

Pomona College
Department of Theatre and Dance
ACTING: A PHYSICAL APPROACH
Spring 2023
M/W 1:15-3:45
Allen Theater (Seaver Complex)

Course Number: THEA089C PO-01
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ACTING: A PHYSICAL APPROACH
A Lab for Developing Foundational Performance Techniques

SYLLABUS

This outline is subject to change. Changes will be announced promptly in class and/or posted on Sakai.

COURSE INFORMATION

Course Description

This course is intended for actors and students with an interest in theatrical and live performance. Students will be offered a range of physical and creative processes, such as Viewpoints and Grotowski-based exercises, that can stand alone or serve as gateways to further training in theater-based acting techniques and movement praxes. We focus on body/mind awareness and the multiple ways the body interacts with forms and processes that lead to presence, inner discipline, integration, ease, joy, and a sense of play. Throughout the semester, we will work to develop the practices necessary for individual presence, as well as ensemble awareness and creation. This course fulfills the movement requirement for the major. May be repeated 2 times for credit.

Learning Objectives

Students will:

- Become familiar with a variety of embodied practices, physical dramaturgy, compositional techniques, and performance skills that serve as the foundation for further training in both theatre and dance.
- Develop greater body/mind awareness, presence, and sense of self in relation to space and others.
- Deepen their ability to work creatively and consensually within an ensemble environment.
- Develop extraordinary internal and group listening skills
- Gain an experiential understanding of the value of rigorous physical training and deep play.
- Begin to develop and articulate a personal artistic aesthetic.
- Deepen their compassion for themselves and others.

- Cultivate the ability to tolerate discomfort and differentiate it from a lack of safety.
- Develop the capacity to tolerate ambiguity and paradoxes, and to embrace the unknown.
- Learn to take meaningful risks and embrace the wisdom of failure.
- Nurture and deepen their connection to internal creative impulse.
- Develop greater habits of persistence in the face of internal resistance and external challenges.
- Develop an ability to assess their personal artistic process and progress.
- Begin to appreciate and handle text and blocking as containers for personal energy and artistic impulse.
- Deepen self-confidence.

Course Methodology

The lab is based on psychophysical practices that view the mind/body as an interdependent whole – practices that stoke a unified whole into experiencing ignited imagery, bold precise action, and deep somatically-derived emotion. The class is both physically and mentally rigorous and requires a commitment to the discipline of physical performance. The approach incorporates exercises attributed to the Six Viewpoints as developed by Mary Overlie, the Viewpoints as articulated by Anne Bogart and Tina Landau, and Stephen Wangh's Physical Approach to Acting (inspired by Jerzy Grotowski.) Other diverse influences include: Patsy Rodenburg's Circles of Energy, Frantic Assembly's training and devising techniques, Barbara Dilley's contemplative dance practices, Kevin Kulke's warm-up circle, as well as Viola Spolin's improvisational acting games. Students will experiment through individual, partnered, and group exercises and will then have the opportunity to apply skills gained from exercises to text and compositions. Students will be asked to share observations from class activities in dyads, small groups, and class-wide discussions. Students will also keep and share (with the instructor) a process journal of their experiences and will be assigned a variety of short readings/viewings and exercises to explore outside of class time. Short lectures and direct feedback on activities will also be provided by the instructor. Students will be expected to incorporate feedback from the instructor and their peers (when appropriate).

Required Texts

- *Theatre of the Unimpressed: In Search of Vital Drama* by Jordan Tannahill
- Additional readings/viewings will be provided

Required Materials

- Process Journal - You may either use the Sakai Blog feature or purchase an analog journal.
- Various simple props, costume elements, lighting implements, and sound devices as needed for compositional work.

Recommended Texts

- *The Viewpoints Book* by Anne Bogart and Tina Landau
- *The Second Circle: How to Use Positive Energy for Success in Every Situation* by Patsy Rodenburg
- *An Acrobat of the Heart* by Stephen Wangh
- *The Frantic Assembly Book of Devising* by Scott Graham and Steven Hoggett

- *This Very Moment: teaching, thinking, dancing* by Barbara Dilley
- *Mindset: The New Psychology of Success* by Carol S. Dweck, Ph.D.
- *The Queer Art of Failure* by Jack Halberstam
- *Wabi-Sabi for Artists, Designers, Poets & Philosophers* by Leonard Koren

Content Notice

We will work to create a brave “human needs first” space that encourages meaningful risk-taking and the wisdom gleaned from failure. This means you are encouraged to take care of your human needs as well as those of your ensemble as you cultivate your presence and courage. We will work to develop and practice a consent-based culture where you can explore your personal boundaries, learn to communicate them regularly, and honor those of your ensemble. It also means you will be asked to take manageable and meaningful risks and to work at the edge of the impossible where failure is a given. Failing is uncomfortable, but in order to achieve the learning outcomes of this course, you will need to embrace working in and through this discomfort. This is where growth happens.

