

José Pérez IV

Statement of Teaching Philosophy

It is my goal as a teacher to shift my students' approach to training and performance from one of anxiety to one of curiosity. An insatiable curiosity which leaves no room for thoughts of "Did I do this right? Am I good enough?" Instead, I encourage my students to always be asking, "How can I do better?" I aim to instill in my students a spirit of constant experimentation and improvement, which I believe is the ideal state of mind for any performer (or student of any subject matter). My focus is upon process, a continuous process led by curiosity rather than a narrow, product-focused way of working which only yields stress and an inflexible attitude.

My background as a martial artist, athlete, and certified skydiver bolstered by the four years of physical-based training I received at NYU's Experimental Theatre Wing has given me a very unique approach to acting training; one that emphasizes a dynamic use of the body and spirit and that encourages students to be brave in their work. I have found that students have a very positive response to my joyous energy, rigor, and playful attitude. Games and exercises based in play abound in my lessons, cultivating an environment of focused work, but also fun!

Amongst this fun I seek to be a living example of my own lessons: letting passion trump tiredness, possessing a willingness to be silly, and allowing vulnerability to be present in my work. I constantly reiterate in my lessons that I am still actively working, crafting myself as a performer and picking apart the same techniques and concepts that the students are working through. I find this helps to make what I teach present and relevant to the students, rather than arbitrary exercises that I've asked them to complete for a grade. In this way I hope to inspire a long-term view of acting training as opposed to students just popping in for a semester and fulfilling requirements.

I aim to leave my students with this lesson: Acting requires both the form and the formless. Form, being how one approaches the practical side of performance (research, text analysis and scoring, memorization, auditioning). Formless, meaning an alive inner life that is easily accessed and possesses vulnerability, passion, and bravery. The actor needs both to succeed, the unbridled fire and a structure within which it can exist. The balance of the raw and the refined.

Accompanying this journey, it's my mission to move something within my students' minds and spirits that will have lasting effects long after they leave my classroom. I aim to expose them to large questions: about themselves, their approach, their work habits, personal blocks, and the very reason they perform. This questioning will help them grow as actors and, perhaps more importantly, as human beings as well. If I can start students on this path of self-examination and perhaps help them find the joy in being a little bit silly and a little bit sweaty, then I've done my job.

An actor must seek a balance between the form and the formless. The raw and the refined.
An actor must strive to be brave, silly, dedicated, and (above all) curious.

Intro to Performance

Spring 2016

Course-Section # THEA 0830 - 1070
Class Time: Mon&Wed 3pm - 4:15pm
Location: Cathedral of Learning, B16-18

Instructor: José Pérez IV
E-mail: jop80@pitt.edu
Phone: 412-624-6568 (Theatre Arts Office)
Office Hours: CL 1614 Mon&Wed: 1:15pm-2:45pm
*Or by appointment

Note: Email is the best way to reach me. Please feel free to email any concerns or questions that you may have at any time. I will do my best to respond to emails within 48 hours; not including weekends and holidays. This Syllabus is subject to change at the discretion of the instructor.

COURSE DESCRIPTION

This course is designed to develop the students' awareness of the actor's process and to foster a general sense of theatre as an area of human endeavor. Students will be introduced to basic communication skills, including physical and vocal presence in front of an audience. The course will also develop an introductory level of acting skill through the use of regular warm-ups, theater games, improvisation, and simple scene study. The class will culminate in the performance of a final scene. Scenes will be selected from a diverse range of playwrights and students will examine the political, cultural and social context of each play. The course will also provide an introduction to basic theater terminology, and foster the ability to respond to and reflect on theatrical performances. Each student is required to buy a semester pass and attend University Theatre productions. Prerequisites: None

REQUIRED MATERIALS

- TEXT: *Acting Onstage and Off* by Robert Barton, 6th Edition
- Notebook, folder & writing utensil - bring to every class
- Pitt Repertory Theatre Semester Pass
- Any costumes, props, etc you feel are necessary for scene work

COURSE GOALS

Through our work together over the course of this semester, each of you should experience:

- Increased confidence in your presence before an audience.
- An awareness of how performance of the actor's process may benefit other areas of your life.
- Appreciation for theatre as an enduring and expressive human art form, and for its value in the world.

