UNIVERSITY of HAWAI'I®
WINDWARD
COMMUNITY COLLEGE

THEA 200B, 200C, 200D, Beginning Theatre Practicum (Acting, Stagecraft, Costume)
1 credit (CRN 62122, 62123, 62124)

Varied times (involving rehearsals and performances)

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):
Mondays, Wednesdays, Fridays 5:00pm – 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 2026

## HAWAIʻI CONSERVATORY OF PERFORMING ARTS

Hawaiʻi Conservatory of Performing Arts (HCPA) offers aspiring performers in Hawaiʻi an opportunity to receive the same quality training as in top-tier conservatories experienced the world over, with a mission to spotlight local stories and Native Hawaiian content through original productions. If the arts are truly for all people, then a career in the arts must be possible for any person who has the talent and tenacity to pursue one. Equal representation on stage and screen is only achievable if aspiring performers from all backgrounds and populations have access to the infrastructure and skills crucial for booking paying jobs in productions.

## WINDWARD COMMUNITY COLLEGE MISSION STATEMENT

*'O keia ka wā kūpono e ho'onui ai ka 'ike me ka ho'omaopopo i kō Hawai'i mau ho'oilina waiwai. Aia nō ho'i ma ke Kulanui Kaiāulu o ke Ko'olau nā papahana hou o nā 'ike 'ake akamai a me nā hana no'eau. Me ke kuleana ko'iko'i e ho'ohiki ke Kulanui e kāko'o a e ho'okumu i ala e hiki kē kōkua i ka ho'onui 'ike a nā kānaka maoli. Na mākou nō e ho'olako, kāko'o a paipai i nā Ko'olau a kō O'ahu a'e me nā hana no'eau ākea, ka ho'ona'auao 'oihana a me ka ho'onui 'ike ma ke kaiāulu— hō'a'ano a e ho'oulu i nā haumāna i ka po'okela.*

*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*

1. Contribute toward the realization of a full-on staged production.
2. Practice and learn Professional Rehearsal Etiquette
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.

*Skills or Competencies—Students will:*

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.
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.

## 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 a single day—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
Please always bring a pencil, and your script

## 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), If you do, you will be immediately taken out of the show.**
**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 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.) 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*

As we all know, life is not all happiness, sunshine and rainbows. Theatre reflects life. Therefore, sometimes in this class, we will discuss or explore R-rated topics (WW I, Shakespeare, etc.) 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! 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. (well, we used to protect them… sigh… ) **There will be R-rated subjects (war, crime, adult language and situations) sometimes raised in the context of history.**

**HOWEVER, if there is something that will cause a PTSD effect in you, please let me know ASAP**. < I need to know so we can avoid whatever it is! < This is a class and not something you auditioned for and knew the script and situations ahead of time…

****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.

*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 is 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!!!

**TRIO PROGRAM**

The Federal TRiO Programs are educational opportunity outreach programs designed to motivate and support students from disadvantaged backgrounds. TRiO includes six outreach and support programs targeted to serve and assist low-income, first-generation college students and students with disabilities in progressing through the academic pipeline from middle school to post-baccalaureate programs. Here is their contact info:https://windward.hawaii.edu/trio/

**Basic Needs**
Basic needs include food and housing, childcare, mental health, financial resources, and transportation. Student basic needs security is critical for ensuring strong academic performance, persistence and graduation, and overall student well-being. If you or someone you know is experiencing basic needs insecurity, please see the UH System Basic Needs website.

**Mental Health Counseling**
Mental Health and Wellness at Windward Community College counseling services and activities on campus to support students' life goals as well as their academic goals. Information about services can be found at the WCC Mental Health & Wellness website.

