

THEA 260 Dramatic Production (3 CREDITS | CRN: 61261)

INSTRUCTOR: Taurie Kinoshita
OFFICE: Hale Palanakila 225 (I'm always in 225! Just knock!)
OFFICE HOURS: W | 2:30 PM - 5:30 PM
and by appointment
TELEPHONE: 779-3456, please text or call ANYTIME—do NOT be shy, I am here to help! (Emails and calls can take up to 36 hrs for a response--texts up to 3 hrs.) Please do not use any other phone number!
EMAIL: taurie@hawaii.edu
EFFECTIVE DATE: Fall 2017

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai'i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O'ahu's Ko'olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION

Introduction to the process of converting a play into a performance. Students are required to participate in at least one or more aspects of an actual production. Repeatable up to 6 credits. 6 credits applicable towards AA degree. WCC:DA

STUDENT LEARNING OUTCOMES

Students will:

1. Identify key theatrical terms and concepts;
2. Critically evaluate a theatrical event;
3. Work effectively in a theatrical environment;
4. Demonstrate knowledge of one particular area of focus through a presentation to the class and/or instructor;
5. Participate effectively in one aspect of a theatrical event.

COURSE CONTENT

Concepts or Topics

1. Contribute towards the realization of a full-on staged production.
2. Explore one or more aspects of staging a production either as the creative team,
- 4.

backstage designer, production management or actor.

3. Gain critical insight to the art and industry of theatre by engaging with it directly in a show.

COURSE TASKS

1. SET A REHEARSAL SCHEDULE AND ADHERE TO IT. You will give me your conflicts, I will create a rehearsal schedule. Once we have finalized the rehearsal schedule (including performances), you cannot miss a single rehearsal or performance. If you do, this will severely effect the production, your fellow cast mates and your grade.
2. PARTICIPATE actively and positively. (See Taurie’s Top Ten Habits of Highly Effective Performers for specific instructions.)
3. ATTEND all required rehearsals.
4. MEMORIZE your lines and take notes.
5. PERFORM in the public production.

Points Available

• Rehearsal Attitude	50
• Performance	50
TOTAL POINTS	100

Grades Available

A = 90 or above | B = 80-89 | C = 70-79 | D = 60-69 | F = 59 or below

CR/NC Option: You must have the official CR/NC form signed by the instructor. You must receive a C or higher to receive credit for the course.

Note: in conservatory performance training, students either pass or fail. This class is similar: it is impossible to translate what happens at rehearsals and performances into a “point system.” Please know that as long as you ***show up and behave professionally, you will not only perform well, gain immense confidence, have a wonderful show, achieve an invaluable experience, garner my undying loyalty, but your excellence will also be reflected in your final grade.

Remember, once you agree to the schedule, you cannot miss—under any circumstances. In theatre there is a saying: the only excuse is death, and even then you need three weeks notice.

LEARNING RESOURCES

No Required Text: Handouts made available by Instructor

COURSE POLICIES

In General:

The only two things you need to do for this class are:

- 1.) Show up (do not miss a rehearsal or performance for any reason)
- 2.) Behave professionally.

Professional behavior is:

Taurie's TOP TEN HABITS OF HIGHLY EFFECTIVE PERFORMERS **(or "How to be a DREAM ACTOR and Get Continual Work")**

1.) Be nice! Its easy to be professional when everything's going well. It's only when things go to shit that you find out who the real professionals are. Behave professionally in every situation. Two weeks before opening, the stage manager is killed by an elephant, the lights keep going out in the middle of rehearsal because of an earthquake, whatever. Always be nice, don't complain or mutter under your breath, stay calm and positive and just do your job. Always behave professionally--which means being ready to work at all times, being positive, polite, encouraging others, inspiring the rest of the cast and crew with your shining example and promoting a sense of ensemble and solidarity. Never act like a Diva or treat the rest of the cast or crew rudely in any way. After all, you're all out there together (and *tip, if you treat a costume designer rudely, watch out!)

2.) Solve problems, don't make them. Be proactive, don't wait for the director to tell you every single thing, do some work on your own. Come in with ideas. If the director doesn't use or want to hear your ideas, at least you are ready to work and have thought about your part. If something goes wrong try to fix it: you were given blocking for a scene which demands a chair, don't be a Diva and wait for the poor stage manager to set it, save time and set it yourself. If you were given difficult blocking and are having trouble performing it, find a way to do it. If you don't understand something, try to figure it out on your own (of course, if you can't figure it out, ask!)

3.) Take Notes. Most people work better if they write their notes down and review them. Very few people are able to remember a note without writing it down. Whether you write your notes down or not, take them. Nod, show the director you've processed what they're saying and do the note. Don't try to make an excuse for yourself "Oh, I wouldn't have done it that way but I kept screwing up the line so..." Don't talk back (even to defend yourself or agree with the note) just smile and nod. If a director says "Louder! Volume!" it is not for his or her health, it is because however loud you think you were being, you weren't being loud enough. Take the note. Take the note every time.

4.) Don't be late or miss a rehearsal. Where I come from, there is a saying "In theatre, there's no excuse for missing a rehearsal except death, and even then you need to give three weeks notice."

5.) Don't give notes to other actors. Yes, theatre is a communal art form. What actors do, what a cast and crew does, they do together. So often people sincerely think they're helping out by giving another actor a note. Maybe the other actor will appreciate your note. Probably, she or he will be secretly offended and possibly you may work against the overall show by suggesting something which is not part of the director's vision of the

show. Unless you're working with a group-led company, give the note (if you feel its necessary) to the director. The director can then decide whether or not s/he will pass it on to the other actor.