This course includes rigorous physical activity and physical contact, which by its very nature can include an element of physical risk. Students are encouraged to remain alert, listen deeply, and be aware of potential hazards working individually or with others. If you ever feel any concern for your own or someone else’s safety and/or boundaries, you are encouraged to speak up immediately. Please keep your instructor and peers informed of any physical limitations and boundaries that may affect your participation. Have fun and be mindful of your own and others’ safety.

Theatre is most often about conflict and often deals with material that includes controversial subjects (e.g. sexuality, racism, violence, etc.) Some texts use imagery, explore situations, and/or employ language that you may find offensive. If you have boundaries about engaging with such materials, you are welcome to speak with me about your concerns. Your boundaries will be respected and celebrated and there won’t be any punitive actions taken against you for articulating what you need.

COURSE AGREEMENTS AND EXPECTATIONS

Container

Theatre is a three-dimensional, holistic (whole body/mind/heart) experience and for this reason can be incredibly fun, uncomfortably awkward, deeply charged, emotionally messy, and transcendently joyous - in other words, all the things. This means it requires a great deal of mindfulness, care, and internal discipline. While I encourage us to enjoy the pursuit of this deep play, we will also need to build a container that can support the rigor of our work. Together we create that container by agreeing to the following intentions:

- o Best effort
- o A supportive and honest atmosphere
- o Heightened awareness
- o A rigorous dedication to being fully present
- o Full participation
- o Accountability without excuses or denial
- o Respect for self, others, and the learning environment

You will have the opportunity to add to this list of touchstones and we will come to a consensual agreement about what you and your classmates need to allow you to enter the space and work with courage.

Ideally, this class will be a unique experience – one that challenges you to move beyond your current understanding, not only of Theatre but also of who you are and what you are capable of. In order to learn in this lab, you will need to be open and willing to expand yourself intellectually, emotionally, and physically. Growth happens outside of our comfort zone but within our range of tolerance. Together we will create a positive, trusting learning environment: one in which we are each emboldened to take manageable risks and embrace uncertainty, ambiguity, paradox, and meaningful failure.

Attendance

This is an experiential course. Therefore, in-studio participation is crucial to both the student and the ensemble's learning outcomes. The work we will do is an interdependent endeavor and the absence and/or tardiness of one student affects us all. Furthermore, due to the ensemble nature of the course, it may not always be possible to make up missed in-class work. COMMUNICATION IS KEY. If you are absent, it is your responsibility to communicate with me to obtain missed notes or assignments and make arrangements with any collaborative partners. Arrangements for make-up work must be made **prior** to your absence or the **first day** you return to school after an Excused Absence. Work cannot be made up if missed due to an Unexcused Absence.

It is expected that you will adopt a mature and responsible attitude toward attendance. You are permitted, without any penalty to your grade, to miss two class periods over the course of the semester. Each Unexcused Absence after that will result in the loss of your full Daily Praxis points (10 points/class).

For the purposes of this class, an Excused Absence is generally an absence due to illness, injury, bereavement, or other school-approved legitimate reasons. **The reason must be documented.** For this course, Excused Absences (up to three per semester) will not impact your final grade, as long as you make up the work as required. Similarly, an Excused Absence from your Final Performance will not affect your grade, as long as you make up the missed performance according to the make-up procedure listed below. If you fail to follow the make-up procedures, however, your grade will be lowered for the semester in which the absence/s occur/s. **Six Unexcused Absences (beyond the two allowed) will result in an automatic F.** If you know that you have an upcoming period of time that is particularly busy, please be proactive; we can sort out alternate due dates and deadlines ahead of time if you plan accordingly. Again, COMMUNICATION IS KEY.

Make-up Procedures - In this course, the Final Performance is used as part of your final assessment for the semester, just as a paper test would be used. It is equivalent to 10% of your grade. As your Final Performance is a group presentation, it can be very difficult to make up this presentation in a meaningful way, so please make sure you are available to be in class on May 3. If you are unable to participate in your Final Performance, other performance possibilities will be considered. You are welcome to discuss these with me, but the decision will be at my sole discretion. Remember that

your grade will remain lowered until you have fulfilled the assessment opportunity for the semester in which the performance was missed. Your lowered grade will become permanent if the make-up procedure is not followed by the end of the semester in which your absence occurs.

Office Hours and E-mail Policy

Please feel free to email me with questions and/or concerns throughout the semester. You are also encouraged to come to Office Hours on Monday from 4-6 pm or to make personal appointments with me at any point in time to discuss studio work, receive personalized attention or support, and/or discuss whatever is on your mind. The most effective way to contact me is via email at Gleason.Bauer@pomona.edu. If seeking an appointment outside of Office Hours, please suggest a few options for possible meeting times. In general, you can expect that I will respond to you within 24 hours or by the end of the next business day. Please note that if you email me over the weekend, I may not respond to you until the following Monday, unless it is an emergency.

