearse <i>Antigone</i></li> </ul>	<b>Classical Acting Unit, Drama</b>
<b>Week 32</b> March 9-13	<b>Scene Rehearsal &amp; Performance</b> <ul style="list-style-type: none"> <li>• Rehearse &amp; perform <i>Antigone</i></li> <li>• <i>Actor's Journal Check #5</i></li> </ul>	<b>Classical Acting Unit, Drama</b>

<b>Week 33</b> March 16-20	<b>Comedy on Camera</b> <ul style="list-style-type: none"> <li>• <i>The Good Place</i> scene study</li> <li>• Break down and rehearse short comedic sides</li> <li>• Rehearse scenes</li> </ul>	<b>Acting for Television – Comedy &amp; Drama</b>
<b>Week 34</b> March 23-27 (Week of Spring Musical)	<b>Drama on Camera</b> <ul style="list-style-type: none"> <li>• <i>This Is Us</i> scene study</li> <li>• Rehearse dramatic sides with emphasis on subtlety, beats, and listening</li> <li>• Rehearse scenes with camera framing and internal stakes</li> <li>• <b>Perform scenes</b></li> </ul>	<b>Acting for Television – Comedy &amp; Drama</b>
<b>Week 35</b> March 30 - April 3	<b>Spring Break!</b>	<b>Enjoy!</b>
<b>Week 36</b> April 6-10	<b>Introduction to Script Writing</b> <ul style="list-style-type: none"> <li>• In groups, students will collaboratively write an original one-act play (10–15 pages). Each student will contribute to writing, character development, and creative planning.</li> <li>• Build detailed character bios (physical, social, psychological)</li> <li>• Discuss unity of action, time, place</li> </ul>	<b>Writer's Lab Unit</b>
<b>Week 37</b> April 13-17	<b>Plot &amp; Structure</b> <ul style="list-style-type: none"> <li>• Story spine: inciting incident → rising action → climax → resolution</li> <li>• Emotional scene value shifts (e.g., hope → fear, love → betrayal)</li> <li>• Students complete <b>beat sheet</b> and begin first draft of script</li> </ul>	<b>Writer's Lab Unit</b>
<b>Week 38</b> April 20-24	<b>Writer's Room</b> <ul style="list-style-type: none"> <li>• First draft due by 4/24</li> </ul>	<b>Writer's Lab Unit</b>
<b>Week 39</b> April 27 - May 1	<b>Writer's Room</b> <ul style="list-style-type: none"> <li>• Final draft due by 5/1</li> <li>• <i>Actor's Journal Check #6</i></li> </ul>	<b>Writer's Lab Unit</b>
<b>Week 40</b> May 4 - 8	<b>Writer's Lab Final Presentations</b> (Auditions for <i>Advanced Theater and Production &amp; Performance</i> )	<b>Writer's Lab Unit</b>
<b>Week 41</b> May 11- 15	<b>Live Performance Review Workshop</b> <ul style="list-style-type: none"> <li>• Live Performance Review due at 11:59 PM on Friday</li> </ul>	<b>Performance Analysis Unit</b>
<b>Week 42</b> May 18 - 21	<b>Finals Week</b> <ul style="list-style-type: none"> <li>• Studying For Finals</li> </ul>	<b>Finals!</b>