COURSE OBJECTIVES

Upon successful completion of this course students will be able to:

1. Demonstrate progress and achievement in physical and vocal acting techniques grounded in Stanislavsky's method through participation in class games, warm-ups, and targeted exercises.
2. Identify motives behind acting choices for specific characters.
3. Decide on a specific approach to a scripted scene chosen from various alternatives and apply this approach in workshop, dress, and final performances.
4. Create an original interpretation of a neutral (or open) scene.

5. Evaluate the merits of and make recommendations to strengthen a given performance, be it their own, their classmates', or from stage productions using self-reflections, in-class feedback, and written or verbal critique.
6. Propose conclusions about the world of a given text, based on script and character analysis, provided in either written or verbal form.

COURSE REQUIREMENTS

1. **Participate:** Simply put, you are expected to try your best at everything we do. You must actively participate to receive full points. Participation carries the most weight in terms of grading. Just showing up and quietly paying attention will not be enough. This class is a lot of fun but it does require your consistent dedication, enthusiasm, and preparedness. If you miss a class you lose the participation points for that day. 7 points per day.
2. **Attendance & Punctuality:** As our work is primarily performance based, being on time and in the room will affect your grade the most. When you are absent or tardy, we all suffer - you, me, your scene partner, the entire class.
 - You will be allowed two (2) absences.
 - **EVERY absence after two will result in a drop of your final grade. (i.e. B+ to B).**
 - Late arrivals interrupt the focus of those students who are on time; therefore **two (2) late arrivals will count as 1 absence.**
 - An arrival after 15 minutes of the class being in session counts as an absence.
 - If you are absent without notice on a day you are scheduled to present, your scene partner may be reassigned and you may lose credit for the assignment.
 - If your class or work schedule is such that you will regularly be late for class it may be best to rearrange your schedule or consider dropping this course as attendance is a critical component to your overall grade.
3. **Respect:** Our working together is going to be founded on mutual respect and a safe and supportive environment. To that end, I expect you to be attentive and respectful of each other's work and opinions at all times. When we get to rehearsing and performing pieces in class, you will often be getting up one or two at a time. This means that the rest of the class will be serving as audience for those working. Even then you will be expected to be attentive and engaged.
4. **CELL PHONES PUT AWAY WHEN IN THE CLASSROOM AND TURNED OFF.** Put your cellphones completely away before entering the class, even before class has begun. If there is texting/email you must complete before class do it outside of the room. Phones remove the actor from the present moment and the others in the room. (Exceptions may be made after instructor approval to look something up on the internet/use as a recording device or a prop).
5. Wear clothing that you can easily move in - we will be doing a fair amount of movement/sweating in our warm ups. No excessive jewelry or clothes/shoes that limit your movement. You will be bringing in costume pieces that will assist your scene work.
6. Leave class space clean and organized. Return any set or prop pieces and chairs to their proper places after class.
7. No eating during class. Water is fine.
8. **PERFORMANCE:**
 - **Autodramas:** We will begin by presenting Autodramas. These are brief unique solo performances taken from your personal lives & shared with the class. Worth 100 points.
 - **Short Scene:** You & a partner will present a short scene assigned to you. Worth 130 points.

•**Final Scene:** You & a partner will present a final scene - assigned scenes will be taken from a range of plays. A self-written character analysis will accompany your final performance. Worth 180 points.

9. WRITTEN:

•**Weekly Reflections:** You will be required to submit a brief, written reflection at the end of every three weeks. The class will be split into three groups, just one group writing Reflections each week. The goal of the reflections is to help you become more attuned to your feelings towards this work and to enable both you and I to track your journey through this course. To complete a Weekly Reflection:

- Take a few moments to think over the past classes. What triumphs you had, what struggles you found. What you loved/hated/were confused by. What you learned and what you will do next time.
- Write 3 short paragraphs. Max length 1 page. (Suggested structure: 1. Triumphs/Struggles 2. Loved/Hated/Confused By 3. Learned/Next Time/Other Thoughts) *Not meant to be time-consuming or anxiety inducing. Just an opportunity for reflection and charting progress.
- Submit Reflection to Courseweb by 8pm Saturday night (the week your groups' is due).
- Each worth 20 points.

• **Acting Onstage & Off Written Responses:** I will assign specific readings and you will respond to prompts found on Courseweb in relation to the reading assignment. Responses will be uploaded to the corresponding Assignments page on Courseweb (upload a document, *not* a Comment). Each response is worth 25 points.

•**Character Analysis:** Due with the Final Scene performance - criteria for this assignment will be explained on the day in which the scenes are assigned. Worth 44 points.

