



UNIVERSITY of HAWAII®
WINDWARD
COMMUNITY COLLEGE

THEA 221, ACTING I
3 credits (CRN 60456)

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):

Tuesdays and Thursdays 4:00pm – 7:00pm 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 48 hours for a response.

EMAIL: taurie@hawaii.edu

EFFECTIVE DATE: Fall 2021

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

Acting I: Performance course concentrating on voice, relaxation, body awareness, and freedom from self-consciousness through theatre games, improvisation, and exercises. Emphasis on ensemble work. May be repeated up to 9 credits. WCC: DA

Activities Required at Scheduled Times Other Than Class Times:

Students must see three plays, analyze the acting. *You cannot miss the assigned school play for any reason—there is no making it up.

STUDENT LEARNING OUTCOMES

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

1. Start to articulate and project the voice.
2. Devise and execute pantomimes and improvisations.
3. Explore dramatic scenes.

- Identify, analyze and critically evaluate the technique and believability of dramatic performances.

COURSE CONTENT

Skills or Competencies—Students will:

- Increase understanding of human interaction and learn important ensemble discipline.
- Develop prodigious powers of concentration.
- Develop skills in storytelling and performance.
- Unshackle and free imagination.
- Utilize body language and actions to affect an audience.
- Harness the power of voice to convey emotional content and ideas.
- Effectively express themselves individuals in any social situation.
- Step into the skin of other characters to gain empathic understanding.
- Apply in-class exercises to conflict resolution in real life as well as dramatic situations on stage.
- Integrate harmoniously and work effectively with others through exercises, improvisations and dialogue scenes.
- Win friends and influence people

COURSE TASKS

- PARTICIPATE actively and positively in games, exercises and explorations daily in class.
- ATTEND 3 theatrical performances as a concentrated audience member.
- ANALYZE one of the three theatrical productions you attended.
- PERFORM 1 song (or poem) for your classmates.
- PERFORM 1 pantomime, using only gesture, posture, body language, expression and actions.
- PERFORM 1 improvisation based dramatic scene with a partner (this is your final assignment).

ASSESSMENT TASKS AND GRADING

Points Available

• Daily Participation	40	
• Song	10	
• Pantomime	15	
• Performance Analyses	20	
• <u>Dramatic Scene</u>	<u>15</u>	
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.

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LEARNING RESOURCES

No Required Text: Handouts made available by Instructor
 A simple, small notebook and pen or pencil will be occasionally required.
Possible course costs: up to \$15 for tickets for assigned performances

ADDITIONAL INFORMATION

In General:

This class is an introduction to acting technique as it applies to the stage. Your work will be very “hands on,” with few take home assignments. The focus of this class is on work in the classroom, and active participation in games, exercises, and performances will be the largest basis of evaluation of each student’s grade.

Taurie’s Incredibly Draconian and Downright Cruel Attendance/Punctuality Policy:

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 TWO “free” absences 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 TWO “free” absences 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 TWO FREE ABSENCES – YOU MIGHT NEED THEM.** If you do miss a class it is your responsibility to find out what was covered on the day you missed.

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.

The Show Must Go On – PERFORMANCE DISCIPLINE:

In the professional theatre world there is only one excuse for missing a performance – death, and even then you must give two weeks notice. **IF YOU MISS A PERFORMANCE YOU WILL NOT BE GIVEN AN OPPORTUNITY TO MAKE IT UP.** Showing up for things is one of the most important life skills we practice!

Participation is crucial:

If you miss a class, there is no textbook to make up the information. This is why attendance is so important. (A grade basically says, “you’ve learned this much___.” If you are not here to do the learning, the grade needs to reflect this.)

Since almost half of your grade is based on “participation”, being physically present in class is not enough. You need to participate!

Participation means following the instructions, working on the exercise or activity, being courteous of other classmates.

Of course, everyone has “off” days. If you need a couple passes (because you feel ill, or for whatever reason), quietly and politely let me know, and you can sit in the back and watch (about two classes at the most.)

