

# PHILOSOPHY OF TEACHING

My teaching begins with a simple belief: theatre training should **nourish students** as whole people while **equipping them with the artistic, intellectual, and professional skills to thrive** in a rapidly changing world. My goal is to create a studio or classroom that functions as a laboratory for curiosity, vulnerability, triumph and joy.

I design my courses around **clear learning outcomes and highly individualized pathways**. Students arrive with different levels of preparation, confidence, and lived experience; meeting them where they are is not only humane, it is pedagogically sound. Through a flipped-classroom model, scaffolded assignments focusing on developing practical skills for the performer and clear expectations, I ask students to take ownership of their learning while offering consistent guidance on the “next right step.” My teaching emphasizes discernment: learning what one can control and what one cannot, how to respond resiliently to feedback, and how to make strong choices based on evidence, imagination, and collaboration. A wise acting teacher I had gave me the advice that **“Love is always the strongest choice,”** and he was right – I apply this to my work onstage and off.

Theatre requires bravery, and bravery requires safety. I create environments grounded in **kindness, transparency, and mutual respect** so students can take the artistic risks essential to their growth and the growth of the ensemble. I center texts and creators whose voices have been historically underrepresented and integrate dramaturgical inquiry into every level of the curriculum so students see both themselves and the world more fully reflected. Whether working with students of color, queer and non-binary students, first-generation students, or those developing confidence in their artistic identities, I work to ensure that each student feels recognized as an individual before they are asked to inhabit someone else’s story.

865-604-7775  
Kate.E.Clemons@gmail.com  
1004 Farrcroft Way, Virginia Beach, VA  
23455

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My courses also prepare students for an evolving workforce. Today's actors, directors, and scholars must code-switch fluidly between styles, disciplines, and media—classical text to devised work, stage to camera, live to digital, academic writing to professional communication. I treat **technique as a toolkit rather than a list of mandates**. Students learn how to select the right tool for the moment, how to adapt, and how to sustain a creative practice that is both resilient and humane.

I am equally comfortable teaching in-person, hybrid, and fully online modalities, and I build each experience intentionally rather than treating it as a translation of another format. Online courses emphasize clarity, accessibility, and asynchronous opportunities for depth; in-person courses emphasize embodied learning, ensemble, and the shared spark that only the rehearsal room can provide. Across all modalities, **I prioritize warmth, high expectations, and individualized mentorship**.

Ultimately, the core of my teaching philosophy is that love is always the strongest choice—love expressed as patience, high standards, generosity, and the belief that every student is capable of meaningful transformation. In training students to be artists, thinkers, and collaborators, I aim to give them not only the skills for the stage, but durable life skills: agency, empathy, adaptability, and the confidence to meet the moment with courage. Through this work, **the classroom becomes a rehearsal for the world we hope they will help build**.