



UNIVERSITY of HAWAII®
WINDWARD
COMMUNITY COLLEGE

THEA 200B, 200C, 200D, Beginning Theatre Practicum (Acting, Stagecraft, Costume)
1 credit (CRN 64457, 64458, 64459)
Varied times (involving rehearsals and performances)

INSTRUCTOR: Taurie Kinoshita

OFFICE: Palanakila 224 or 225 (I'm always in 225 or 224, just knock!)

(Do not go to Palanakila 138, its too small to rehearse in!)

OFFICE HOURS (times students may drop in for help):

Mondays and Wednesdays 2:30pm – 4:30pm, or by appointment

TELEPHONE: (808) 779 – 3456 Please text ANYtime! Don't be shy, I'm here to help!

Texts receive the fastest response! Emails and phone calls are ok too, but may take up to 36 hrs for a response

EMAIL: taurie@hawaii.edu

EFFECTIVE DATE: Fall 2018

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 the Ko'olau region of O'ahu and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION

Beginning Theatre Practicum: Beginning workshop experience in the practical application of theatre skills (Acting 200B, Stagecraft 200C, Costume 200D).

THEA 200 is repeatable up to four credits in each alpha. Pre: for 200B, audition and performance of role in a THEA 260 production or similar performance deemed appropriate by instructor. Co-Requisites: THEA 260 Recommended Preparation: THEA 221

WCC: Required for AA Concentration in Theatre Certificate; UHM Theatre Major requirement.

STUDENT LEARNING OUTCOMES

As a result of taking this course, students can expect to attain the following outcomes:

1. Identify Key Theatrical Terms.
2. Critically Evaluate Theatrical Events.
3. Work effectively and professionally in a theatrical environment.
4. Demonstrate knowledge of one particular area of focus through a presentation to the class and/or instructor.
5. Rehearse and perform or Crew a Performance Run of a Theatrical Production.

COURSE CONTENT

Concepts or Topics

- | | |
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| <ol style="list-style-type: none"> 1. Contribute toward the realization of a full-on staged production. 2. Practice and learn Professional Rehearsal Etiquette | <ol style="list-style-type: none"> 3. Exploration one or more aspects of staging a production, either off-stage or onstage. 4. Gain critical insight into the art and industry of theatre by engaging with it directly in a show. |
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Skills or Competencies—Students will:

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Develop performer or crew discipline – Punctuality and Preparedness for all rehearsals. 2. Learn to take notes quickly and effectively. 3. Use imagination to find creative solutions for artistic obstacles. 4. Adjust to solve problems positively and quickly without emotional or personal issues – things will change often – there is no formula for theatre. 5. Think carefully about every choice you make. | <ol style="list-style-type: none"> 6. Effectively and clearly express yourself. 7. Adapt to the rapidly changing environment of a theatrical production. 8. Get off book. 9. Integrate harmoniously and effectively with others by NEVER critiquing their work directly – DO NOT GIVE NOTES to other actors/crew. 10. Solve problems, don't make them. |
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COURSE TASKS AND GRADING

1. PARTICIPATE actively and positively in every rehearsal or meeting you are scheduled for – arrive early, focus and be prepared to engage.
2. Exhibit Professionalism and Courtesy to EACH and EVERY member of the cast and crew.

Points Available

Prepared Participation in Rehearsals	50
Professional Etiquette and Behavior	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 and video links made available by Instructor

ADDITIONAL INFORMATION

In General:

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

- 1.) Show up (do not miss a set 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!) If you notice new vocabulary in the text, look it up. Work on your role so you have something to show the director. If s/he does not like what you have, you're still way ahead of the game!

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 definitely should do research.... (Actor's are artists. Not uber-marionettes. Make sure you've thought about all your acting choices!)

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 your 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 it's 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.) Adapt and 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!!!!

Non-Censorship Warning

Life is not all happiness, sunshine and rainbows. Theatre reflects life.

Therefore, sometimes in this class, we will discuss or explore R-rated topics (such as all of history, Shakespeare, or nearly every theatrical masterpiece ever written.) Since this is college, and not high school, this is normal: education often involves learning about unfamiliar concepts or ideas you are personally opposed to. If anything comes up that you personally dislike, look at it as an opportunity to practice putting aside your own emotions and work on objective critical thinking—another crucial life skill = theatre skill! Actors must seek to understand the character they are playing without judging the character. Historically, censorship is fundamental to oppression. Censorship inhibits education, and destroys tolerance and democracy because it stops people from speaking freely. Our country protects freedom of speech and artists for very good reasons. If you cannot handle R-rated subjects (war, crime, adult language and situations), then this is not the class for you. (These subjects are typical for college...)

The Beautiful Paradox of Theatre which makes it The Most Useful Life Skill
(Theatre Skills = Life Skills) :

Theatre is a paradox. Actors rehearse, but they need to act as if they are experiencing something for the first time. Actors care about the audience liking the show—but when they are onstage, they have to not care and just go for it.