•**Production Responses:** In addition to class discussions concerning the Mainstage & Lab shows you are required to see, you will write a report on each play. Papers will be one to two pages in length, 12 point font, Times New Roman, double spaced with margins no more than 1". Choose 1 actor in the play & "follow" them. Observe them & write at least three observations concerning their acting choices & how those choices influenced the play. Reports will be uploaded to Courseweb as a separate document (*not* a Comment). See the Production Response Criteria Sheet for more specifics on CW. Each worth 50 points.

A note on late work: If work is submitted late points will be automatically taken off. This includes failing to submit hard copies when required and emailing instead. Forgetting that an assignment is due is not a valid excuse for submitting late work. Regularly consult the syllabus to see what is due.

A note on all written work: All written work is expected to be proofread and properly formatted. This includes using paragraphs to break up your thoughts and checking your writing for spelling errors/grammar mistakes. Begin each writing assignment with a header including your name, class, assignment, and date. Points will be deducted for ignoring these basic writing principles.

*This course requires that you spend a significant amount of time outside of class not only for attending plays, reading and written work but also for scene rehearsals. Students are cautioned against taking this course if they feel they do not have the requisite time to comply.

REQUIRED PRODUCTIONS

LAB 1: *Gruesome Playground Injuries*

Feb 3 - Feb 7th, 2016 in the Studio Theatre (Basement of Cathedral)

Wednesday - Saturday at 8:00pm. Saturday&Sunday matinees at 2:00pm

MAINSTAGE 1: *Rhinoceros*

Feb 18th - Feb 28th, 2016 in the Heymann Theatre

Tuesdays - Saturdays at 8:00 PM. Sunday matinees at 2:00pm

MAINSTAGE 3: *Nine*

April 7th - April 17th, 2016 in the Charity Randall Theatre

Wednesdays - Saturdays at 8:00pm. Sunday matinees at 2:00pm

The Semester Pass requires you to call or email the Box Office at least 24-hours in advance for reservations (please note that the Box Office is only open Monday through Friday and Sunday reservations must be made on Friday). Reserve early! You can always exchange.

Students are also highly encouraged to see plays done by any of the other professional and university related theatres in town. Pitt Arts provides free or inexpensive tickets to most of the venues. CMU and Point Park offer free tickets to anyone in a theatre class at Pitt. Seeing professional productions or those at conservatory schools are valuable experiences for those students considering a future in the theatre.

If, for some unavoidable reason (medical or family emergency-documented), you know ahead of time that you will not be able to attend any of the required performances during the run of a play, notify me and we can discuss and arrange for you to see another play to make up the credit. Not being able to purchase a ticket on time or being late to a performance does not count as an unavoidable reason.

ACADEMIC INTEGRITY

Plagiarism, copying of assignments, and cheating will not be tolerated. Violating the University-wide policy on academic integrity will result in automatic failure of the assignment and possible failure of the course. Students in this course will be expected to comply with the University of Pittsburgh's Policy on Academic Integrity. Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity.

SPECIAL ACCOMMODATIONS

If you have a disability that requires special testing accommodations or other classroom modifications, please notify both the instructor and Disability Resources and Services no later than the second week of the term. You may be asked to provide documentation of your disability to determine the appropriateness of accommodations. To notify Disability Resources and Services, call 648-7890 (Voice or TDD) to schedule an appointment. The office is located in 216 William Pitt Union. www.drs.pitt.edu. This information is confidential and the instructor may not discuss it in class unless you choose to do so.

DIVERSITY CLAUSE

All participants of this class, both students and instructors, are required to help promote and maintain, at all times, a positive atmosphere in which everyone displays and receives respect, tolerance, and encouragement regardless of race, gender, religion, age, national origin, disability, sexual orientation, or socioeconomic background.

THEATRE ARTS DEPARTMENT MEDIA STATEMENT

In accordance with "The Pitt Promise: A Commitment to Civility," The University of Pittsburgh Student Code of Conduct, and the professional standards and expectations of our field, students, staff and faculty in the Theatre Arts Department agree to the positive, responsible and respectful use of social media. The Theatre Arts Department's

commitment to civility includes zero tolerance for public aspersion upon students, classes, facilities; the un-approved posting of production videos or photos, per Equity guidelines; cyber bullying. Any member of the university community may file a complaint in accordance with the Student Code of Conduct. The Student Code of Conduct and its procedures can be accessed here: <http://www.studentaffairs.pitt.edu/studentconduct>. The Pitt Promise may be accessed here: <http://www.studentaffairs.pitt.edu/pittpromise>

