

**THEA 296 Advanced Actor Training**  
**Three Credits**  
**THURS 2:30pm – 5:00pm**

**Instructor:** Taurie Kinoshita

**Office:** Palanakila 138

**Office Hours:** Mondays 11:30am – 12:30pm, Tuesdays 2:30pm – 5:30pm,  
Thursdays 5pm – 6pm or by appointment

**Telephone:** 779-3456, please text or call any time—do not be shy, I am here to help! (Also, I can respond to texts and calls much faster than emails.)

**Email:** taurie@hawaii.edu

**Effective Date:** Spring 2015

**Windward Community College Mission Statement**

*Windward Community College is committed to excellence in the liberal arts and career development; we support and challenge individuals to develop skills, fulfill their potential, enrich their lives, and become contributing, culturally aware members of our community.*

**Humanities Dept. Learning Outcomes for the Fine and Performing Arts**

1. See the Arts as a necessary and transformative aspect of human experience.
2. Develop an appreciation of the variety of aesthetics.
3. Develop artistic skills and creativity.

**Catalog Description of THEA 296 Advanced Actor Training:** Students will investigate important topics in Theatre Studies such as specific artists/practitioners, genres, or methods of training.

**Activities Required at Scheduled Times Other Than Class Times:** Students must see two plays and write about them.

**Student Learning Outcomes:**

By the end of the semester, you should be able to

1. Gain a wide and diverse perspective of performance theory and practice for the stage.
2. Prepare materials for embarking on a successful stage career.
3. Gain palpable personal enrichment through the art and craft of acting and improve your western acting technique.

**Requirements the Course Satisfies:**

General Elective requirements for Theatre program (UH MANOA).

**Prerequisites:** "C" or better in THEA 101 or "C" or better in THEA 221

**GENERAL INFORMATION:**

This class will introduce you to some of the most prevalent acting techniques in America (focusing on theatre and the stage.) You will explore multiple theories and praxis, from Stanislavsky to Bogart. This class is a survey class, intended to familiarize you with the basic

terms and concepts you are most likely to encounter in the contemporary western theatre world. Although we are unable to cover these techniques in-depth (in a single semester this is impossible), you will be familiar and comfortable enough to use any of the performance methodologies surveyed in rehearsal. Additionally, you will discover which techniques (if any) are most useful for you (under which circumstances) and which techniques are less likely to help you personally. Furthermore, you will garner important professional preparedness such as audition technique, resume building and networking.

Classroom work, active participation in exercises, discussions and performances will be the primary basis of evaluation of each student's grade. Participation in this class assumes ensemble skills, professional behavior, basic vocal technique, and a modicum of physical control and imagination have already been achieved. Through this class, your knowledge and understanding of the craft of acting will deepen and you will be able to more efficiently tackle problematic roles. Ideally, by the end of this course you will be the type of performer directors covet (able to take direction instantly, create a specific and believable character, work well with others and behave professionally, adapt to any circumstance, analyze your part without a tremendous amount of assistance.)

#### **ASSIGNMENTS:**

1. **Performance Analyses:** You will be required to attend performances of two different plays. For one of the plays, you will write a paper critically analyzing the actors in that production. For the other play, you will critically analyze a single, specific part in-depth (reading the play ahead of time, imagining how you would approach the part). After you've seen the play, you will write a paper comparing the actual performance you witnessed, and what you would have done if you were cast.
2. **Audition Monologues:** You will find, choose and memorize three different monologues. These monologues are for last-minute auditions (always have something prepared, in case you learn of an audition at the last moment.) The monologues should contrast, show off you and your capabilities, and be from plays (not films or television.) You will practice the monologues, then practice adapting them to any type of direction, and (of course) read the play which they are from.
3. **Two Characters a Thousand Ways:** Well, not really a thousand... In pairs, you will each choose two characters from two different types of plays (for example, the characters of Nora and Torvald from Ibsen's hallmark Realist drama *A Doll's House* and the characters of Winnie and Willie from Beckett's Absurdist masterpiece *Happy Days*). Once you have chosen your two characters, you will analyze both characters using as many different performance techniques as possible. Working with a partner will allow you to rehearse what you have analyzed. Upon completion, you must be ready to discuss the various pros and cons of each approach based on the style of the play.
4. **Weekly Homework Log:** Each class, you must turn in a record of your weekly homework. Weekly homework will vary and can include: reading for fun (whatever you like to read—magazines, fiction, history, poetry), people watching (making detailed observations about people in a location for 15 minutes), learning something new or doing something new (new vocabulary, a new idea, seeing a type of film you normally do not watch, viewing a documentary, listening to music you normally do not listen to, understanding a new perspective, etc.), or imagining a specific experience in detail. Each

week, you must do at least two of the activities (above) and note what they were. In addition to activities, you must also spend at least 15 minutes cold reading (and note what you cold read—a cereal box, a poem, a monologue, a science text book.) Ideally, what you cold read will vary considerably (so you are not reading the same type of text each week.)