EVALUATION AND GRADING

I will evaluate student learning with the following graded activities:

<u>Activity</u>	<u>Percentage of Grade</u>
Daily Praxis (See Rubric below.)	30%
Process Journal	20%
Mini Compositions/Projects (3)	15%
Performance Critiques (3)	15%
Final Project	10%
Reflection Paper	<u>10%</u>
	100%

Rubric for Daily Praxis* – Daily each student will receive ten points based on the following guidelines:

- **Cleanliness of Space and Props Room (1 point earned collectively)**– The studio must be kept clean at all times. At the end of each class, it is your (and your ensemble's) responsibility to securely stow all items and return the space to a state of cleanliness. If you enter the studio and there are items cluttering the space, it is **your** responsibility to clear them. Please do not enter the studio with anything other than water, your journal/computer (if needed), writing implements (if needed), and any assignments due that day. Small bags, books, shoes, and additional clothing should be neatly stored outside of view.
- **Punctuality/No Early Departures (1 point)** - Class begins and ends on time. Punctuality and presence in a collaborative art form are essential. Tardiness and early departures from class are distracting and alter the group dynamic. For the first three incidents of unexcused tardiness/early departure from class, one point will be deducted from your Daily Participation grade. After four instances of unexcused tardiness/early departure, your Daily Participation grade will be reduced by two points. In the fifth instance of unexcused tardiness/early departure, your Daily Participation grade will be reduced by three points, and so on. Tardiness or early departure by more than 10 minutes will be counted as an Unexcused Absence unless documentation is provided.

- **Preparedness (2 points)** - Being prepared to work is essential to achieving student learning outcomes. You will often be asked to bring items with you to class, to rehearse outside of studio hours, and to read in preparation for class discussions and activities. A lack of preparedness not only keeps you from benefitting from activities, it negatively impacts your ensemble.

~ Dress - Students are expected to dress appropriately for the studio – clothing that allows for fluid movement and that can be worn to work on the floor is required. Avoid clothing that requires fixing. Black and neutral clothing without distracting logos is preferred. You will often be asked to work barefoot or in jazz shoes. (If this is a problem, please make certain to speak with me outside of the studio immediately.) Because of the exploratory nature (both personal and physical) of the lab, as well as for safety reasons, students are discouraged from wearing jewelry and other personal adornments.

~ Hair - Hair must be secured in such a way that it allows for full view of the face and does not require fixing during exercises.

- **General Decorum (1 point)** - The studio is a space for training and creation. Students are to refrain from the use of cell phones and laptops, unless specific permission is granted, as well as the consumption of food, gum, and any beverages other than water during studio time. It is expected that disruptive chatter, interruptions, and coming and going will not occur, especially due to the nature of the lab. Avoid casual socializing within the studio. Please limit talking to what is necessary for and relative to the work. If you have a specific need, please talk to me in advance.

- **Participation (5 points)** - In order to achieve the learning outcomes of this course, you will need to be open and willing to commit fully both within and outside of the studio. This includes participation in exercises and discussions, completion of reading assignments and journal responses, as well as incorporating critique and feedback from me, yourself, (and sometimes your peers) into your work. It also includes being ready to work at all times. Observation is a key means of working and learning in the Performing Arts. If you are not speaking or performing, you are still working. Your attention supports the ensemble of performers. You are expected to be actively supportive and always ready. Everything that you do is part of the Work. This perhaps, above all else, requires the most inner and outer discipline. Be ever mindful and alert.

Please note that each semester you have up to three instances in which only a minimum of points will be deducted for neglecting to practice the above studio guidelines. So for instance, each time (up to three times) that you are tardy, you will have a single point deducted from your Daily Praxis. However, the fourth time you come to class late, your daily grade will be reduced by two points. In the fifth instance, your daily grade will be reduced by three points, and so on. If you have questions about this policy, please do not hesitate to ask. Please remember that this Daily Praxis constitutes a full 30% of your grade.

Process Journal - Writing prompts in response to readings and activities will be given on a regular basis, but when they are not, you are still encouraged to make entries tracking your own individual artistic process and experience within and outside of the studio. Analog journal entries can be photographed and uploaded to

your Sakai DropBox. Please be sure that your writing is legible. If it is not, you will need to type your entries. All entries are due on Wednesdays, no later than 11:59 PM, unless otherwise notified. These journals are a record of your artistic process and will be critical in the writing of your Final Reflection Paper. While I will read them to check that you are engaging with the prompt and may comment sparingly, **you will only receive written feedback when requested.**

Mini Compositions - Students will devise and stage three small projects over the course of the semester. Students will be required to conduct appropriate research and/or rehearse outside of class in order to develop material individually as well as in collaboration with others. The projects are meant to be exercises in creativity and experimentation and are less formal in scope. Assignment details will be discussed in class.

Performance Critiques - There will be three written Performance Critiques required in this class. All students must attend the plays/musicals in the spring semester of the Pomona season (Three Sisters: March 2-5 and Machinal: April 6-8) as well as the outside production of Celebration, Florida (March 23-26). If not possible, students may use the digital resources at the library to view recordings of live performances. Short critiques (2-3 pages) of these performances will need to be submitted no later than the Wednesday after the performance.

