

DRAMA 441A: Beginning Playwriting

Class schedule: W/F 3:30pm - 4:50pm (PST)

Hutchinson Hall 303

Fall Quarter 2022 Course Syllabus

Instructor: Nikki Yeboah

Email: nyeboa@uw.edu

In-Person Classes: HH 303

Zoom Classes: <https://washington.zoom.us/j/93426257856>

Zoom Office Hours: Wed. 5-5:30pm (PST) and by appointment

<https://washington.zoom.us/j/7983063758>

Course Description

Beginning Playwriting is a course where we explore writing for the theater by reading, watching, developing, writing, and discussing plays. We will unpack the art and craft of dramatic writing with a particular focus on process, including action, character, and dialogue. We will deepen our understanding of these components by completing and workshopping writing assignments, providing and receiving productive and empathetic feedback, reading the work of contemporary playwrights, and seeing productions. The course requirements, instructor, and peers will provide the support, structure, accountability, and community that all writers need to create their best work. The final project of the course consists of two components: (1) a script treatment, which is a document that maps out the entire story idea of the play before you begin writing, and (2) a fully developed scene from the play.

Course Objectives

- Story Development & Process: We will unpack the art and craft of dramatic writing with a particular focus on process and dramatic strategies, including action, character, and dialogue.
- Writing Habits: We will develop a professional approach to the writing process by developing good writing habits while discovering our creative voice.
- Drafting: We will learn the importance of and approaches to writing and rewriting multiple drafts at various stages in the scriptwriting process before arriving at "the one."
- Feedback: We will develop the skills and vocabulary to talk about plays, and recognize structure, story, and content problems.
- Stage Play Structure: We will learn about, analyze, and create plays modeled after the traditional Well-Made Play 3-Act Structure.
- Knowledge of the Field: Demonstrate a familiarity with the works of contemporary playwrights.

Performances

I urge you to see as much theater as possible this semester. See anything and everything on campus and off. We will attend one performance together as a class.

Required Text and Materials:

Textbook:

Goldfinger, Jacqueline. *Playwriting with Purpose: A Guide and Workbook for New Playwrights* (Routledge Publishing Group; 2021). [On Canvas](#)

Dramatic Texts: I have placed all books on course reserve at the Drama Library

How I Learned to Drive by Paula Vogel
Straight White Men by Young Jean Lee (Library e-book or hard copy)
The Thanksgiving Play by Larissa FastHorse
What The Constitution Means to Me by Heidi Schreck
School Girls or An African Mean Girls Play by Jocelyn Bioh
Slave Play by Jeremy O. Harris (Library e-book or hard copy)

[Free scriptwriting software options:](#)

Preferred:

[WriterDuet](#)

Other Options:

[Celtx](#)

[Trelby](#)

[Highland 2](#)

[Causality](#) (Curious about this one)

Additional readings and resources will be available on the course's Canvas site; in addition, you will be asked to provide electronic and hard copies of your work for reading purposes.

What to Expect in Class

This class will be run as a workshop. Each week we will read about a different component of the writing process. We will also read a play that best highlights the dramatic strategy upon which we are focusing. We will share and provide feedback on our work in an atmosphere of trust and respect. Your participation in critiquing the work of others is as meaningful as the act of writing itself. You will learn as much from each other's successes and failures as from your own and develop the skills and vocabulary to talk about plays, and recognize the structure, story, and content problems. In order to make this otherwise terrifying process a little easier, we will start each critique by telling the writer what we like about their work and then follow up with questions before offering any suggestions.

Co-Creating a Brave Space

Some of the plays we will read in the course - and perhaps some of the plays you or your classmates will write - may examine issues related to race, class, gender, violence, and so forth. If you find yourself uncomfortable with a particular reading, that is okay. I have been very uncomfortable with, felt triggered by, disliked, and even felt disgusted by some of what I've read and/or seen in the past. The theater has and will always be a space for questioning our beliefs, and our society, and pushing our boundaries. It is where artists go to bare their souls, heal their trauma, guide us toward a better world or reveal the hopelessness of this one. As a result, discomfort is to be expected. Individual and societal growth cannot happen unless we expose ourselves to the things that make us uncomfortable.

