

Pomona College
Department of Theatre and Dance
DEVISING THEATRE
Spring 2023
M/W 10 AM - 12:30 PM
Allen Theater (Seaver Complex)

Course Number: THEA010 PO-01
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Office Hours: Mondays 4-6 pm and by appointment

SYLLABUS

Due to the nature of the flexible and organic nature of theatre, this outline is subject (and even likely) to change. Changes will be announced promptly in class and/or posted on Sakai.

COURSE INFORMATION

Course Description

This course is open to performance practitioners of all kinds (actors, singers, dancers, designers, and technicians) and focuses on devising (creating) live performance. Solo and group performances may be inspired by a variety of forms and content, including interviews, archival materials, visual art, music, and other verbal or movement texts. Collaborative exercises explore the meaning-making potential of the elements of the stage and exploit the force and poetry of the stage vocabulary. Participants will gain tools for ensemble creation of original content and for exploding narrative forms in ways that are uniquely theatrical. Class time is spent building skills, collaborating, and rehearsing. Classwork will culminate in a public presentation on campus at the end of the semester.

Learning Objectives

Students will:

- Gain and understanding of and apply a variety of embodied practices, dramaturgical research, performance skills, and basic theatrical techniques in directing, designing and scripting that serve as the foundation for the creation of original content.
- Deepen their ability to work creatively and consensually within an ensemble environment.
- Develop extraordinary group listening skills and an experiential understanding of the value of deep play.
- Develop greater body/mind awareness, presence, and sense of self in relation to space and others.
- Begin to develop and articulate a personal artistic aesthetic.
- Develop the capacity to tolerate ambiguity, paradoxes, and to embrace the unknown within the creative process.

- Develop greater habits of persistence in the face of internal resistance and external challenges.
- Develop an ability to assess personal artistic process and progress.
- Deepen self-confidence.

Course Methodology

The class is experientially and academically rigorous and requires a commitment to the disciplines of performance - training, dramaturgical research, creation, and performance. The approach incorporates exercises from the Viewpoints as articulated by Anne Bogart and Tina Landau, Barbara Dilley's contemplative dance practices, Frantic Assembly's training and devising techniques, and Tectonic Theatre Project's Moment Work. Students will experiment through individual, partnered, and group exercises and will then have the opportunity to apply skills gained from exercises to the creation and performance of original 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 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
- *Moment Work: Tectonic Theatre Project's Process of Devising Theater* by Moisés Kaufman and Barbara Pitts McAdams
- Various 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 devising work.

Recommended Texts

- *The Viewpoints Book* by Anne Bogart and Tina Landau
- *The Frantic Assembly Book of Devising* by Scott Graham and Steven Hoggett
- *Theatre and Adaptation: Return, Rewrite, Repeat* edited by Margherita Laera
- *This Very Moment: teaching, thinking, dancing* - Barbara Dilley
- *The Queer Art of Failure* by Jack Halberstam
- *Social Acupuncture* by Darren O'Donnell
- *100 Essays I Don't Have Time to Write* by Sarah Ruhl
- *Wabi-Sabi for Artists, Designers, Poets & Philosophers* by Leonard Koren

Content Notice

We will work to create a brave "human needs first" space. This means you are encouraged to take care of your human needs as well as those of your ensemble. 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.

This course includes rigorous physical activity, 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. We will be moving around quite a bit in this class; please keep your instructor and peers informed of any physical limitations and boundaries that may affect your participation. Have fun but be careful and smart about 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 creative portion of your 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 (2)	10%
Performance Critiques (2)	15%
Contribution to Final Project (Research)	5%
Contribution to Final Project (Creative Presentation)	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. Devising is sometimes called the “theatre of schlep” because a number of design elements are often in play (props, costumes, lighting instruments, etc.) 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 (3 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. Black and neutral clothing without distracting logos is preferred. You will often be asked to work barefoot (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)** - 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. If you have a specific need, please talk to me in advance.

- **Participation (4 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 two 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 original 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** - *Machinal* DUE no later than **11:59 pm on WEDNESDAY, APRIL 12.**

Contribution to Final Project (Research) - Each student is required to serve as a dramaturg for the work we're making together over the course of the semester, including

contributing research. This may include online research, institution-based research, interview-based research, embodied research, and/or ethnographic research. Students are required to compile their research, relating its value in the context of the project at hand. Specific areas of research will be collectively assigned once a project topic has been determined. Students should be prepared to submit a written document outlining their research contributions, including a Bibliography.

Contribution to Final Project (Creative Presentation) - Students are expected to contribute to the process of creating and presenting their final project in collaboration with the ensemble. Not all students need to perform in the final project, but they are required to participate in the presentation in a significant way.

