



UNIVERSITY of HAWAII®
WINDWARD
 COMMUNITY COLLEGE

THEA 225, Special Topics: Shakespeare
 3 credits (CRN 60148)

INSTRUCTOR: Taurie Kinoshita

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

(Do not go to Palanakila 138, it's too small to rehearse in!)

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

Tuesdays and Thursdays 4:30pm – 6:30pm 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 48 hours for a response.

EMAIL: taurie@hawaii.edu

EFFECTIVE DATE: Spring 2025

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

Special Topic: Shakespeare: An introduction to the context, history and methodologies of theatre in Renaissance England. Students will study two selected plays and critically analyze them. Students will gain an appreciation of the importance of Shakespeare and learn to perform classical text. Students will also gain insight into western acting and critically analyze performances, as well as perform using Shakespeare's texts. May be repeated up to 6 credits.
 WCC: DA

Required Activities: Students will see several plays over the course of the semester.

Activities Required at Scheduled Times Other Than Class Times:

Students must see the assigned plays and view videos.

Occasional homework assignments (mostly video clips and plays for performance analysis.)

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STUDENT LEARNING OUTCOMES

Students will:

1. Discuss the development of English Renaissance Theatre, the importance of Shakespeare and his influence on us today;
2. Analyze the artistic choices and techniques of western acting, specifically acting using heightened language and classical text.
3. Critically analyze Shakespeare plays – using relevant theatrical terminology.
4. Perform using sections of Shakespeare’s plays and gain further insight into acting technique.

COURSE CONTENT

Concepts or Topics

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Critical analysis of western acting. 2. Renaissance context and history.
Elizabethan Renaissance Drama: methodology, background. | <ol style="list-style-type: none"> 3. Using Shakespeare’s language. 4. Character and textual analysis.
Approaches to performing Shakespeare. |
|--|--|

Skills or Competencies—Students will:

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Increase understanding of Renaissance history and its impact. 2. Develop prodigious powers of concentration. 3. Effectively adapt to a variety of circumstances, demands and situations. 4. Sharpen critical thinking skills and the ability to analyze objectively. 5. Learn to use classical text. | <ol style="list-style-type: none"> 6. Develop a greater understanding of acting and acting techniques. 7. Apply in-class exercises and topics to life and the real world. 8. Integrate harmoniously and work effectively with others. 9. Analyze and perform several of Shakespeare’s works. |
|---|--|

COURSE TASKS AND GRADING

- | | |
|--|-------------------|
| 1. Shakespeare monologue and analysis (2) | 20 points |
| 2. Shakespeare scene and analysis | 20 points |
| <i>You cannot miss the days you perform or you will not be able to make up the points.</i> | |
| 3. Participation in Activities, Class Exercises and Discussion | 60 points |
| TOTAL POSSIBLE POINTS: | 100 points |

Letter Grades will be assigned as follows:

A (Excellent Achievement) = 100 – 90 points

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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 measurable 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.

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.

**** Extra credit points are possible by seeing extra plays (with instructor's pre-approval.)
Extra credit points can only be used towards assignments.

LEARNING RESOURCES

No Required Text: Handouts and video links made available by Instructor.

A notebook and pen or pencil for taking notes. (If you write it by hand, you will remember it better!)

Possible course costs: up to \$20 for tickets for assigned performances. *However, students may usher a performance and see it for free. You cannot miss even one of the required performance-watching events (nor your own performance days!)*

ADDITIONAL INFORMATION

This course involves an OPTIONAL study abroad trip (the trip is currently scheduled for two weeks in England in July). You may register for the course and elect NOT to go on the trip. Students who are Hawaii residents with G.P.A.s of 3.5 or higher and take 6 credits related to the trip are eligible to apply for \$2000 in scholarship funds. Courses that qualify for the scholarship include: THEA 225

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 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

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letter grade from A to B, or from B to C). **SO DON'T WASTE YOUR ONE 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.

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.**

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 AN ASSIGNMENT DAY (performance) YOU WILL NOT BE GIVEN AN OPPORTUNITY TO MAKE IT UP.** The people who get jobs and continue to work show up! How can you benefit from opportunities if you are not present? Learning to show up for things in life is one of the most important life skills you shall acquire at college.

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 over 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.) If you are very ill or having some other serious issue, please do not risk your health!!! Withdrawing from the class, being ok with a lower grade, or taking the class at a later date and making up the grade are all options!

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 2 absences = B, 3 absences = C and so forth.) Make every possible effort to speak to me before class starts or during warm-ups. (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.

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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.

Great art can often be upsetting. (If you watch a play about the holocaust, if the play was successful, you will most likely be very upset.) Actors are athletes of the heart and a cathartic experience for the audience is often part of the goal.

***Here is where I would normally say, “but there is a difference between being upset and PTSD. Since this is a class, if there is something that is going to cause a PTSD moment, like you’ll be under the table shaking, please let me know privately so I can avoid it!” However, since this is a Shakespeare class, we will absolutely be discussing all kinds of material, and there is no way to avoid certain topics.... **except...**

****NO LGBTQ+ impersonations or characterizations are allowed (**unless you identify as LGBTQ+.**) We must be free to explore; however, since this is, ultimately, again, 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 LGBTQ+ group.

