

Performance & Production Syllabus

2025–2026

Instructor: Mr. Jaime Tintor

Room: F134/F135

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Course Description

Welcome to *Performance & Production*, a hands-on, ensemble-based course where theatre artists dive deep into both performance and the technical side of theatre. Whether you're building a character or designing a set, this class is about growth—creative, personal, and collaborative.

We'll study acting techniques rooted in Stanislavski, Meisner, Hagen, Spolin, and Del Close, while also gaining practical experience in costuming, lighting, sound, set building, and stage management. From Shakespeare to children's theatre, from commercial realism to musical theatre, we'll stretch our creative muscles in all directions.

This class also prepares students for work behind the scenes: helping organize costumes, supporting our mainstage productions, learning the tools of live event tech, and crafting your own creative projects from page to stage. You'll participate in school productions, explore theatre history and genres, and reflect on how this ancient art continues to thrive today.

As Oscar Wilde once said, *"I regard the theatre as the greatest of all art forms."*

I agree. Let's get to work.

Daily Materials Needed

- **Spiral notebook** and pen (*P&P 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

- **Performances & Projects:** 50% **P&P Journal:** 15% **Performance Reviews:** 15%
- **Quizzes:** 10% **Effort (classwork and homework):** 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.

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: _____

Performance & Production

Weekly Schedule

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

Week	Curriculum	Unit
Week 1 August 4-8	Welcome to Introduction to Theater! <ul style="list-style-type: none"> Course and Syllabus Introduction Introduce <i>P&P Journal</i> Improv Rules and Games 	Intro/Ensemble Unit
Week 2 August 11-15	Foundations & Exploration <ul style="list-style-type: none"> Movement games, silly walks, Alexander basics Vocal range and texture play (Roy Hart, Linklater) Start creature ideas with voice + movement 	Voice & Movement Unit
Week 3 August 18-22	Character Development <ul style="list-style-type: none"> Build creature with voice and a physical “trick” Rehearse short sequence with rhythm and shape Peer feedback to refine character choices 	Voice & Movement Unit
Week 4 August 25-29	<i>Creature Cabaret</i> <ul style="list-style-type: none"> Add simple prop, costume, or design detail Perform and reflect in final <i>Creature Cabaret</i> <i>P&P Journal Check #1</i> 	Voice & Movement Unit
Week 5 September 1-5	12 Guideposts for Auditions <ul style="list-style-type: none"> Contemporary monologue selection Monologue Workshop 	Audition Techniques Unit
Week 6 September 8-13	Monologue Rehearsals & Performances	Audition Techniques Unit
Week 7 September 15-20	Theatrical Movements <ul style="list-style-type: none"> Introduce major theatrical styles and historical periods Assign groups to research a style and/or time Begin slide decks and select scenes or monologues 	Theatre Through Time – Styles, History & Performance
Week 8 September 22-27	Research & Rehearsal <ul style="list-style-type: none"> Workshop slide content Rehearse using period-accurate choices Emphasize historical context 	Theatre Through Time – Styles, History & Performance
Week 09 Sept. 29- Oct. 3	Showcase & Synthesis <ul style="list-style-type: none"> Groups present final slide decks Perform corresponding scenes/monologues. Reflections 	Theatre Through Time – Styles, History & Performance

Week 10 October 6-10	Create the Character <ul style="list-style-type: none"> Develop an original or adapted Halloween character using voice, movement, and costume/makeup Special FX Make-up Workshop Costume Design Vision Board Draft a product pitch from the character's perspective 	Transformation Unit
Week 11 October 13-17	Commercial Monologue <ul style="list-style-type: none"> Rehearse short commercial monologues in character Perform on-camera or live Give and receive peer feedback 	Transformation Unit
Week 12 October 20-24 Fall Show Week	Work Week for <i>Brothers Grimm Spectaculathon</i>	BCS Work
Week 13 October 27-31	Work Week <ul style="list-style-type: none"> Strike 	BCS Work
Week 14 November 3-7	The Big Pitch Project <ul style="list-style-type: none"> Students develop and present full production proposals, including theme, script analysis, casting, design, etc. Presentations delivered via slide deck + supporting 	The Big Pitch
Week 15 November 10-14	The Big Pitch Project <ul style="list-style-type: none"> Students develop and present full production proposals, including theme, script analysis, casting, design, etc. Presentations delivered via slide deck + binder Due Next Wednesday (Nov. 19th) at 11:59 PM 	The Big Pitch
Week 16 November 17-21	The Big Pitch Project <ul style="list-style-type: none"> Work on <i>The Big Pitch</i> in groups this week Due Wednesday at 11:59 PM Pitches on Thursday & Friday 	The Big Pitch
Week 17 November 24-28	Thanksgiving Break: Gobble Gobble!	
Week 18 December 1-5	Improv Week	Intro/Ensemble Unit
Week 19 December 8-13	Live Performance Review Workshop <ul style="list-style-type: none"> Live Performance Review due at 11:59 PM on Friday 	Performance Analysis Unit
Week 20 December 15-20	Finals Week Studying for finals.	Finals
Week 21-22	Winter Break	Enjoy!