- **Performance Critique #1** - Three Sisters DUE no later than **11:59 pm on WEDNESDAY, MARCH 8.**
- **Performance Critique #2** - Celebration, Florida DUE no later than **11:59 pm on WEDNESDAY, MARCH 29** (Assignment due date and/or performance is subject to change.)
- **Performance Critique #3** - Machinal DUE no later than **11:59 pm on WEDNESDAY, APRIL 12.**

Final Project - Students are expected to contribute to the process of creating and presenting their final project in collaboration with the ensemble.

Final Reflection Paper - The primary purpose of this paper is to benefit you by allowing you to reflect upon and articulate your experiences and learning during the semester. DUE no later than **11:59 pm on FRIDAY, MAY 5.**

Assigned/Written Work Policies:

All written work (aside from that done in class or in your analog journal) must be typed or it will not be accepted. All papers should be free of spelling, grammatical, and typographical errors. The grade of the paper will suffer if it is not properly proofread. There is a wonderful writing center available for you on campus – use it. (See below for more information).

For your own protection, keep copies of everything you turn in.

Late Assignments: All assignments submitted past due will be marked down by one-third of a grade for every day they are late.

COURSE SCHEDULE

subject to change

DUE DATES

ASSIGNMENTS

- Wed., Jan. 18: Discussion: Introductions and course expectations
 Discussion: Development of Consensual Agreements: What needs to be in place to create a space that encourages your bravery and willingness to experiment and fail?
 Discussion: What is compelling to us at this moment in time? What questions do you have that you cannot answer? What keeps you up at night? What brings you joy? What do you need to explore?
 Read Syllabus
 Complete Survey (available Thursday on Sakai)
DUE: Blog Post (counts as Journal Assignment) - Syllabus Response and Survey - NO LATER THAN 11:59 PM FRIDAY, JANUARY 20
- Mon., Jan. 23: Read: "The Truth about Ability and Accomplishment" - pp 67-81 and "Changing Mindsets: A Workshop" - pp 226-238 in *Mindset: The New Psychology of Success* and "Developing Talent through a Growth Mindset" by Carol Dweck and "How to Develop an Artistic Growth Mindset" by Christine Nishiyama
 Lecture & Studio Practice: Mindfulness, Consent and Boundaries
 Discussion: Talent, Failure, Growth Mindset
 Memorize assigned text for January 30th class
- Wed., Jan. 25: **DUE: Journal - Reading Response: "The Truth about Ability and Accomplishment" - pp 54-81 and "Changing Mindsets: A Workshop" - pp 226-238 in *Mindset: The New Psychology of Success* and "Developing Talent through a Growth Mindset" by Carol Dweck and "How to Develop an Artistic Growth Mindset" by Christine Nishiyama**
 Discussion: Talent, Failure, Growth Mindset continued
 Studio Practice: Mindfulness and Ensemble Building
- Mon., Jan. 30: View: "Patsy Rodenburg: The Second Circle" on YouTube
 Read: "Presence, How is Presence Lost, and The Three Circles of Energy" - pp 3-24 in *The Second Circle*
 Studio Exercises: Mindfulness/Presence, the *Kata*, and Ensemble Building
DUE: Assigned text memorized for class
- Wed., Feb. 1: **DUE: Journal - Viewing/Reading Response: "Patsy Rodenburg: The Second Circle" on YouTube and "Presence, How is Presence Lost, and The Three Circles of Energy" - pp 3-24 in *The Second Circle***
 Studio Practice: Mindfulness/Presence, the *Kata*, the Space

- Mon., Feb. 6: Read: "A History of Viewpoints and Composition", "Viewpoints and Composition: What Are They?", "Viewpoints and Composition in American Theatre" pp 3-20 of *The Viewpoints Book*
Studio Practice: Mindfulness/Presence, the *Kata*, and explorations of Spatial Relationship, Tempo, and Duration
- Wed., Feb. 8: DUE: Reading Response: "A History of Viewpoints and Composition" and "Viewpoints and Composition: What Are They?", and "Viewpoints and Composition in American Theatre" pp 3-20 of *The Viewpoints Book*
Studio Practice: *Kata* and explorations of Spatial Relationship, Tempo, Duration, Kinesthetic Response, Repetition
Research Tempo and Duration
Review the text you memorized for Jan. 30.
- Mon., Feb. 13: Research Kinesthetic Response and Repetition
Studio Practice: *Kata* and Gestural Scores
- Wed., Feb. 15: Studio Practice: *Kata*, the Vocal Viewpoints, and the Chair Piece
DUE: Journal: Time Research
- Mon., Feb. 20: Studio Practice: *Kata* and the Red Square
Research Spatial Relationship, Architecture, Shape, Gesture, and Floor Pattern
- Wed., Feb. 22: DUE: Journal: Research on Space
Studio Practice: *Kata* and the Red Square
- Mon., Feb. 27: Reading: "Introducing Composition" pp 137-151 in *The Viewpoints Book*
Studio Practice: *Kata* and Vocal Viewpoints
Prepare Composition #1 - Groups, Text, and Composition Elements
- Wed., Mar. 1: DUE: Journal: Reading Response to "Introducing Composition" pp 137-151 in *The Viewpoints Book*
Studio Practice: *Kata* and Composition Work
DUE: Composition #1 Performances
Attend *Three Sisters*
Prepare Composition #2 - Groups
- Mon., Mar. 6: Prepare Composition #2
Discussion: *Three Sisters*
Studio Practice: *Kata* and Composition Practices
- Wed., Mar. 8: DUE: Journal: Personal Response - What has been challenging? What do you wish there was more of? What has been confusing? What have you learned? What have you loved?
DUE: Performance Critique #1 - *Three Sisters*
DUE: Composition #2 Performances
- Mar 13 - 17 SPRING BREAK.