**LGBTQ+**

The University of Hawai'i system and Windward Community College are committed to building an inclusive community that supports and advocates for all Students, Staff, and Faculty. We welcome all members of our campus community to our campuses: transgender, māhū, and people of all gender identities. All members of our campus community deserve a work and educational environment free from harassment or bullying based on their sexual orientation, gender identity, or expression. University of Hawai`i Commission on LGBTQ+ Equality at their website: http://www.hawaii.edu/offices/president/lgbtq/ Windward Community College Commissioner: Scott Sutherland, scottjks@hawaii.edu

**UH Alerts**
The UH Alert emergency notification system alerts the university community in the event of a natural, health or civil emergency. The information you provide will only be used in the event of an emergency that impacts the health and safety of the UH community or the closure of whole campuses. It will not be shared with others or used for routine UH communications or announcements. To sign up, visit UH Alerts website for more information.

**Financial Aid**
If you are receiving financial aid and are contemplating not completing the course, BEFORE you withdraw, it is highly recommended that you contact the Financial Aid Office at 808-934-2712 or email them at wccfao@hawaii.edu to discuss the impact this decision may have on your financial aid eligibility.

**Student Conduct Code**

Windward Community College follows the University of Hawai'i Code of Student Conduct which defines expected conduct for students and specifies those acts subject to University sanctions. Students should familiarize themselves with the Code of Student Conduct since, upon enrollment at Windward Community College, the student has placed herself/himself under the policies and regulations of the University and its duly constituted bodies. The disciplinary authority is exercised through the Office of the Vice Chancellor for Student Affairs. Copies of the Student Conduct Code are available at the Office of the Vice Chancellor for Student Affairs or online.

*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 48 hours for a response. If you do email, please try and use your school account! Please don't be shy and consider texting! 808-779-3456

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

The Windward Community College's Disability Student Services Office (WCC-DSSO) is committed to providing equal access to qualified students with disabilities.
If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to participate fully in this class, you are encouraged to contact the Disability Specialist Counselor, Jodi Asato, to discuss reasonable accommodations that will help you succeed in this class. The Disabilities Counselor can be reached at 808-235-7472, **jodiaka@hawaii.edu** or stop by the office (Hale Kakoʻo 105) for more information.

## 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:

Desrae Kahale, UH System Confidential Advocate
Phone: (808) 235-7393
Email: advocate@hawaii.edu
Office: Hale Kākoʻo 101

Mykie E. Menor Ozoa-Aglugub, J.D., Title IX Coordinator
Phone: (808) 235-7468
Email: mozoa@hawaii.edu
Office: Hale Kākoʻo 109

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*

“Hard work beats talent when talent doesn't work hard.”
– Tim Notke

> “The greatest glory in living lies not in never falling, but in rising every time we fall.” —Nelson Mandela

“The moment we believe that success is determined by an ingrained level of ability as opposed to resilience and hard work, we will be brittle in the face of adversity.” —Joshua Waitzkin

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

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

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

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

*Imagination is more important than knowledge – Einstein*
*Its not that I’m smart, its just that I stay with problems longer – Einstein*

“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

**“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

**‘OIAI E NĀNĀ MAI ANA NO NĀ MAKA**

The literal translation is “While the eyes still look around." Mary Kawena Pukui further explains the saying as: While a person is living, treat him kindly and learn what you can from him.

**‘IKE I KE AU NUI ME KA AU IKI.**

The literal translation is, "Know the big current and the little current. Be well-versed." Those who navigate at sea without modern navigational methods must know every aspect of the currents in the ocean, the winds, the stars, the birds flying out to sea and back home to islands, and much more in order to cross vast stretches of the ocean and reach their destination, following the wayfinding of the ancient Polynesians. The saying is applicable to all of us as a path toward excellence.

**A‘OHE MEA NANA E HO‘OPUHILI; HE MOHO NO KA LĀ MAKANI.**

The literal translation is “There is no one to interfere, for he is a messenger of a windy day." This ‘Ōlelo No‘eau was said in admiration of a person who lets nothing stop him from carrying out the task entrusted to him.

**KU‘IA KA HELE A KA NA‘AU HA‘AHA‘A.**

The direct translation is, "Hesitant walks the humble hearted." Mary Kawena Pukui explains that a humble person walks carefully so he will not hurt those about him. In the Hawaiian dictionary, other words associated with ha‘aha‘a are modest, unassuming, unpretentious. So ha‘aha‘a includes the two values of humility and lack of arrogance.

ever tried. ever failed. no matter. try again. fail again. fail better.
dance first think later, its the natural order
to be an artist is to fail
you must go on, I can't go on, I'll go on

-- Samuel Becket quotes

National Theatre Institute motto:
Risk. Fail. Risk Again.

