

	<b><u>Syllabus THTR 261 - PERFORMANCE I</u></b>	
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<b>Office Hours:</b>	Kupfrian Hall 113, Thursdays 12:30-1:30pm and/or by appointment	
<b>Required readings:</b>	MLA Handbook for Writers of Research Papers, Joseph Gibaldi, Modern Language Association, 6th ed., 2003 (Either this manual or the APA manual is required for the course.)	
	Playscript: Stories From Home; Supplemental Articles; Short solo plays; Assigned videos. Students may be required to rent or purchase a video/film if they do not have access to a streaming service	
<b>Technical Requirements:</b>	A Youtube account is required for this course. You will create a new Youtube account where you will post your video journals UNLISTED. All videos must remain viewable by instructor until the end of the course	
	A Smartphone or Digital Camera that records HD VIDEO is required. Students may borrow Theatre Program Camera equipment after a couple technical seminars.	
<b>Course Objective:</b>	Students will be required to create their own performance piece through developing and rehearsing a script within fourteen weeks of an intensive self-discovery process. Students will create first drafts, next re-writes, then rehearsals, and culminating with a final performance of their own work. This playwriting into performance unit will first focus on the actor finding a subject matter that motivates and sustains them.	
<b>Learning Objectives:</b>	<ol style="list-style-type: none"> <li>1. To encourage independent thinking by developing a unique and personalized play script that addresses the actor's personal strengths and challenges.</li> <li>2. To establish a clear point of view, an important element to any artist, by creating an original piece of theatre or film.</li> <li>3. To work through the process of writing through acting explorations. Beginning with improvisation from a skeletal structure, to character development, to the demands of focus, concentration, and relaxation during performance.</li> <li>4. To understand dramatic structure, dramatic action, and the character's place in it.</li> </ol>	
<b>Course Goals:</b>	Discover actor's strengths and weaknesses through the course and finding their unique voice through self-observance and self-discipline.	
<b>Method of Instruction:</b>	Watch films and videos. Lecture and class discussion. Theatre and Improv exercises. Small group work. Student presentation. Library work. Quizzes and final presentations.	
<b>Attendance &amp; Participation:</b>	Missed classes will reflect negatively on your participation grade. Each unexcused absence beyond 3 will result in an automatic reduction of the student's Participation by 20%. If an absence occurs, the student should contact the Dean of Student's Office in order to be excused for missing the participation requirements for that class. Students are expected to participate with in-class discussions.	
<b>Lateness:</b>	To further foster a high level of commitment—and because the work we will be doing this semester will involve intensive focus—the class will adopt the following late entry policy. Students must be on time for every class. Entering a class late or leaving early is disruptive to the flow of the class and indicative of a less than disciplined/committed student. Please be on time out of consideration to your learning process and the processes of others. If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions.	
<b>Expecations for Class Etiquette:</b>	Students are expected to follow NJIT's Code of Student Conduct. Students should be polite, active participants and respect their instructor, classmates, as well as ideas or opinions that differ from their own. While scholarly debates are encouraged, they should not become personal attacks.	
<b>Policies:</b>	No Cell phone use, including texting, during class. No Internet surfing in class. Late assignments may be accepted with permission at a reduced grade	
<b>SESSION ONE</b>	SEPT 5: INTRODUCTION OF CLASS AND SYLLABUS DISCUSSION	<b>WEEK</b>
<b>SESSION TWO</b>	SEPT 7: Theatre Exercise #1 - Breaking Comfort Levels	
<b>SESSION THREE</b>	SEPT 12: Theatre Assignment #1 Due : Create a Monologue	<b>WEEK 1</b>
<b>SESSION FOUR</b>	SEPT 14:: Theatre Assignment #1 (continued) ; Theatre Exercise #2 - Body	