- Mon., Mar. 20: Reading: "Prologue", "Boredom: The Boring Play and The Well-Made Play" - pp 9-44 in *Theatre of the Unimpressed*
Studio Practice: *Kata*, Touch, and Physical Contact
Select and Memorize Text for April 3rd class
- Wed., Mar. 22: DUE: Journal: Reading Response: "Prologue", "Boredom: The Boring Play and The Well-Made Play" - pp 9-44 in *Theatre of the Unimpressed*
Studio Practice: Imagery and Associations
- Mon., Mar. 27: Reading: "Boredom: If It's Not Broken, Museum Theatre, and Mental Real Estate" - pp 45-87 in *Theatre of the Unimpressed*
Studio Practice: Stream of Consciousness Warm-up, Imagery, and Impulse
- Wed., Mar. 29: DUE: Journal: Reading Response: "Boredom: If It's Not Broken, Museum Theatre, and Mental Real Estate" - pp 45-87 in *Theatre of the Unimpressed*
Studio Practice:
- Mon., Apr. 3: Reading: "Liveness: Why Live?, Theatre is Where Frightened Filmmakers Go to Die, and @ the Theatre" - pp 89-113 in *Theatre of the Unimpressed*
Prepare Composition #3 with memorized text
Complete Final Project Survey
Studio Practice: Body Part Warm-up and the *Corporels*; The Cat and the *Plastiques*
DUE: Text memorized
- Wed., Apr. 5: DUE: Personal Response: Imagery, Impulse and Psycho-physical feedback loop
DUE: Journal: Reading Response: "Liveness: Why Live?, Theatre is Where Frightened Filmmakers Go to Die, and @ the Theatre" - pp 89-113 in *Theatre of the Unimpressed*
DUE: Final Project Survey
Attend: *Machinal* on Thursday, April 6
Studio Practice: *Corporels* and *Corporel Rivers* (with and without text)
- Mon., Apr. 10: Failure: Beckett's Children, Crafting the Cough, Falling on Our Faces" and "Epilogue: Karen's Favorite Play" - pp 115-149 in *Theatre of the Unimpressed*
Discussion: *Machinal* and Final Project Assignment
Studio Practice: The Cat and Just Stand, Crossings w/ and w/out text
- Wed., Apr. 12: DUE: Journal: Reading Response: "Failure: Beckett's Children, Crafting the Cough, Falling on Our Faces" and "Epilogue: Karen's Favorite Play" - pp 115-149 in *Theatre of the Unimpressed*
DUE: Performance Critique #2: *Machinal*
Prepare Final Project

Studio Practice: Final Project

- Mon., Apr. 17: Reading: "Failure Points" by Sarah Garton Stanley
Prepare Final Project
DUE: Composition #3 Performances
Studio Practice: Final Project
- Wed., Apr. 19: DUE: Journal: Reading Response: "Failure Points" by Sarah Garton Stanley
Prepare Final Project
Studio Practice: Final Project
- Mon., Apr. 24: Prepare Final Project
Studio Practice: Final Project
- Wed., Apr. 26: DUE: Journal: Personal Response - What has been challenging? What do you wish there was more of? What has been confusing? What have you learned? What have you loved?
Prepare Final Project
Studio Practice: Final Project
- Mon., May 1: Prepare Final Project
Studio Practice: Final Project
- Wed., May 3: DUE: Final Project Performances
- Fri., May 5: DUE: Final Reflection Paper

COVID SAFETY AWARENESS

The faculty at Pomona College knows that person-to-person interaction provides the best liberal arts education. The best learning occurs in small communities. This year we are gathering in person to do what we do best: create, generate, and share knowledge. As you know during the past several years, we have had to try to build community remotely. This year we may use some of the pedagogical workarounds that we acquired in the past years. For example, we might meet on Zoom from time to time, hold class outside, or hold discussions online on Sakai Discussions Board. Our health, both mental and physical, is paramount. We must consider the health of others inside and outside the classroom. All Claremont Colleges students have signed agreements regulating on-campus behavior during the pandemic; in the classroom, we will uphold these agreements. We need to take care of each other for this course to be successful. I ask you therefore to adhere to the following principles:

- We will continue to wear masks in class for the first several weeks, revisiting this policy on Monday, February 6th, and each week thereafter. Unless otherwise instructed, you must wear a mask for the entire class; eating and drinking are not permitted. (We will take outside breaks, so feel free to bring a water bottle if needed.) Your mask must cover your mouth and nose.
- If you come to class unmasked you will need to borrow a mask from a peer. Otherwise, you will be asked to leave class for the day.
- Class attendance is required, but if you need to miss class for health reasons, concerning symptoms, suspected COVID exposure, unexpected dependent care,

or other emergency reasons I will work with you. You will need to provide documentation for your absence, but let me underscore this: please make your decisions always based on health, safety, and wellness—yours and others'—and I will work with you at the other end. Take any potential symptoms seriously; we're counting on each other.