Everyone has different boundaries and triggers. As a Black woman, I am often triggered by plays that include scenes of violence against women, those that touch on racism, or worse, plays that REFUSE to bring up race when it feels so necessary to the work. However, my growth as a scholar and artist would not have been possible without exposure to the things that made me uncomfortable. It gave me something to push back against in my own work. I am much better at articulating my political stance and creative vision as a result of engaging with works I either didn't like or made me uncomfortable. You are welcome to voice your discomfort with any of the material either in private to me or to your peers collectively because

engaging in dialogue is also a huge part of how we grow. I will always be there to support you. I hope you don't immediately shut things down because you feel uncomfortable because that is limiting. My intention is that *our classroom is a brave space, a supportive space*.

Writer's Block

Writing is a discipline. The only ones that make it in this industry are those that consistently show up and do the work. Learning to write toward a deadline will be a HUGE part of your success. Here are some suggestions if you ever run into trouble: (1) keep a writing journal to record ideas, overheard conversations, made-up conversations, research, images, settings, sounds, etc. (2) read the textbook and work on the activities within (3) talk to your peers (4) talk to me for tips on overcoming it **[but I'm not giving you an extension]**.

List of Submissions (in order of deadlines)

<u>Deadlines</u>	<u>Submissions</u>
10/8	Character Profiles (10 points)
10/15	Critical Statement + Bibliography (10 points)
10/24	Mini Reflection Paper (2 points)
11/05	Plot Outline (13 points)
12/3	Scene Draft (10 points)
12/9	Public Reading (4 points)
12/12	Final Project (23 points)
Ongoing	Collaboration/Participation (8 points)
Ongoing	Pre-Class Exercises (8 points)
Ongoing	Timed In-Class Reflections (10 points)

Assignment Breakdown (all assignments are due at the beginning of class unless otherwise noted)

COLLABORATION/PARTICIPATION: Scriptwriting is a collaborative art form. There is a prevailing myth that playwriting is a solitary activity where the writer/genius births a play from their mind without any contribution from the world around them. Ideas come out of your engagement with the world, and the most important part of the process (the building/editing/rewriting) can only happen if you have a community of supportive, honest, and creative people who give you the critical feedback you need. As such, we will be relying on each other in this class to grow as humans and as playwrights. It is important that you show up not only for yourselves but for one another.

This means:

Be kind.
Be honest.
Be open.
Be present.
Be engaged.
Be on time.
Be prepared.
Be cellphone free.

All of these attributes will be evaluated as part of your participation grade for the semester and will derive from your participation in in-class exercises and discussions, and demonstration of having completed the assigned reading(s) for the day (1 point each week = 10 total points).

TIMED IN-CLASS REFLECTIONS: Timed in-class reflections take place at the start of most class periods. Once class begins, I will offer up a writing prompt and provide students with roughly 8-10 minutes to write down and submit their responses. The prompt will derive from the weekly readings and viewings. The

reflections are meant to demonstrate that you've completed the assigned readings and they also serve as the basis for our in-class discussion for that day. If you are not on time, you will miss them and there will be no opportunity to make them up (1 point for each prompt = 10 total points).