Dec. 22 - Jan. 2		
Week 23 January 5-9	Welcome to Spring Semester: <ul style="list-style-type: none"> • Calendar and Continuing Expectations • Werewolf! • Improv 	Ensemble Building
Week 24 January 12-16	Children's Theatre <ul style="list-style-type: none"> • Intro to children's theater styles • Table read and role casting • Assign tech and design teams 	Children's Theatre Unit
Week 25 January 19-23	Children's Theatre <ul style="list-style-type: none"> • Memorize lines and character voices • Begin blocking and staging scenes • Design props and costume sketches 	Children's Theatre Unit
Week 26 January 26-30	Children's Theatre <ul style="list-style-type: none"> • Rehearse in groups and scenes • Build/set costume and prop pieces • Emphasize clarity and projection 	Children's Theatre Unit
Week 27 February 2-6	Children's Theatre <ul style="list-style-type: none"> • Run full show with blocking • Build and paint set pieces • Practice entrances, exits, transitions 	Children's Theatre Unit
Week 28 February 9-13	Children's Theatre <ul style="list-style-type: none"> • Tech and dress rehearsals • Add lights, sound, and cues • Final polish and performance prep 	Children's Theatre Unit
Week 29 February 16-20	Children's Theatre <ul style="list-style-type: none"> • Perform for student audiences • Strike set and organize materials • Reflect with journal and class debrief 	Children's Theatre Unit
Week 30 February 23-27	Brighton Beach Memoirs Scenes <ul style="list-style-type: none"> • Rehearsals 	Modern Comedy Scene Study Unit
Week 31 March 2-6	Brighton Beach Memoirs Scenes <ul style="list-style-type: none"> • Performances 	Modern Comedy Scene Study Unit
Week 32 March 9-13	Greek Chorus <ul style="list-style-type: none"> • School of Fish • Choral work • Rehearse <i>Antigone</i> 	Classical Acting Unit, Drama
Week 33 March 16-20	Scene Rehearsal <ul style="list-style-type: none"> • Rehearse & perform <i>Antigone</i> 	Classical Acting Unit, Drama

Week 34 March 23-27 (Week of Spring Musical)	Work Week: <i>Footloose</i>	<i>Footloose</i>
Week 35 March 30 - April 3	Spring Break!	Enjoy!
Week 36 April 6-10	Work Week: <i>Footloose</i>	<i>Footloose</i>
Week 37 April 13-17	Plot & Structure <ul style="list-style-type: none"> • Story spine: inciting incident → rising action → climax → resolution • Emotional scene value shifts (e.g., hope → fear, love → betrayal) • Students complete beat sheet and begin first draft of script 	Writer's Lab Unit
Week 38 April 20-24	Writer's Room <ul style="list-style-type: none"> • First draft due by 4/24 	Writer's Lab Unit
Week 39 April 27 - May 1	Writer's Room <ul style="list-style-type: none"> • Final draft due by 5/1 	Writer's Lab Unit
Week 40 May 4 - 8	Writer's Lab Final Presentations (Auditions for <i>Advanced Theater and Production & Performance</i>)	Writer's Lab Unit
Week 41 May 11- 15	Live Performance Review Workshop <ul style="list-style-type: none"> • Live Performance Review due at 11:59 PM on Friday 	Performance Analysis Unit
Week 42 May 18 - 21	Finals Week <ul style="list-style-type: none"> • Studying For Finals 	Finals!