***Nana korobi, ya oki*** **(Fall down seven times, stand up eight) - Japanese Proverb**

**Maya Angelou Quotes**

“I can be changed by what happens to me. But I refuse to be reduced by it.”

“You will face many defeats in life, but never let yourself be defeated,"

"If you don't like something, change it. If you can't change it, change your attitude"

"Nothing will work unless you do"

**Eric Fromm Quotes, from The Art of Loving**

“Love isn't something natural. Rather it requires discipline, concentration, patience, faith, and the overcoming of narcissism. It isn't a feeling, it is a practice.”

“Paradoxically, the ability to be alone is the condition for the ability to love.”

“The faculty to think objectively is *reason*; the emotional attitude behind reason is that of *humility*. To be objective, to use one's reason, is possible only if one has achieved an attitude of humility, if one has emerged from the dreams of omniscience and omnipotence which one has as a child. Love, being dependent on the relative absence of narcissism, requires the development of humility, objectivity and reason.

“The mature response to the problem of existence is love.”

“To have faith requires courage, the ability to take a risk, the readiness even to accept pain and disappointment. Whoever insists on safety and security as primary conditions of life cannot have faith; whoever shuts himself off in a system of defense, where distance and possession are his means of security, makes himself a prisoner. To be loved, and to love, need courage, the courage to judge certain values as of ultimate concern—and to take the jump and to stake everything on these values.”

“The task we must set for ourselves is not to feel secure, but to be able to tolerate insecurity.”

“Most people are not even aware of their need to conform. They live under the illusion that they follow their own ideas and inclinations, that they are individualists, that they have arrived at their opinions as the result of their own thinking—and that it just happens that their ideas are the same as those of the majority.”
“Love is the active concern for the life and the growth of that which we love. Where this active concern is lacking, there is no love.”

"Dare to dance, leave shame at home". (*A‘a i ka hula, waiho ka hilahila ma ka hale*")

**Aristotle Quotes**

"We are what we repeatedly do. Excellence, then, is not an act, but a habit.

“Excellence is never an accident. It is always the result of high intention, sincere effort, and intelligent execution; it represents the wise choice of many alternatives - choice, not chance, determines your destiny.”

## Stellar Adler Quotes

“You will only fail to learn if you do not learn from failing.”

“You cannot afford to confine your studies to the classroom. The universe and all of history is your classroom.”
“Your job as actors is to understand the size of what you say, to understand what's beneath the word.”
“Emotions aren't doable. Actions are doable, and if you do them correctly, they prompt the feelings.”
“Sometimes life beats down and crushes the soul, and art reminds you that you have one”
“Tell yourself that the world is outside, that it's not to be hidden from you, that you are going to thrust yourself forward and be relaxed in the world. You have chosen a field where you're going to be hurt to the blood. But to retreat from the pain is death”
“You will fail. That's great. Here's a secret for you - that's the only way you can learn. Learning has to cost you something. If you fail but learn something from your failure, you will grow.”
“If you can't take both sides, it means you can only play yourself.”
“The actor must be full of passion.”
“Acting requires a creative and compassionate attitude. It must aim to lift life up to a higher level of meaning and not tear it down or demean it. The actor's search is a generous quest for that larger meaning. That's why acting is never to be done passively.”
“Don’t use your conscious past. Use your creative imagination to create a past that belongs to your character. I don’t want you to be stuck with your own life. It’s too little.”

## 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 140 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, the Kennedy Center Gold Medallion (perhaps the highest educational theatre award in the nation), and with Nicolas Logue the Pierre Bowman Lifetime Achievement Award from Hawaii State Theatre Council. She is most proud of the fact that most 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. It is up to you to make sure the schedule is accurate! IF you do not see your name on a date you need to miss or be late to, you need to tell me, otherwise you will be out of the show. Making sure the schedule is accurate is one of the only requirements!)
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/C/D 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 _____