PRE-CLASS EXERCISES: These are exercises that are meant to have you put into practice the different approaches to playwriting that you are reading about. You will work on these exercises on your own time then bring them to class for further refining and workshoping. Each exercise will get your creative juices flowing, help you brainstorm, and provide you with something concrete to show me and your peers to provide feedback on and help you develop toward the final project. You will be graded on completion (1 point each = 8 points)

Writing Exercises

*There will be 4 writing exercises, each focusing on a particular component of the playwriting process. These will also serve as first drafts of your final project. **Assignments will receive a half mark off for every day late and will not be accepted 3 days past the deadline.***

CHARACTER PROFILES (10/8): Character explorations of 3-4 key characters, including their demographic description, personality, backstory, and character arc (how their character develops in the story). Each character should take up roughly three-quarters of a full single-spaced 12-point Times New Roman page (10 points)

Character profile:

Their physical description - demographic, job, etc

Their internal life - what they think of themselves and others, how that makes them act in the world/their hurdle in life (source of conflict)

Their external life - What others think of them and how they treat your character. Who are the closest people to them? What do they think?

*You will find a link to a sample character profile on Canvas. Check last week's module!

ONE PAGE CRITICAL STATEMENT (10/15): This is a 12-point Times New Roman page-long single-spaced critical statement + BIBLIOGRAPHY w/ 3 sources. Your critical statement reflects on the themes, ideas, and identities you will explore in your script that requires further research to do them justice. Your bibliography outlines the three sources you will turn to as you research these themes. By the end of the quarter, you will read these three sources and submit an annotated bibliography of your research w/ your final project (10 points)

MINI REFLECTION PAPER (10/24): Mini Reflection Paper due 10/24: This is a 12-point Times New Roman page-long single-spaced reflection paper on your experience of seeing a script you read come alive on stage.

Please respond to the following questions: What are some of the surprising ways in which the play was adapted for the stage? How did the addition of live sensorial elements such as sound, light, costumes, set, other audience members' reactions, etc. change, disrupt or enhance your experience? Name 2 changes that were made to the staged production vs the script? Does the play follow a well-made play format? You must include 2-3 citations from the script and make sure to cite the script directly using page numbers and quotes when referencing it. (2 points)

PLOT OUTLINE (11/05): A 3-page single-spaced plot summary that details the sequence of events that happen within the play itself. Below is the rubric I will use to grade your plot outline (13 points)

FINAL SCENE DRAFT (12/5): A draft 9-10 page scene from your play. (10 points)

PUBLIC READING (12/9): A public reading of your work will be held on the final day of class. You will be reading each other's work so it's only natural that your grade is issued by your peers not me. I will average out your final grade from the individual grade submissions of those whose work you will be performing. Here are the criteria you will be judging from (4 points).

RUBRIC:

- **CHARACTERIZATION**: The student has created a rich and interesting character to watch and shows a deep understanding of his/her character and the choices made.
- **COMMITMENT**: Student always takes his/her work seriously and is in the moment. The student uses his/her whole body and facial expressions to perform. The student shows emotion and energy in performance.
- **DICTION AND PROJECTION**: The student is always able to be heard loud and clear at the back of the room.
- **ENGAGEMENT**: The student has attended meetings, arrived on time, adapted to your creative vision, and engaged with your work in a meaningful way.

FINAL PROJECT (12/12): This involves the submission of a final draft of your script treatment and 9-10 page scene, which has been subject to a revision/redrafting process. The script treatment must include character profile, plot outline, logline (a short sentence or two summarizing the premise), title, and a critical statement + 3-source ANNOTATED BIBLIOGRAPHY (23 points).

PLAYWRITING RUBRIC

	Exceeds	Meets	Working Towards	Below
PLOT makes sense.	4	3	2	1
CHARACTERS are believable for the situation. They are well-developed and have motivations for their actions.	4	3	2	1
EXPOSITION provides enough background on the characters and setting for the play to make sense.	4	3	2	1
Has a CONFLICT that gets introduced in the INCITING INCIDENT	4	3	2	1
Tension/suspense increases through COMPLICATIONS in RISING ACTION	4	3	2	1
Has a CLIMAX that is the highest point of suspense/tension or a turning point.	4	3	2	1
FALLING ACTION ties up loose ends and possibly shows how the conflict is won or lost.	4	3	2	1
The RESOLUTION gives the play an ending and includes a BUTTON at the end to give a feeling of satisfaction or completion.	4	3	2	1
The play shows action rather than telling us about it.	4	3	2	1
The play can be produced on a stage in front of a live audience.	4	3	2	1
Formatted correctly: ✓ Includes a title and list of characters ✓ Character names in ALL CAPS at the beginning of the line of dialogue, followed by a colon (:)) ✓ Character names in ALL CAPS in stage directions ✓ Stage directions should be in parenthesis and, if typed, italicized ✓ New scenes begin if there is a change in LOCATION or TIME	4	3	2	1