### **PUNCTUAL ATTENDANCE NECESSARY:**

There is only one way you can do badly in this class – fail to show up. If you don't come to class you aren't just letting yourself down you are letting your classmates down too.

You will be allowed one “free” absence if you are sick or overwhelmed by the tide of life. **No additional absences will be excused for ANY REASON.** Every further absence after your one “free” absence will deduct 10 points from your final grade (effectively dropping you an entire letter grade from A to B, or B to C). **SO DON'T WASTE YOUR FREE ABSENCE – YOU MIGHT NEED IT.** If you do miss a class it is your responsibility to find out what was covered on the day you missed. Assignments are due on the day designated regardless of whether you attend class or not.

For this class, you get one free tardy as long as you arrive in the first ten minutes of class – if you are later than 10 minutes you are officially absent, though the instructor may allow you to take part in class if they like (up to the instructor – they may ask you to leave). **The next time you are late (even if it is just 1 minute late) you will be marked absent.** Plan to be at class a few minutes early so you can warm up and get your mind ready to think and create.

### **CLASSROOM ETTIQUETTE:**

Cellphones and the constant invasion of the virtual world upon all aspects of our life are my nemesis and most hated foe. Our class will be a cellphone-free zone – you will turn off your cellphones and put them in a box as you arrive and take them when we are finished. Fear not. I promise your texts and facebook notifications will be waiting for you one hour and fifteen minutes later.

- No food or drink (other than water) can be consumed in the class room.
- Respect one another at all times. Any disrespect of your classmates will be wholly intolerated and result in your ejection from class for the day (which will then count as an absence, effecting your grad). The work we do is collaborative, if any of us feel uncomfortable; none of us can achieve excellence.
- Wear comfortable clothing allowing you to run, jump and lie down without restricting or embarrassing yourself. Failure to wear appropriate clothing results in an absence.
- Be aware of your body's limitations. Sometimes I will ask you to do strenuous physical activity, if you suffer from palpitations, consumption, or tennis elbow, I need to know.

### **GRADING:**

You will be graded on your attendance, as well as written and performance assignments. You will not be graded on your talent, charm or cleverness, but on your work overall. Your effort,

commitment, energy, concentration, willingness to extend yourself, your discipline, and finally the amount of growth that occurs as a result of all of the above matters most.

1. Performance Analyses	15 points total
2. Audition Monologues	15 points total
3. Two Characters a Thousand Ways	15 points total
4. Weekly Homework Log	15 points
6. Class Participation	40 points
TOTAL POSSIBLE POINTS=	100 points

Letter Grades will be assigned as follows:

A (Excellent Achievement) = 100 – 90 points

B (Above Average Achievement) = 89 – 80 points

C (Average Achievement) = 79 – 70 points

D (Minimal Passing Achievement) = 69 – 60 points

F (Failure) = 59 – 0 points

N grade indicates that the student has worked conscientiously, attended regularly, finished all work, fulfilled course responsibilities and has made measureable progress. However, either the student has not achieved the minimal student learning objectives and is not yet prepared to succeed at the next level, or the student has made consistent progress in the class but is unable to complete the class due to extenuating circumstances, such as major health, personal, or family emergencies.

*(Art must) “Axe the frozen sea within us”* -Kafka

**“If you are not going forwards, you are going backwards”** -Stanislavsky

“There is no maxim, wisdom, joy, tragedy not found in theatre” “Theatre should instruct, inspire, entertain” “Abhinaya – ‘to carry/performance’- performance is carrying meaning to the audience” – Natyasastra 11:16 and 30:31

**“Never forget the beginner’s mind”** -Zeami

“An actor is a sculptor who carves in snow” –Edwin Booth

There is a strange pecking order among actors. Theatre actors look down on film actors, who look down on TV actors. Thank God for reality shows, or we wouldn't have anybody to look down on. --**George Clooney**

When an actor comes to me and wants to discuss his character, I say, 'It's in the script.' If he says, 'But what's my motivation?', I say, 'Your salary.' --**Alfred Hitchcock**

Actors are agents of change. A film, a piece of theater, a piece of music, or a book can make a difference. It can change the world. --**Alan Rickman**

For every successful actor or actress, there are countless numbers who don't make it. The name of the game is rejection. You go to an audition and you're told you're too tall or you're too Irish or your nose is not quite right. You're rejected for your education, you're rejected for this or that and it's really tough.

-**Liam Neeson**

Being a good actor is about changing who you are. –Will Smith

It's mainly about working hard and proving to people you're serious about it, and stretching yourself and learning. The mistake a lot of actors make, particularly young ones, is allowing themselves to feel that they're the finished articles, the bee's knees, and it's not true. --Daniel Radcliffe