In Theatre and life and this class:

- Be honest, yet be civilized and polite. (Theatre is a Social Art Form, communication is crucial—but communicating with respect and professionalism is equally crucial.)
- Play creatively and have fun, yet follow directions precisely.
- Be proactive and try and solve problems imaginatively, but please ask questions!
- If you don't understand a different viewpoint or idea, try and find a similarity in your own life. (Understanding other perspectives is vital for theatre—and life.)
- Performance is biological, physical. Like a marathon runner who runs every day, actors are athletes of the heart. If you practice your hardest every class, you will get better. (Just like the marathon runner who practices: even if she doesn't finish the race with her best time, because she has worked so hard, she cannot run badly—she will run a good time. If you practice, your body will not let you perform badly—it becomes ingrained. “As ye rehearse, so shall ye perform.”)
- The only difference between people who are good at what they do, and people who aren't, is *the people who are good at what they do keep getting better and keep improving*. There's always more to learn—keep learning and never feel bad about not knowing something. *A mistake is an opportunity to learn!* You're here in college to make wonderful mistakes and learn from them and improve continuously. (The philosopher Socrates was considered the wisest man in Athens because he was the only man who admitted he knew nothing!)

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.

Texting and communication:

Communicating with students is my top priority. To that end, please text if you need to reach me urgently. Texting is the best way to reach me and my preferred method of communication. If you text me, it will take me up to two hours to respond—usually, though, I can respond instantly. Emails and calls are great too! However, due to working non-stop on theatre 7 days a week, emails and calls can take up to 36 hours for a response. If you do email, please try and use your school account!

Please check your hawaii.edu account on a regular basis. I will send email announcements to that account only. Instructions on forwarding your hawaii.edu account are here: http://windward.hawaii.edu/technology/Forwarding_UH_GMail.pdf.

DISABILITIES ACCOMMODATIONS

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.

TITLE IX

Title IX prohibits discrimination on the basis of sex in education programs and activities that receive federal financial assistance. Specifically, Title IX prohibits sex discrimination; sexual harassment and gender-based harassment, including harassment based on actual or perceived sex, gender, sexual orientation, gender identity, or gender expression; sexual assault; sexual exploitation; domestic violence; dating violence; and stalking. For more information regarding your rights under Title IX, please visit: https://windward.hawaii.edu/Title_IX/.

Windward Community College is committed to the pursuit of equal education. If you or someone you know has experienced sex discrimination or gender-based violence, Windward CC has resources to support you. To speak with someone confidentially, contact Karla Silva-Park, Mental Health Counselor, at 808-235- 7468 or karlas@hawaii.edu or Kaahu Alo, Designated Confidential Advocate for Students, at 808-235- 7354 or kaahualo@hawaii.edu. To make a formal report, contact the Title IX Coordinator at 808-235-7393 or wccitix@hawaii.edu.

ALTERNATE CONTACT INFORMATION

If you are unable to contact the instructor, have questions that your instructor cannot answer, or for any other issues, please contact the Academic Affairs Office:

Location: Alakai 121
Phone: 808-235-7422
Email: wccaa@hawaii.edu

(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

“The opposite of courage is seeing the right thing and not doing it”

-Socrates (and Confucius)

“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

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

Instructor Bio

Taurie Kinoshita (director, writer, drag queen in a woman's body) was raised in Honolulu, but spent four years in England, teaching at E 15 Acting School, University of Essex, considered one of the top three acting conservatories in the UK.

Taurie has directed over 90 critically acclaimed productions in NYC, London and Honolulu and worked on over a hundred shows. She has directed professionally for the Sex Abuse Treatment Center, writing and directing the touring school productions. She holds a BA in Theatre and a Master of Fine Arts in directing Western Theatre.

Taurie was awarded the Lucie Bentley Award for Excellence in Acting, the Inouye Award for Excellence in Playwriting, honored with three Po'okelas for directing by the Hawaii State Theatre Council and Best New London, Camden Company in 2010.

Taurie is chair of the Play Development Committee at Kumu Kahua Theatre, and most recently received the Kennedy Center American College Theatre Festival Award for Excellence in Theatre Education (2018) and the Francis Davis Award for Excellence in Undergraduate Teaching.

She is most proud of the fact that many of her students are now wildly successful.

Summary:

Since this is a lot of information, here are the most important basics:

- 1.) Once we set the rehearsal schedule, **you cannot miss a rehearsal or performance** for *any* reason.
(Missing a rehearsal will result in not acting onstage and/or will affect your grade.)
- 2.) Be professional! (See Top Ten Habits, above!)
- 3.) Text ANYtime if you have questions or need help! (Texting is fastest and best!)

1. COURSE POLICIES CONTRACT

I have read through and reviewed the above Course Policies and the entire THEA 200B / 200C / 200D 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)

2. QUESTIONNAIRE

Preferred Name _____

Preferred Phone _____