Grading Scale

The grading scale for this class is based on a 100-point system. The 100-point system is then converted into the University's grade-point system as outlined below.

A range (3.5-4.0; A = 3.9-4.0; A- = 3.5-3.8)

4.0	98-100
3.9	96-97
3.8	94-95
3.7	92-93
3.6	91
3.5	90

B range (2.5-3.4; B+ = 3.2-3.4; B = 2.9-3.1; B- = 2.5-2.8)

3.4	89
3.3	88
3.2	87
3.1	86
3.0	85
2.9	84
2.8	83
2.7	82
2.6	81
2.5	80

C range (1.5-2.4; C+ = 2.2-2.4; C = 1.9-2.1; C- = 2.5-2.8)

2.4	79
2.3	78
2.2	77
2.1	76
2.0	75 (2.0 is required to receive "C" credit for EWP courses or to earn "S" in S/NS grading)
1.9	74
1.8	73
1.7	72
1.6	71
1.5	70

D range (0.7-1.4; D+ = 1.2-1.4; D = 0.9-1.1; D- = 0.7-0.8)

1.4	69
1.3	68
1.2	67
1.1	66
1.0	65
0.9	64
0.8	62-63
0.7	60-61 (students earn 5 credits, but no "C" credit, if they are registered for grades on the 4.0 scale)

Below 0.7/60% = 0.0

WEEKLY SCHEDULE: Most classes will be held in-person in HH 303 unless stated otherwise. Any changes to the syllabus or the platform will be announced.
*Also, don't worry, the chapters are super short 😊

Week 1

- 09/28** **READING DUE:** [Script Treatment](#) + [Sample Treatment](#)
IN-CLASS ACTIVITY: Course introduction; playwriting elements; manuscript format & Final Project discussed + Introductions "The Things I Carry"
- 9/30** **GUEST LECTURE:** Paul Adolphsen. Literary Manager @ Seattle Rep

Week 2

Getting Into Character

- 10/5** **READING DUE:** Introduction Chapter/Prologue/Chapter One ("Creating Compelling Characters")
READING DUE: *How I Learned to Drive* by Paula Vogel
TIMED REFLECTION: Writing Prompt (Wants & Externalizations) + Notable Quotable
IN-CLASS ACTIVITY: Exercise One (*How I Learned to Drive*)
- 10/7** **PRE-CLASS EXERCISE:** Exercise One
IN-CLASS EXERCISE: [Character Profiles](#)
- 10/10** **ASSIGNMENT DUE:** [Character Profiles](#) (3-4 Main Characters)

Week 3

Critical Brainstorming

- 10/12** **READING DUE:** Linda Alcoff "[The Problem of Speaking for Others](#)" p. 1-6 & 11-17 (Canvas)
READING DUE: *Straight White Men* by Young Jean Lee (e-library + library) or TG Play
TIMED REFLECTION: Notable Quotable related to *Straight White Men* & "The Problem of Speaking for Others"
- 10/14** **READING DUE:** Chapter 4 (*Environment & Idea*)
PRE-CLASS EXERCISE: My Play Is About... Exercise (p. 33) + **Adapted** Exercise One (p.33 & 34)
IN-CLASS EXERCISE: Workshop + Adapted Exercise Three
- 10/17** **ASSIGNMENT DUE:** Draft One-Page Critical Statement + Bibliography (3 citations)