- When not in class, avoid closed public spaces, and if you can't avoid them: wear your mask properly, wash your hands, and maintain social distance.
- If you, or a family member, are experiencing hardship because of the pandemic, talk to me or to someone in the Dean of Students office. You are not alone during this time.
- We may adjust these principles as the semester evolves. I am always happy to receive your feedback to make this course work.

STUDENT RESOURCES

[**The Center for Speaking, Writing, and the Image**](#) (formerly The Writing Center) is open this semester! They open at full capacity after the second week of the semester but will be holding limited appointments and drop-in hours as soon as classes begin. Writing and Speaking Partners meet one-on-one with students to talk about their work and provide feedback at any stage of their preparation process. Trained to think deeply about written, oral, and visual rhetoric and communication, these student peers facilitate conversations about everything from ID1 papers to senior theses, lab reports, to creative writing, giving presentations to developing strategies for reading and engaging more deeply and confidently in class discussion.

Jenny Thomas, Asst. Director of College Writing and Language Diversity, offers specialized writing and speaking support for multilingual students navigating English as an additional language.

To make an appointment with a Writing or Speaking Partner, please log onto the Portal and go to Academics > Writing Center or contact the center at writing.center@pomona.edu. They offer both in-person and virtual appointments and have regular drop-in hours in SCC 148.

[**Accessibility Resources and Services**](#) - Pomona College is committed to nurturing an engaged, thriving, safe and healthy community that is responsive to student needs. The Dean of Students Office is committed to providing equal access and reasonable accommodations, where appropriate, for qualified disabled students. The College will continue to develop and coordinate policies and procedures, provide services, and insure access to academic programs, activities, and facilities.

If you are not a Pomona College student, please be aware that you can inquire about academic accommodations through your home college's disability office.

Faculty members are not able to grant accommodations outside of the official channels.

Tardiness/Early Departures - Class begins and ends on time. Punctuality and presence in a collaborative art form are essential. Tardiness and early departures from class are distracting and alter the group dynamic. For the first three incidents of unexcused tardiness/early departure from class, one point will be deducted from your Daily Practice grade. After four instances of unexcused tardiness/early departure, your Daily Practice grade will be reduced by two points. The fifth instance of unexcused tardiness/early departure, your Daily Practice grade will be reduced by three points, and so on.

Participation - You are expected to commit fully within the studio. This includes participation in exercises and discussions, as well as incorporating critique and feedback from me, yourself, (and sometimes your peers) into your work. It also includes being ready to work at all times. Observation is a key means of working and learning in the Performing Arts. If you are not speaking or performing, you are still working. Your attention supports the ensemble of performers. You are expected to be actively supportive and always ready. Everything that you do is part of the Work. This perhaps, above all else, requires the most inner and outer discipline. Be ever mindful and alert.

Additional Requirements

Process Journal – Students are required to keep a hard copy journal. Reflection and writing prompts will be given on a regular basis, but when they are not, the student is still encouraged to make entries tracking their own individual artistic process and experience within and outside of the studio. Entries are due on Wednesday unless otherwise notified. These journals are for you. While I will read them to check that you are engaging with the prompt, you will only receive written feedback when requested.

Dress - Students are expected to dress appropriately for the studio – clothing that allows for fluid movement and that can be worn to work on the floor is required. The clothing needs to fit you in such a way that it does not require continual fixing during exercises. “Soft pants”, such as sweat pants, pajama pants, shorts, or yoga pants/leggings are your best options. “Hard pants” such as jeans, chinos, and dress pants are discouraged, as they will inhibit your ability to participate fully. You will be asked to work barefoot or in jazz shoes. (If this is a problem, please make certain to speak with me outside of the studio immediately.) Because of the exploratory nature (both personal and physical) of the lab, as well as for safety reasons, students are discouraged from wearing jewelry and other personal adornments.

Hair - Hair must be secured in such a way that it allows for full view of the face and does not require fixing during exercises.

Silence/No Chatter – The studio is a space for training and creation. There is to be no casual socializing within the studio. Please limit talking to what is necessary for and relative to the work. Warming up vocally and physically is highly encouraged.

Cleanliness of Space and Props Room – The studio must be kept clean at all times. If you enter the studio and there are items cluttering the space, it is **your** responsibility to clear them. Please do not enter the studio with anything other than water, your journal (if needed), writing implement (if needed), and any assignments

due that day. Small bags, books, shoes, and additional clothing should be neatly stored outside of the studio or outside of view. Props should be neatly stowed away at the end of class.