Shakespeare’s plays include, but are not limited to: murder, war, cannibalism, donkey-fairy-action, mental illness, torture, regicide, fratricide, suicide, avuncicide, filicide, geronticide, mariticide, wanna-be-matricide, neptocide, senicide, amicide... (ALL the “cides”, you get the picture....), failed masked balls, scary fairies, adultery, kinky brothels, magicians and wonky potions, incest, rape, incest-rape, scene-stealing-dogs, hanging, shipwrecks and drowning, all the types of assault, betrayal, racism, domestic violence, clowns (so scary!), fools, vengeful ghosts, teenage-sex, teenagers eloping, dead-beat dads, evil step-moms, runaway youth, prostitution, dismemberment, being chased by bears, statues seeming to come to life, angry and sometimes merry ancient pagan Gods, angry and never merry mobs, kidnapping, cross-dressing (yay!), overt and latent misogyny (boo!), astrologers, porn-obsessed-douchey-grooming-stalkers, the pre-incel incels, terrifying trochaic tongued witches....

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 phone-free zone – **you will turn off your phones and put them with your belongings and take them only when class is concluded.** Fear not. I promise your texts and social media notifications will be waiting for you later.
- Respect one another at all times. Any disrespect of your classmates will *not* be tolerated

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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.
- Never criticize or even suggest an improvement to another actor. Outside of devising and Post-Modern praxis, this is not done in professional theatre. There are several reasons for this: the last thing your fellow actor needs is to feel as if s/he is being judged by you—you need to feel comfortable and free with the other actors—not worry you will be criticized. Also, giving a note or suggestion to another actor may be counterproductive to what the director is trying to achieve. If you've said something, and the director says the opposite, the actor will still be thinking subconsciously about what you said. Often directors give notes at certain times for specific reasons (holding off on some notes, till others are fully incorporated.) If you give a note to another actor, even if it's something the director was going to eventually say, you are compromising the artistic process and ultimately the success of the show. This is one of the few virtually universal rules of professional theatre.
- In *An Actor Prepares* and *Building a Character*, Stanislavski discusses faith a great deal. Faith is important to acting. Have faith in yourself, the teacher (or director), your class (or cast) and the text and you will always succeed. The most difficult battles in history were won or lost through faith...

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—

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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! (Many of the exercises we perform will be familiar—but slightly different. This is normal. Each school, teacher, class, generation adapts or changes exercises. Judith Malina's version of *Sound and Movement* is different than Chaikin's which is different than the “body ho-ha” form I've seen in Hawaii... Great actors follow the direction of each director and adapt to the circumstances of the show.)
- 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.

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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.

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. Contact Jodi A.-K. Asato, Counselor, Disability Student Services Office at (808) 235-7472 or wccdsso@hawaii.edu for more information.

SEX DISCRIMINATION AND GENDER-BASED VIOLENCE RESOURCES (TITLE IX)

Windward Community College is committed to providing a learning, working, and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking.

If you or someone you know is experiencing any of these, WCC has staff and resources to support and assist you. To report an incident of sex discrimination or gender-based violence, as well as receive information and support, please contact one of the following:

Jojo Miller, Confidential Advocate
 Phone: (808) 348-0663
 Email: advocate@hawaii.edu
 Office: Hale Kāko‘o 110

Desrae Kahale, Mental Health Counselor & Confidential Resource
 Phone: (808) 235-7393

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Email: dkahale3@hawaii.edu
Office: Hale Kāko‘o 101

As a member of the University faculty, I am required to immediately report any incident of sex discrimination or gender-based violence to the campus Title IX Coordinator. Although the Title IX Coordinator and I cannot guarantee confidentiality, you will still have options about how your case will be handled. My goal is to make sure you are aware of the range of options available to you and have access to the resources and support you need.

For more information regarding sex discrimination and gender-based violence, the University’s Title IX resources and the University’s Policy, Interim EP 1.204, go to manoa.hawaii.edu/titleix/

“Movies will make you famous; Television will make you rich; But theatre will make you good.”
-- Terrence Mann

“It is how we face all of the things that seem to be negative in our lives that determines the kind of person we become.” --Archbishop Desmond Tutu

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

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

Never forget the beginner’s mind -- Zeami Motokiyo

“We’re all apprentices in an art form we’ll never master” – Hemingway

Imagination is more important than knowledge – Einstein

“There is no true praise without criticism”. – Beaumarchais

“Evil is done without effort, naturally; good is always the product of an art”
-Charles Baudelaire

He po‘i no kai uli, kai ko‘o, ‘a‘ohe hina pūko‘a
Through the sea be deep and rough, the coral rock remains standing

“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

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“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

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

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

Success is when hard work meets luck.

Gregory Doran “You don’t need to know the answers. You need to know the questions”

Instructor Bio

Taurie Kinoshita (director, writer, drag queen wannabe) 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. 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 Hawaii Shakespeare Festival and received the Kennedy Center American College Theatre Festival Award for Excellence in Theatre Education, the Francis Davis Award for Excellence in Undergraduate Teaching, the Meritorious Lecturer Award, and the Kennedy Center Gold Medallion
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(perhaps the highest educational theatre award in the nation.). 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.) Do not miss the assigned performances (the dates will be announced soon!)
- 3.) Always ask questions and keep me in the loop, 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!

COURSE POLICIES CONTRACT

I have read through and reviewed the above Course Policies and the entire THEA 225 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.

Signed: _____

_____ (date)