Week 4

Plotting your ideas out

- 10/19** **READING DUE:** Chapter Three (*The Well-Made Play*)
READING DUE: *The Thanksgiving Play* by Larissa FastHorse
TIMED REFLECTION: Exercise One (*The Thanksgiving Play*) + Notable Quotable
- 10/21** **CLASS CANCELED - CONFERENCE**
READING DUE: *What The Constitution Means to Me* by Heidi Schreck
WATCH: *What The Constitution Means to Me* @ Seattle Rep (Tickets are \$5)
- 10/24** **ASSIGNMENT DUE:** *What The Constitution Means to Me* Mini Reflection Paper

Week 5

Scene Structure

10/26 READING DUE: Chapter 5: Scene Structure
READING DUE: *School Girls; Or The African Mean Girls Play* by Jocelyn Bioh
TIMED REFLECTION: The well-made play exercise... (*School Girls*)
IN-CLASS EXERCISE: Short Play Exercise p. 28 of Ch. 3

10/28 PRE-CLASS ASSIGNMENT DUE: Well-Made Play Outline for play & Plot outline (ACT/SECTION 1)
IN-CLASS EXERCISE: Workshop

Week 6

Plot Outline

11/02 CLASS ASSIGNMENT DUE: Well-Made Play Outline for play & Plot outline ACT/SECTION 2
READING DUE: *Culture Shock* by Gloria Majule (9-10 page excerpt Canvas)
IN-CLASS ACTIVITY: Guest Lecture from Playwright, Gloria Majule (Students Only)

11/04 CLASS CANCELED - MEET W/ PARTNER
CLASS ASSIGNMENT DUE: Well-Made Play Outline for play & Plot Outline ACT/SECTION 3
IN-CLASS ACTIVITY: Zoom Workshop (Students Only - in partners) come with Exercise 3 from textbook completed and walk through all of your plot outlines.

Week 7

The Treatment

11/09 Final Project Check-Ins
11/11 Veteran's Day
ASSIGNMENT DUE: [Plot Outline](#)

Week 8

Dialogues & Monologues

11/16 READING DUE: Chapter Two (*Writing Electric Dialogue and Silent Moments*)
READING DUE: *Slave Play* by Jeremy O. Harris (Library E-Book)
IN-CLASS ACTIVITY: Exercise Two (using characters from your play)
TIMED REFLECTION: Electric Dialogue in *Slave Play* + Notable Quotable

11/18 READING DUE: Chapter Six (*Monologues*)
PRE-CLASS EXERCISE DUE: Exercise One
IN-CLASS ACTIVITY: Write a monologue for a character in your play

Week 9

Scene Drafting

11/23 IN-CLASS ACTIVITY: (Zoom) Scene Drafting Workshop
11/25 Thanksgiving

Week 10

Workshopping & Revising

11/30 READING DUE: Ch. 11 The Revision Process

PRE-CLASS EXERCISE DUE: First Draft
IN-CLASS ACTIVITY: Revise/Workshop

12/2 PRE-CLASS EXERCISE DUE: Second Draft
IN-CLASS ACTIVITY: Revise/Workshop

12/5 ASSIGNMENT DUE: Final Scene Draft

Week 11

12/7 IN-CLASS ACTIVITY: Public Reading Rehearsals

12/9 IN-CLASS ACTIVITY: Public Reading Rehearsal
ASSIGNMENT DUE: Public Reading (details TBA; invite friends and family!)

12/12 ASSIGNMENT DUE: Final Project Due

Faculty mailboxes are located in Hutchinson 122. T.A. mailboxes are located in the hallway Hutchinson 117, but these boxes are not secure and are only available when the office is open. Papers, notes, etc. for T.A.s should instead be delivered to T.A. offices. Faculty and T.A. office locations and hours are posted on a bulletin board inside Hutchinson 101.