Allowing a pass is completely up to me. (Obviously, if someone is rude, or just stops participating without politely explaining why, or demands a pass, I will ask you to leave the classroom and you will be marked absent. Remember 3 absences = B, 4 absences = C and so forth.) Make every possible effort to speak to me before class starts or during warm-ups. Otherwise, you may lose participation points. (I cannot help if I do not know what’s happening!)

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. 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...)

***IF there is a topic that is just too upsetting, for whatever reason, please let me know so I can adapt and adjust material, as needed. I am here to help so please let me know! (I cannot help if I don't know!)

****NO LGBTQ+ impersonations or characterizations are allowed (unless you identify as LGBTQ+.) We must be free to explore; however, since this is, ultimately, a class, we must ensure that everyone feels safe! We are free with all other topics, but this one is off limits for people outside of the group.

Studio Etiquette:

Our studio space is sacred. We will create and bring about wonders here. To that end, you must leave your other worries and life preoccupations at the door. Do not bring them in this place of play, freedom and creation. Smartphones 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**

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them with your belongings in a cubby hole as you arrive and take them only when class is concluded. Fear not. I promise your texts and social media notifications will be waiting for you one hour and fifteen minutes later.

- No food can be consumed in the studio (without prior consent.)
- Respect one another at all times. Any disrespect of your classmates will *not* be tolerated and will result in your ejection from class for the day (which will then count as an absence, effecting your grade). The work we do is collaborative; if any of us feel uncomfortable, none of us can achieve excellence.
- Wear whatever is comfortable clothing for you (allowing you to run, jump and lie down without restricting or embarrassing yourself.)
- Please use the restroom before or after class starts! (Taking a bathroom break every single class adds up to a lot of missed class time. If you need to occasionally, it's no problem—just ask first and keep it to a minimum! Your class partners will appreciate it!)
- 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.
- Great Actors are always, 100% of the time, Great Audience members. This is because great actors must focus and concentrate entirely on what they are doing, listen to the people onstage with them in scenes and react, and be emotionally available. Great audience members also listen and concentrate, and react freely and emotionally to what they are experiencing. When any of your classmates are performing, show them respect and give them your full attention. This will help with your acting skills and is good for the class as a whole.

The Superhuman Powers of Theatre (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 with the exercises, yet follow instructions 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.)
- Always adapt! Adapt to each new circumstance, exercise, goal, requirement or group of people, and you will become flexible and invincible!
- Cover! In theatre, “covering” means “covering up a mistake.” The audience won't know you made a mistake, unless you let them know you did. Pretend to be confident—no matter what we're doing, and you eventually *will* feel confident for *real*!
- Since most great acting involves performing with confident commitment, part of the practice and skill building for acting involves performing each exercise—no matter how silly—with confident commitment. Even if you do not completely understand the exercise, part of the practice for acting is trying the exercise anyway!
- If you play sports, you focus on the ball. The exact same thing is true of acting: acting is ‘doing’: taking action. So, if you focus on what you're doing and the game we're playing, then this will

help you achieve concentration and commitment onstage (possibly the most crucial aspect of acting!)

- 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.

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/>

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.

Please write grammatically correct emails, using complete words and full sentences (no shorthand, such as “where r u now”). Start with a greeting (Aloha Bob, Dear Mr. Smith, or Hi Lance), and end with a signature (Thank you, Sincerely, or just your name). Get in the habit of writing professionally. This will benefit you greatly in life.

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 wcctix@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” “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

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 120 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 five 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, Education Director for the Hawaii Shakespeare Festival, and recently received the Kennedy Center American College Theatre Festival Award for Excellence in Theatre Education 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.) Don’t miss class and participate with a professional attitude!
- 2.) Try your hardest, be courteous, stay focused on the activity, when you feel uncertain act confident!
- 3.) Do not miss the assigned performances (the dates will be announced soon!)
- 4.) Always ask questions and communicate with me, contact me anytime—I am here to help! (Texting is best and fastest!)

If you do these things, you will have fun, enjoy great success and learn a ton!

1. COURSE POLICIES CONTRACT

I have read through and reviewed the above Course Policies and the entire THEA 221 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 behave professionally and regularly attend class.
I will see the two assigned plays.

Signed: _____ (date)

2. QUESTIONNAIRE

Preferred Name _____

Preferred Phone _____