General Decorum - Students are to refrain from the use of cell phones and laptops, unless specific permission is granted, as well as the consumption of food, gum, and any beverages other than water during studio time. It is expected that interruptions and coming and going will not occur, especially due to the nature of the lab. If you have a specific need, please talk to me in advance.

Office Hours and E-mail Policy

Please feel free to email me with questions and/or concerns throughout the semester. You are also encouraged to come to Office Hours on Monday from 4-6 pm or to make personal appointments with me at any point in time to discuss studio work, receive personalized attention or support, and/or discuss whatever is on your mind. The most effective way to contact me is via email at Gleason.Bauer@pomona.edu. If seeking an appointment outside of Office Hours, please suggest a few options for possible meeting times. In general, you can expect that I will respond to you within 24 hours or by the end of the next business day. Please note that if you email me over the weekend, I may not respond to you until the following Monday, unless it is an emergency.

EVALUATION AND GRADING

I will evaluate student learning with the following graded activities:

Activity	Percentage of Grade
Daily Practice (See Rubric below.)	45%
Process Journal	20%
Performance Responses	15%
Reflection Paper	10%
Open Studio	10%
	100%

Rubric for Daily Practice – Daily each student will receive ten points based on the following guidelines:

- Appropriate dress – 1
- Appropriate hair – 1
- Refraining from unnecessary chatter in the space before class and during any breaks - 1
- Maintaining the tidiness of the space – 1 (This is a point earned collaboratively.)
- Punctuality - 1
- Participation and Aware Engagement – 5 (These points are earned through participation in exercises and discussions, aware and engaged effort, accountability, honest communication, and respect.)

Please note that each semester you have up to three instances in which only a minimum of points will be deducted for neglecting to practice the above studio guidelines. So for instance, each time (up to three times) that you come to the studio without being dressed in the appropriate clothing, you will have a single point deducted from your Daily Practice Rubric. However, the fourth time you come to class without being dressed out, your daily grade will be reduced by two points. In the fifth instance, your daily grade will be reduced by three points, and so on. If you have questions about this policy, please do not hesitate to ask. Please remember that this Daily Practice constitutes a full 45% of your grade.

Process Journal - All students will need to purchase and keep a small hard-copy journal. Consider a notebook that is unlined so that you can relate to it in a non-academic manner. Other than a check for completion, students will not receive feedback on journal entries unless requested.

Written Assignments/Papers – There will be three written Performance Responses required in this class as well as one Reflection Paper. All students must attend the plays/musicals in the spring semester of the Pomona season (Three Sisters: March 2-5 and Machinal: April 6-8) as well as one play/musical/live performance outside of the department. Students should plan to see live performances of plays and musicals if at all possible. If not possible, students may use the digital resources at the library to view recordings of live performances. Short critiques (2-3 pages) of these performances will need to be submitted no later than the Wednesday after the performance. In addition, a final 3-5 page reflection paper will act as half of your final grade.

- **Performance Critique One** - Three Sisters to be submitted on Sakai no later than **11:59 pm on WEDNESDAY, MARCH 8.**
- **Performance Critique Two** - Machinal to be submitted on Sakai no later than **11:59 pm on WEDNESDAY, APRIL 12.**
- **Performance Critique Three** - On an outside production of your choice, it can be submitted at any time in the semester, but no later than **11:59 pm on WEDNESDAY, MAY 3.**
- **Final Reflection Paper** - Submitted on Sakai no later than **11:59 pm on FRIDAY, MAY 5.**

Please go through your planner and mark the Pomona performance dates on your calendar. Start making your plans to see the outside performance now. We can also discuss seeing a performance together as a class.

Open Studio – This presentation acts as the other half of your final assessment. It **WILL BE ON WEDNESDAY, MAY 3,** and is open to the larger 5C community. You will be graded based on your individual work, as well as on your cooperation with, and support of your collaborators.

Late Assignments: All assignments submitted past due will be marked down by one-third of a grade for every day they are late.

Required Readings/Viewings: Students may be given handouts and/or links to required reading and/or video clips throughout the semester as applicable.

CURRICULAR OUTLINE

Please note that the learning units are not of equal length, often overlap, and will be facilitated in direct response to the students' progress as an ensemble.