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:	<p>Discussion: Introductions and course expectations</p> <p>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?</p> <p>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?</p> <p>Read Syllabus</p> <p>DUE: Blog Post (counts as Journal Assignment) - Syllabus Response - NO LATER THAN 11:59 PM FRIDAY, JANUARY 20</p>
Mon., Jan. 23:	<p>DUE: Journal - Personal Response: Why Theatre?</p> <p>Complete Survey</p> <p>Discussion & Studio Practice: Consent and Boundaries</p> <p>Discussion: Moment of theatre that you loved/what is unique about theatre?</p> <p>Lecture: Devising - Viewpoints and Moment Work</p> <p>Discussion: Elements of the Stage</p>
Wed., Jan. 25:	<p>Read: "Why Theatre?" by Brendan Healy</p> <p>DUE: Journal - Reading Response: "Why Theatre?" by Brendan Healy</p> <p>DUE: Survey (counts as Journal Assignment)</p>

Lecture: Viewpoints - Space and Time: Tools for meaning making
 Studio Exercises: Spatial Relationship & Tempo

- Mon., Jan. 30: 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: Spatial Relationship, Tempo, Duration, Kinesthetic Response, Repetition, Lane Work, Flocking
- Wed., Feb. 1: 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: Spatial Relationship, Tempo, Duration, Kinesthetic Response, Repetition, Architecture, Floor Pattern, Shape, Gesture, Gestural Scores
- Mon., Feb. 6: Reading: "Introducing Composition" pp 137-141 and 146-149, "Composition toward Making Original Work", pp 153-159, "How to Discuss Composition Work in a Group", pp 184-88, "Composition and Related Arts", pp 189-197 in *The Viewpoints Book*
 Studio Practice: Architecture, Floor Pattern, Shape, Gestural Scores
- Wed., Feb. 8: DUE: Journal: Reading Response: "Introducing Composition" pp 137-141 and 146-149, "Composition toward Making Original Work", pp 153-159, "How to Discuss Composition Work in a Group", pp 184-88, "Composition and Related Arts", pp 189-197 in *The Viewpoints Book*
 Prepare Composition #1: As a group select a famous painting, choose a color (and bring objects and clothing of that color), bring computers and phones, memorize assigned lines of text
 Studio Practice: Composition Groups Assigned/Gestural Scores Shared, and Vocal Viewpoints
- Mon., Feb. 13: DUE: Composition #1 Performances
 Studio Practice: Chair Piece/Composition Rehearsals and Presentation
- Wed., Feb. 15: 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?
 Lecture and Studio Practice: Moment Work
 Select a prop and costume to bring to class on Feb. 20
- Mon., Feb. 20: Reading: "Preface", "Introduction", and "Part 1: Tectonic's Antecedents, History, and Approach" pp xi - 24 in *Moment Work*
 DUE: prop and a costume
 Lecture and Studio Practice: Moment Work
 Select a sound and light instrument to bring to class on Feb. 22
- Wed., Feb. 22: DUE: Journal: Reading Response to Reading: "Preface", "Introduction",

- and "Part 1: Tectonic's Antecedents, History, and Approach" pp xi - 24 in *Moment Work*
 DUE: instruments of sound and light
 Lecture and Studio Practice: Moment Work
- Mon., Feb. 27: Reading: "Prologue", "Boredom: The Boring Play and The Well-Made Play" - pp 9-44 in *Theatre of the Unimpressed*
 Studio Practice: Moment Work
 Prepare Composition #2 - Groups, Text
- Wed., Mar. 1: DUE: Journal: Reading Response: "Prologue", "Boredom: The Boring Play and The Well-Made Play" - pp 9-44 in *Theatre of the Unimpressed*
 DUE: Composition #2 Performances
 Attend *Three Sisters*
 Studio Practice: Moment Work
- Mon., Mar. 6: Reading: "Boredom: If It's Not Broken, Museum Theatre, and Mental Real Estate" - pp 45-87 in *Theatre of the Unimpressed*
 Discussion: *Three Sisters/Final Project (original, adapted, scripted/whole group vs. smaller group/subject)*
 Studio Practice: Moment Work
- Wed., Mar. 8: DUE: Journal: Reading Response: "Boredom: If It's Not Broken, Museum Theatre, and Mental Real Estate" - pp 45-87 in *Theatre of the Unimpressed*
 DUE: Performance Critique #1 - *Three Sisters*
 Prepare Final Project - Theme & Research
 Studio Practice: Moment Work
- Mar 13 - 17 SPRING BREAK.
- Mon., Mar. 20: Reading: "Liveness: Why Live?, Theatre is Where Frightened Filmmakers Go to Die, and @ the Theatre" - pp 89-113 in *Theatre of the Unimpressed*
 Studio Practice: Final Project Moment Work
- Wed., Mar. 22: 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*
 Studio Practice: Final Project Moment Work
- Mon., Mar. 27: Reading: "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*
 Studio Practice: Final Project Moment Work
- Wed., Mar. 29: 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*

Studio Practice: Final Project Moment Work

Mon., Apr. 3: Reading: "Failure Points" by Sarah Garton Stanley
Studio Practice: Final Project Moment Work

Wed., Apr. 5: DUE: Journal: Reading Response: "Failure Points" by Sarah Garton Stanley
Attend: *Machina* on Thursday, April 6
Studio Practice: Final Project Moment Work

Mon., Apr. 10: Discussion: *Machinal*
Studio Practice: Final Project Moment Work

Wed., Apr. 12: DUE: Performance Critique #2: *Machinal*
Studio Practice: Final Project Moment Work

Mon., Apr. 17: Studio Practice: Final Project Moment Work

Wed., Apr. 19: Studio Practice: Final Project Moment Work

Mon., Apr. 24: DUE: Final Project Rough Draft
Studio Practice: Final Project Moment Work

Wed., Apr. 26: Studio Practice: Final Project Moment Work
DUE: Documentation of Final Project Research

Mon., May 1: Studio Practice: Final Project Moment Work

Wed., May 3: DUE: Final Project Performance

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.