GRADING

We will be working on a 1000 point scale as follows:

Participation and Attendance	196 (7 points per class)
Weekly Reflections	100 (20 points/reflection x5)
<i>Acting Onstage & Off</i> written responses	100 (25 points/response x4)
Production Responses	150 (50 points/paper x3)
Autodrama Performance	100
Short Scene Performance & Preparation	130
Final Scene Performance & Preparation	180
Character Analysis	44
Total Possible Points	1000

Final grades by Points:

A+ = 1000-970	B+ = 899-870	C+ = 799-770	D+ = 699-670
A = 969-930	B = 869-830	C = 769-730	D = 669-630
A- = 929-900	B- = 829-800	C- = 729-700	D- = 629-600
			F = 599>

*If you have a question concerning a grade I have given you for a particular assignment, you have up to one week from the time you are notified of your grade to bring it to my attention for a correction and/or explanation.

OFFICE HOURS

If you have specific problems, concerns, or questions during the course of the semester, please feel free to talk with me during office hours, or make an appointment to see me at another time. Room CL 1614
Mon & Wed 1:15pm - 2:45pm

WEEK	DATE	CLASS WORK	ASSIGNMENTS, DUE DATES, ETC.
1	W - Jan 6	Syllabus; Group Games	#1 Weekly Response (WR) for Group 1 due by 8pm Saturday.
2	M - Jan 11	Assign Autodramas	
	W - Jan 13		Read pg. 12-14, "Ten Acting Ingredients". #1 WR Group 2 due 8pm Saturday.
3	M - Jan 18	-NO CLASS-	Add/Drop Period ends Tues. Reading Response #1 due by <u>Tuesday</u> 12pm.
	W - Jan 20		Syllabus Agreement due. #1 WR Group 3 due 8pm Sat.
4	M - Jan 25		Autodrama Scripts due in class.
	W - Jan 27	Assign Short Scenes.	#2 WR Group 1.
5	M - Feb 1	Present Autodramas	Read pg. 149-151, "Working with a Partner".
	W - Feb 3		Reading Response #2 due by 12pm. Read pg. 62-68, "Body Awareness". #2 WR Group 2. <i>Gruesome</i> opens, closes Sunday.
6	M - Feb 8		Reading Response #3 due by 12pm.
	W - Feb 10	Discuss <i>Gruesome Playground Injuries</i>	<i>Gruesome</i> Response due by 12pm. Read pg. 77-82, "Vocal Awareness" (read through "Vocal Nonverbals). #2 WR Group 3.
7	M - Feb 15	1st Showing Short Scenes 1-5	Reading Response #4 due by 12pm.
	W - Feb 17	1st Showing Short Scenes 6-9	#3 WR Group 1. <i>Rhinoceros</i> opens tomorrow.
8	M - Feb 22	2nd Showing Short Scenes 1-5	

	W - Feb 24	2nd Showing Short Scenes 6-9	#3 WR Group 2. <i>Rhinoceros</i> closes Sunday.
9	M - Feb 29	Final Showing Short Scenes: ALL	
	W - March 2	Discuss <i>Rhinoceros</i> . Assign Final Scenes, discuss Character Analysis.	<i>Rhinoceros</i> Response due by 12pm. #3 WR Group 3.
10	M - March 7	-NO CLASS THIS WEEK-	SPRING BREAK
11	M - March 14		
	W - March 16		#4 WR Group 1.
12	M - March 21		
	W - March 23		#4 WR Group 2.
13	M - March 28	1st Showing Final Scene 1-5	
	W - March 30	1st Showing Final Scene 6-9	#4 WR Group 3.
14	M - April 4		
	W - April 6		<i>Nine</i> opens Thursday.
15	M - April 11	2nd Showing Final Scene 1-3	
	W - April 13	2nd Showing Final Scene 4-6	<i>Nine</i> closes Sunday.
16	M - April 18	Present Final Scenes 1-6	
	W - April 20	Present Final Scenes 5-9 Discuss <i>Nine</i>	<i>Nine</i> Responses due by 12pm. #5 WR for ALL due Sunday by 8pm.

Classmate Contact Form

<u>Name</u>	<u>Email</u>	<u>Phone</u>	<u>Favorite Candy</u>
1.			
2.			