UNIT ONE: Building the Container

- Introductions/Exploring the Why
- Community Agreements
- Studio Etiquette
- Exploring Assumptions
- Exploring Inspirations and the How

UNIT TWO: Self-Awareness and the Practice of Mindfulness

- Mindfulness Practices and Noticing
- Boundary and Consent Work
- Finding Your Readiness
- Simple Imagery
- Ensemble Games and Noticing
- Exploring Habits/Increasing Choice
- Circles of Awareness

UNIT THREE: Group Awareness and Physical Practices

- The Kata
- Self Perception
- Peripheral Vision
- Partnered Work
- Sensory Perception
- Collaboration and Ensemble
- Safety and Risk
- Group Play

UNIT FOUR: Spatial-Temporal Awareness and Physical Improvisation

- The Viewpoints

Space

Topography
Spatial Relationship
Architecture
Shape
Gesture

Time

Duration
Repetition
Tempo
Kinesthetic Response

- Lane Work
- Flocking
- Red Square

UNIT FIVE: Scores and Composition

IMPORTANT DUE DATES:

- ~ JOURNALS - Every Wednesday
- ~ TEXT MEMORIZED - Monday, January 30
- ~ PERFORMANCE CRITIQUE ONE - Wednesday, March 8
- ~ PERFORMANCE CRITIQUE TWO - Wednesday, April 12
- ~ PERFORMANCE CRITIQUE THREE - no later than Wednesday, May 3
- ~ DRESS REHEARSAL Monday, May 1

- ~ OPEN STUDIO – Wednesday, May 3
- ~ SELF REFLECTION PAPER – Friday, May 5

ESSENTIAL QUESTIONS -

- ❖ What is Art? What is not Art? How do you know the difference?
- ❖ What is Theatre? What is not Theatre? How do you know the difference?
- ❖ What does what we are doing in class have to do with theatre and/or performance? How might I apply it?
- ❖ What are the elements of theatrical performance?
- ❖ What is the value of artistic discipline?
- ❖ What tools does a performer have?
- ❖ What is the work of a performer? And where else does it manifest?
- ❖ What does it mean to be a leader in the Arts?
- ❖ What am I noticing?
- ❖ Who am I and how am I changing?
- ❖ How can I apply what I am learning here to my life outside of the studio?
- ❖ What do I want to get out of this lab? And how is this changing as my learning deepens?

COVID SAFETY AWARENESS

The faculty at Pomona College knows that person-to-person interaction provides the best liberal arts education. The best learning occurs in small communities. This year we are gathering in person to do what we do best: create, generate, and share knowledge. As you know during the past several years, we have had to try to build community remotely. This year we may use some of the pedagogical work-arounds that we acquired in the past years. For example, we might meet on Zoom from time to time, hold class outside, or hold discussions online on Sakai Discussions Board. Our health, both mental and physical, is paramount. We must consider the health of others inside and outside the classroom. All Claremont Colleges students have signed agreements regulating on-campus behavior during the pandemic; in the classroom, we will uphold these agreements. We need to take care of each other for this course to be successful. I ask you therefore to adhere to the following principles:

- We will continue to wear masks in class for the first several weeks, revisiting this policy on Monday, September 12th and each week thereafter. Unless otherwise instructed, you must wear a mask for the entire class; eating and drinking are not permitted. (We will take outside breaks, so feel free to bring a water bottle if needed.) Your mask must cover your mouth and nose.
- If you come to class unmasked you will need to borrow a mask from a peer. Otherwise you will be asked to leave class for the day.
- Class attendance is required, but if you need to miss class for health reasons, concerning symptoms, suspected COVID exposure, unexpected dependent care, or other emergency reasons I will work with you. Let me underscore this: please make your decisions always based on health, safety, and wellness—yours and others—and I will work with you at the other end. Take any potential symptoms seriously; we're counting on each other.
- When not in class, avoid closed public spaces, and if you can't avoid them: wear your mask properly, wash your hands, and maintain social distance.

- If you, or a family member, are experiencing hardship because of the pandemic, talk to me or to someone in the Dean of Students office. You are not alone during this time.
- We may adjust these principles as the semester evolves. I am always happy to receive your feedback to make this course work.

STUDENT RESOURCES

[**The Center for Speaking, Writing, and the Image**](#) (formerly The Writing Center) is open this semester! They open at full capacity after the second week of the semester, but will be holding limited appointments and drop-in hours as soon as classes begin. Writing and Speaking Partners meet one-on-one with students to talk about their work and provide feedback at any stage of their preparation process. Trained to think deeply about written, oral, and visual rhetoric and communication, these student peers facilitate conversations about everything from ID1 papers to senior theses, lab reports to creative writing, giving presentations to developing strategies for reading and engaging more deeply and confidently in class discussion.

Jenny Thomas, Asst. Director of College Writing and Language Diversity, offers specialized writing and speaking support for multilingual students navigating English as an additional language.

To make an appointment with a Writing or Speaking Partner, please log onto the Portal and go to Academics > Writing Center or contact the center at writing.center@pomona.edu. They offer both in-person and virtual appointments, and have regular drop-in hours in SCC 148.

[**Accessibility Resources and Services**](#) - Pomona College is committed to nurturing an engaged, thriving, safe and healthy community that is responsive to student needs. The Dean of Students Office is committed to providing equal access and reasonable accommodations, where appropriate, for qualified disabled students. The College will continue to develop and coordinate policies and procedures, provide services, and insure access to academic programs, activities and facilities.

If you are not a Pomona College student, please be aware that you can inquire about academic accommodations through your home college's disability office.

Faculty members are not able to grant accommodations outside of the official channels.