<b>SESSION FIVE</b>	SEPT 19: Video Journal #1 Due; Theatre Assignment #2: Observation of individual and mimic	<b>WEEK 1</b>
<b>SESSION SIX</b>	SEPT 21: Critique TA #2; Theatre Exercise #3 - Voice	
<b>SESSION SEVEN</b>	SEPT 26: Theatre Assignment #3: Three Truths Character	<b>WEEK 4</b>
<b>SESSION EIGHT</b>	SEPT 28: Critique TA #3; Theatre Exercise #4 - Spatial Awareness	
<b>SESSION NINE</b>	OCT 3:: Video Journal #2 Due; Theatre Assignment #4: Cadence	<b>WEEK 5</b>
<b>SESSION TEN</b>	OCT 5: Critique TA #4; Theatre Exercise #5 - Stage Presence	
<b>SESSION ELEVEN</b>	OCT 10: Theatre Assignment #5: Find a Monologue	<b>WEEK 6</b>
<b>SESSION TWELVE</b>	OCT 12: Critique TA #5; Theatre Exercise #6: Crafting character	
<b>SESSION THIRTEEN</b>	OCT 17: Video Journal #3 Due	<b>WEEK 7</b>
<b>SESSION FOURTEEN</b>	OCT 19: Theatre Exercise #7: Backstory	
<b>SESSION FIFTEEN</b>	OCT 24: Submit proposal for Final Performance & in-class discussion	<b>WEEK 8</b>
<b>SESSION SIXTEEN</b>	OCT 26: Theatre Exercise #8: Performance on Stage	
<b>SESSION SEVENTEEN</b>	OCT 31: Video Journal #4 Due; Acting in front of Camera workshop. Special Guest Director.	<b>WEEK 9</b>
<b>SESSION EIGHTEEN</b>	NOV 2: Acting in front of Camera workshop. Special Guest Director.	
<b>SESSION NINETEEN</b>	NOV 7: Discussion of Bo Burnham "Inside"	<b>WEEK 10</b>
<b>SESSION TWENTY</b>	NOV 9: Theatre Exercise #9	
<b>SESSION TWENTY-ONE</b>	NOV 14: Video Journal #5 Due	<b>WEEK 11</b>
<b>SESSION TWENTY-TWO</b>	NOV 16:: Theatre Exercise #10	
<b>SESSION TWENTY-THREE</b>	NOV 21: Wrap up of Techniques	<b>WEEK 12</b>
<b>SESSION TWENTY-FOUR</b>	THANKSGIVING BREAK	
<b>SESSION TWENTY-FIVE</b>	NOV 28: Video Journal #6 Due; Workshop Final Performance #1	<b>WEEK 13</b>
<b>SESSION TWENTY-SIX</b>	NOV 30: Workshop Final Performance #2	
<b>SESSION TWENTY-SEVEN</b>	DEC 5; Workshop Final Performance #3	<b>WEEK 14</b>

<b>SESSION TWENTY-EIGHTEEN</b>	DEC 7: Workshop Final Performance #4	<b>WEEK 14</b>
<b>SESSION TWENTY-NINE</b>	DEC 12: Video Journal #13 Due and discussion of video journals	
	<b>FINAL EXAM DATE: Final Performance Presentation</b>	
<b>QUIZ</b>	Quizzes will be given throughout the semester	
<b>ASSIGNMENTS:</b>	Below are major assignments for the course; not including in-class assignments; not complete list	
	<b>CREATE NEW YOUTUBE ACCOUNT (unlisted)</b>	
	<b>BI-WEEKLY VIDEO JOURNALS</b>	
	<b>TWO PAGE PROPOSAL OF FINAL PERFORMANCE PRESENTATION (Written &amp; Video)</b>	
	<b>PERFORMANCE REVIEW of MR BURNS</b>	
	<b>ATTEND ONE THEATRICAL PRODUCTION IN NEW YORK CITY</b>	
	<b>5 Hours work on MR BURNS</b>	
	<b>FINAL PERFORMANCE PRESENTATION</b>	
<b>PLAY PERFORMANCE</b>	Mr. Burns, A Post-Electric Play - Nov 8-11 at 7pm, Nov 12 at 2:30pm. 110 Warren Street, Warren Street Theatre 3rd Floor, Newark, NJ	
<b>SOLO PERFORMANCE SUBJECT IDEAS</b>	<ol style="list-style-type: none"> <li>1. A significant person(s) in your life.</li> <li>2. A person from history or literature that you will research, a biography with you in the story.</li> <li>3. Fictitious character (s) that represent human nature.</li> <li>4. A personal monologue from a subjective point of view.</li> <li>5. An event (s) with a universal message, a social commentary.</li> <li>6. Non-text based physical story telling.</li> <li>7. An adaptation of a piece of literature.</li> <li>8. Any other ideas that you are passionate about communicating to an audience.</li> </ol>	
<b>GRADING</b>	<b>Class Participation 25% Assignments/Quizzes 25%, Performance Reviews 25%, Final Performance Presentation 25%</b>	
<b>GRADING SCALE</b>	100 - 92.5 A, 92.4 - 85 B+, 84.4 - 80 B, 79.9 - 77.5 C+, 77.4 - 70 C, 69.9 - 60 D, 59.9 -0 F	
	<b>This syllabus may be subject to updates throughout the semester.</b>	
	<b>RV: 9-8-23</b>	