**For simple questions related to coursework (due dates, assignment criteria, etc.) FIRST contact these two classmates. If neither have an answer you are welcome to contact me.*

SYLLABUS AGREEMENT FORM

I, _____, (print name) have read the syllabus and course timeline and understand the classroom policies, expectations, and rules as stated in the syllabus and timeline. By signing this form I agree to comply with the policies, requirements, expectations and consequences, accept the outline for this class, and acknowledge the instructor's right to adjust the timeline with due notice.

SIGNED: _____

DATE: _____

Return this signed Agreement to the Instructor before the Add/Drop period closes.

Example: Graded Student Assignment

Intro to Performance

Play Report

The my scene is a part of the play, Lobby Hero by Kenneth Lonergan. This play feels like a critique of the judicial system, and of the treatment of women in traditionally male careers.

Good Observation

In the play Jeff, a wisecracking security guard at a hotel, is often put down by his boss, William, whose brother has recently been accused of the rape and murder of a woman. William admits to Jeff that he's considering lying to the police in order to give his brother an alibi. Dawn, a rookie cop who is about to be sued for putting a guy in the hospital for drunkenly charging her, and Bill, her sleazy partner and tenured officer everyone in the force looks up to, visit the hotel. These two officers are having an affair, despite Bill being married. Bill tells Dawn that he's going upstairs to talk to a friend, but while Jeff hits on Dawn, he lets slip that Bill is currently having sex with a prostitute. When Dawn confronts Bill about this, he threatens her, saying that if he doesn't back her up she'll be kicked off the force.

Major Conflicts

The next night, William tells Jeff that he lied to the police for his brother, and Bill backed William's story up with the detectives. Dawn and Bill arrive so Bill can see the prostitute again, and Dawn explains that Bill is making her continue their relationship, or else she'll be thrown out. Jeff is feels like it's his duty to tell the truth, and tells Dawn a hypothetical situation that basically does just that. Jeff confesses what he knows about William's brother, and Dawn tells Bill the truth just to spite him. In the end, no one is happy, William may be tried, Bill loses a reward he'd been looking forward to receiving, Dawn is ostracized by all the men on the force, and Jeff's life is going nowhere.

My character is Dawn, a tough, if not naïve, cop. Dawn is in a relationship with her superior officer, Bill. She looks up to Bill, and aspires to be like him one day. Dawn just wants to help people and be a good cop, but is unable to succeed at this because of Bill and the other officers in her precinct. Despite being the one to get Jeff to tell the truth, Bill is barely reprimanded for helping William lie. While Dawn is berated for telling the truth, simply because cops are supposed to cover for each other.

Objective

Obstacles

19/20

- Good synopsis of the play & major events/conflicts.
- While you touched on Dawn's given circumstances & Objectives/Obstacles, you can get more detailed about this world from her point of view. Why does she want to be a good cop & help people? Go deeper.



Class Evaluation Form

FACULTY EVALUATOR: Dennis Schebetta

Date of Evaluation: 1/30/2015

NOTE: Give copy to TA/TF and to Director of Graduate studies.

Name of TA/TF: Jose Perez IV

Course NO. & CRN: THEA 0830

Course Title: Intro to Performance

Class Day & Time: M/W/F 2-2:50 pm

Learning Objectives (Communicated? How? Accomplished? Students practice?)

Jose clearly talked about the activities for the day and reviewed past objectives with the students. This class in particular focused on these learning objectives of the course:

1. Demonstrate progress and achievement in physical and vocal acting techniques grounded in Stanislavski's method through participation in class games, warm-ups, and targeted exercises.
2. Identify given circumstances, objectives, and actions that influence acting choices for specific characters.

Students first engaged in a high intensity warm up consisting of aerobic and cardio moves (dancing, punches, kicks, etc.) to get the students energized. This warm up lasted about 5 minutes or so. There were a few late students but overall they all seemed to enjoy and participate in this class ritual (He does the same moves each class, adding little by little). This was followed by a reading response discussion on what it means to be a "good scene partner". Jose repeatedly used student names and asked them many questions, allowing the conversation to flow and only facilitating as needed to prod out more information. Jose was also generous with supportive comments and compliments, validating students answers and clarifying as needed.

Jose also did a fairy tales exercise with the students, splitting them in pairs and having them work with creating a story through movement and with their partner. They would perform these improvisational fairy tales in front of the other students. Some were funny and some fell flat, but it was a good exercise for getting them to think of performance as storytelling and for using verbal and nonverbal forms of communication. Jose did a little side coaching as they worked, but I would recommend he use a little more. One comment I made to Jose was at the end when he told them how it was connected to other work instead of asking them or letting them figure it out on their own.