Student Conduct

Plagiarism

Plagiarism is defined as the use of ideas, words, or creations from a publicly available work without formally acknowledging the author or source through the use of appropriate quotation marks and/or references. Both the University of Washington and the School of Drama take plagiarism very seriously. Plagiarism may lead to disciplinary action by the university against the student who submitted the work. Any student who is uncertain whether their use of the work of others constitutes plagiarism should consult the course instructor for guidance before submitting coursework.

Standards of Conduct and Academic Integrity: (see WAC 478-121)

The following abilities and behavioral expectations complement the UW Student Conduct Code. **Communication:** All students should attempt to communicate effectively with other students, faculty, staff, and other professionals within the School of Drama, expressing ideas and feelings clearly and demonstrating a willingness to give and receive feedback. Students must be able to reason, analyze, integrate, synthesize, and evaluate in the context of the classes they take, and to engage in critical thinking in the classroom and other professional settings. **Behavioral/Emotional:** Students must demonstrate the emotional maturity required for the utilization of intellectual abilities, the exercise of sound judgment, and the timely completion of responsibilities in their classes. Further, students should maintain mature, culturally sensitive, and respectful relationships with students, faculty, staff, and other professionals within the School of Drama. Students must be willing to examine and change behaviors when they interfere with productive individual or team relationships. **Problematic behavior documented:** Problematic behavior will be documented by the School and, if deemed appropriate, forwarded on to the University Committee on Community Standards and Student Conduct. If a pattern of behavior or a single, serious lapse in the behavioral expectations becomes evident, the steps below will be followed and the student will be advised that their continuation in the class and/or major is in jeopardy. The student's instructor and/or appropriate program advisor or teaching assistant will document, either verbally or in writing, the concerning behavior and notify the student that they are receiving a warning. Notification of the warning will be forwarded on to the Executive Director of the School and to the Committee on Student Conduct and Community Standards via email or in hard copy. The warning identifies what the

concerning behavior was and warns that any further disruptions or concerning incidents will result in the student being asked to leave the class. When incidents occur that represent a significant impact to the program or its participants, students may be asked to leave immediately without prior warning.

Grading Procedures

Incompletes

An Incomplete is given only when the student has been in attendance and has done satisfactory work until within two weeks of the end of the quarter and has furnished proof satisfactory to the instructor that the work cannot be completed because of illness or other circumstances beyond the student's control. To request an incomplete the student must complete the [Incomplete Grade Request form](#). To obtain credit for the course, an undergraduate student must convert an Incomplete into a passing grade no later than the last day of the following quarter. An Incomplete not made up by the end of the following quarter (summer excluded) will be converted to the grade of 0.0 by the registrar unless the instructor has indicated, when assigning the Incomplete grade, that a grade other than 0.0 should be recorded if the incomplete work is not completed. The original Incomplete grade is not removed from the transcript.

Change of Grade Policy

Except in case of error, no instructor may change a grade that he or she has turned in to the registrar. Grades cannot be changed after a degree has been granted.

Grade Appeal Procedure

A student who believes he or she has been improperly graded must first discuss the matter with the instructor. If the student is not satisfied with the instructor's explanation, the student, no later than ten days after their discussion with the instructor, may submit a written appeal to the Executive Director of the School of Drama with a copy of the appeal also sent to the instructor. Within 10 calendar days, the Executive Director should consult with the instructor to ensure that the evaluation of the student's performance has not been arbitrary or capricious. Should the Executive Director believe the instructor's conduct to be arbitrary or capricious and the instructor declines to revise the grade, the Executive Director, with the approval of the voting members of their faculty, shall appoint an appropriate member, or members, of the faculty of the School of Drama to evaluate the performance of the student and assign a grade. The Dean and Provost should be informed of this action. Once a student submits a written appeal, this document and all subsequent actions on this appeal are recorded in written form for deposit in a department file.

Access and Accommodations

Equal Opportunity

The University of Washington reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, sex, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran. This policy applies to all programs and facilities, including, but not limited to, admissions, educational programs, employment, and patient and hospital services.