6.) Think about what you're doing. Think about both your role and the effect of your actions. Having a bad day? Leave it outside. When you walk into a rehearsal, all you should be thinking about is rehearsing, not how mad you are at the guy who cut you off in traffic and how you can't wait to take it out on Susie who's been mean to you in rehearsal recently. If you have a question, ask (most directors love getting questions from actors.) Also, if you are playing a waitress you probably don't need to do research, you could just use your imagination. If you're playing a holocaust victim, you may want to do a little research, to give the role the respect it deserves.

7.) Get off book. Once you know the off book date, aim to be solidly memorized one day before hand. Some directors prefer you come into rehearsal off book on the first day. Others prefer you get off book after each scene is blocked (so you can practice lines with the blocking.) You can't listen or act or do anything until you're off book. Make sure you know your lines so thoroughly, you could peel a carrot or tie you shoes and speak them. If you are solid off book, then when an audience is watching, you won't be reaching or stumbling for your lines, you'll be able to connect with them, and the other characters onstage, while you are completely free and in character. (Also, when something goes wrong, you will be able to cover and adjust much quicker.)

8.) Know your costumes and your space. Try to rehearse as soon as possible, in clothes similar to the ones you'll be wearing onstage. Most women make the mistake of wearing trousers to rehearsal everyday, then, when its time to put on their full skirted dress with a train, they're less prepared. If you have a chance, try to familiarize yourself with the space (know how loud you have to speak to fill auditorium you're performing in.)

9.) Adjust. Props change, blocking changes, things change in theatre. Most directors try to "set" the play early enough that you can practice running through it without major notes. However, if something is really wrong and the director needs to change it, don't complain, just adjust. The prop you've been using up until preview just broke and the replacement prop sucks? Find a way to make it work. (When I played ____, the entire blocking of acts 4 and 5 changed the night before we opened. I was mad and freaked out. However, I did not express my fright to anyone except my husband, in private. At rehearsal I just smiled and made it work.)

10.) Remember that theatre is not brain surgery, no one is gonna die if you fuck up. Historically, actors were beggars and prostitutes, we performed because we truly loved it, not for glory or profit. This is what you love, take pride in doing it and perform to the best of your abilities. You're not working at McDonalds, you're doing what you love. So if you make a mistake, don't let it happen again, learn from it, keep going and don't let it get you down. Remember, you're a performer--not a heart surgeon, so have a good laugh at yourself and you'll be less likely to keep fucking up. And an extra commandment: if something goes wrong, COVER!!!!

Helpful Resources:

I encourage you to ask me questions about the class and to ask for clarification at any time. Please ask for help even though you are not sure you need it.

One of the best resources on campus is the **TRiO Student Support Services (SSS)** office, which provides tutoring and a range of other opportunities to eligible students. The contact number for TRiO SSS is 235-7487.

The **Writing Center**, located in the WCC Library and Learning Commons, provides in-person consultations during school hours and email feedback as needed. Contact writing center staff by email at wccwrite@hawaii.edu. The center's current hours are posted at <http://www.wcc.hawaii.edu/Writing/>

DISABILITIES ACCOMMODATION STATEMENT

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale 'Ākoakoa 213 for more information.

FINAL CAVEAT EMPTOR:

If at any time during the semester you have any questions, criticisms or suggestions, it is your responsibility to inform the instructor so that your suggestion can be evaluated and acted upon. I am here to help, so let me know if there is a problem in-class that is affecting your ability to work. Also, in life, those of us who show up and express ourselves often find the world is fairly easy to shape to our will, and our destinies are ours to command.

(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" "Abbinya – 'to carry/performance' - performance is carrying meaning to the audience" –Natyasastra 11:16 and 30:31

"Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it."
- Augusto Boal

WHY STUDY THEATRE?

Theatre is FUN! Theatre is the only truly social art form: everyone needs to be working their hardest for the best possible show! Theatre is the only art form which encompasses ALL art forms: visual art (costume design), poetry and literature, dance and movement, architecture, music, and even film!

Theatre relates to virtually every single academic discipline: from psychology to history, from communication and speech to philosophy and religion!

The learning NEVER stops! With each new project you learn something new! Perhaps you begin working on a play about a physicist? You get to learn about physics for the show!

Theatre teaches you discipline and professionalism: you must attend each class or rehearsal—not for the sake of yourself but for the sake of your classmates and fellow actors!

Theatre encourages team-work and ensemble skills: great theatre cannot exist without every single person involved contributing a positive spirit and supporting each other!

Theatre teaches you life skills: interacting successfully in a group and working with others, listening, imagination, confidence, public speaking skills, memory and more!

Theatre is about understanding and accepting rather than judging.

Theatre is about faith and trust in the team, the people you work with, the show, and your community. Theatre is a window into culture and history—through which we can understand our future.

Theatre is quality over quantity: millions of people may see a film and forget it the next week; in theatre, the connection you make with each audience, each night, is often unforgettable.

COURSE POLICIES CONTRACT

I have read through and reviewed the above Course Policies and the entire THEA 260 syllabus. By signing this document, I acknowledge not only that I understand the policies and requirements of this course, but also that I understand the consequences of not following these policies.

I will attend all rehearsals and performances.

I will behave professionally.

I will be off book (or prepared on time with backstage duties.)

Signed: _____

(date)