Disability Accommodations

The School of Drama places great importance on the experience of all students in its classes. Students who have already established accommodations with Disability Resources for Students (DRS) should communicate their approved accommodations to the professor at their earliest convenience and make an appointment to discuss their needs in the course.

Students who have not yet established services through DRS, but who have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), should contact DRS at 206-543-8924 or uwdrs@uw.edu or disability.uw.edu. DRS offers resources and coordinates reasonable accommodations for students with disabilities and/or temporary health conditions. Reasonable accommodations are established through an interactive process between you, your instructor(s) and

DRS. It is the policy and practice of the University of Washington to create inclusive and accessible learning environments consistent with federal and state law.

Religious Accommodation

"Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy \(https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/\)](https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/). Accommodations must be requested within the first two weeks of this course using the [Religious Accommodations Request form \(https://registrar.washington.edu/students/religious-accommodations-request/\)](https://registrar.washington.edu/students/religious-accommodations-request/)."

Safety and Evacuation

Evacuation routes are posted throughout the building. In case of a fire, please evacuate and go to the evacuation assembly point, locations of which are posted on building walls. In case of a power outage or earthquake, please stay where you are and, for the latter, protect your head and neck. Students with disabilities which could impair evacuation should notify the instructor early in the quarter so accommodations can be made.

Student Concerns about a Course, an Instructor, or a Teaching Assistant

Sexual Harassment

Sexual harassment is defined as the use of one's authority or power, either explicitly or implicitly, to coerce another into unwanted sexual relations or to punish another for their refusal to engage in sexual acts. It is also defined as the creation by a member of the University community of an intimidating, hostile, or offensive working or educational environment through verbal or physical conduct of a sexual nature.

If you are being harassed, **seek help**—the earlier the better. You may speak with your instructor, your teaching assistant, Drama Undergraduate or Graduate Advising, or the Executive Director of the School. In addition, the Office of the Ombud (206 543-6028) is a university resource for all students, faculty and staff. Community Standards and Student Conduct Office (cssc@uw.edu) is also a resource for students.

Concerns about Instructors

If you have any concerns about a course or the instructor in charge of a course, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, contact the School of Drama's undergraduate or graduate advisor. If you are not satisfied with the response that you receive, make an appointment with the Administrative Assistant to the Executive Director in Hutchinson 101 to speak with the Executive Director.

Concerns about Teaching Assistants

If you have any concerns about a teaching assistant, please see them about these concerns as soon as possible. If you are not comfortable talking with the teaching assistant or not satisfied with the response that you receive, contact the instructor in charge of the course. If you are not satisfied with the response that you receive, you may follow the procedure previously outlined, or contact the Graduate School in G-1 Communications.

Class Content

Throughout history, theatre and performance have grappled with complicated subject matter, including violence, sex, and psychological and emotional conflict. To this end, much of the world's theatre and performance is "adult-themed" and includes references to or representations of violence, intimate sexual activity, and adult language (including coarse terms, obscenities, and slurs). Performance is a forum in which the world's conflicts can be contemplated and discussed, and performance can often even be a tool for positive change. As such, the School of Drama believes the formal classroom

environment and related academic activities, including productions, lectures, and other events, should be respectful spaces where sensitivity to personal backgrounds, experiences and beliefs can be balanced with rigorous and thoughtful discourse.

If you believe material and/or experiences in the course will compromise the success of your learning, please consider one or more of the following options: 1) approach your instructor and share your concern: you may be able to find a suitable alternative arrangement or assignment; 2) contact a Livewell Student Advocate in Health and Wellness who will help determine how a past incident may be impacting your academic success and will work with your courses and professors: hwadvoc@uw.edu; 3) Contact UW Student Coaching and Care, which has staff trained to help students in distress and in need of multiple levels of support: ajmyhre@uw.edu.

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