The class then played the game of "Whiz-Clang-Whoosh", a new game to the group which is basically an energy passing game similar to Zip Zap Zop. One strength in the way Jose teaches it is that he gives them one rule at a time, plays for a bit, before adding others. He also celebrates "moments of failure" as good things, having students clap or give praise when they mess up.

The class ended with floor-work, lights off and breathing and relaxing, meditating on the work of the day. This is ritual that they do with every Friday class. It is a fantastic way of concluding the class and reflecting on the work of the week.

Teaching Strategies: (Effective? Maintain active learning environment?)

Jose skillfully moves from discussion to getting the students to work on their feet. His manner and energy urge the students to engage with the material and have fun, but also emphasizes that performing is hard work. As an instructor he has gained confidence and is more assertive in how he guides the class, but never seems domineering. He pays a lot of attention to students and relates to them well. He also has an excellent sense of time management.

Classroom Climate: (How did instructor interact? Use names? Engage comments? Environment?)

Jose used student names throughout the lesson, which is a marked improvement since I last since him teach this class. He created a safe and positive environment for the students and they all seem engaged in the material and with him as a teacher. They willingly participate in the warm ups, exercise and games. This was evidenced by the laughs and smiling but also in that none of the students seemed distracted or bored. One thing they particularly seemed to enjoy was the cool down and relaxation moment at the end. This was something that Jose felt the past students greatly benefited from and so he is making a concentrated effort to include every Friday.

Organization and Preparation: (Instructor prepared? Class organized?)

Jose was extremely prepared for class. The class started and ended on time and he stuck to his lesson plan and the objectives he needed to achieve. He has become much better at gauging how much he can accomplish with a limited amount of time.

Class Evaluation Form

Observer/Evaluator: Karen Gilmer **Date of Evaluation:** 10/08/2014

Name of TA/TF: Jose Perez IV

Type of class session: Lecture/facilitating group presentations

Course Evaluated: Introduction to Performance THEA 0830 Wednesday 6pm-8:30pm

Facets of Teaching Guiding Questions Observations Learning Objectives

-Were they communicated? How?

The learning objectives for the day were outlined in a lesson plan. On the day I observed, "Objectives: Understanding Actions" was the lesson for the class that day. Jose led a lecture on objectives and the Action words that can be acted. Each student was given a long list of Action words and asked to apply the Actions to the objectives he had written on the board. This exercise was to excite the students about the classwork and well as demonstrate day's class objectives and how they will be used during the rest of the course.

-Were they accomplished?

The students were encouraged to participate in this classroom exercise. By the end of the lecture the students understood how to use the objectives and Action words.

How do you know?

The students actively used words to give feedback to the open scene work. The performers also used this new technique to improve scenes.

-Were there opportunities for students to practice skills/learning objectives in class?

This was a new activity and the student got an opportunity to use it in the open scenes and as part of the feedback session to open scenes.

Teaching Strategies -What teaching strategies did the instructor use? Group work? Media? Freewriting? (Be specific)

Jose used primarily group work and lectured on "Understanding Actions" and how to use words that produce action for a performer. These objectives were put into use on that day's scenes.

-Were they effective at achieving objectives? How do you know?

The students not performing were encouraged to use the Action words to comment on the scenes. Many students came up with words that could be interpreted differently but effective for that scene. The open scene performers also applied the Action words to their scenes. The students took notice of how the scenes changed after applying Action words.

-Did the instructor maintain an active learning environment? How?

The environment was active after the warm ups. It began to lose momentum after the first open scene performance. Students not performing did begin to lose focus and engagement. I think the lateness of the hour is could be a factor. Perhaps walking around during the set up and after scene work for class feedback would give the students a target to focus on while the performers are conferring on scenes.

Classroom Climate -How did the instructor interact with students? Did the instructor use their names? Engage their comments?

Jose was very personable and responsive to the students and answered their questions enthusiastically. He also discussed real word professional actor situations that were relevant to the student questions. He discussed a lot of his experience as an actor and the student really enjoyed hearing about his experience.

What was the classroom environment like? How do you know? Were students engaged? How do you know?

He was interacted well with all his students and provided a comfortable learning environment. The student class was largely non majors.

Organization and Preparation -Was instructor prepared?

-How did the instructor manage the time in the classroom? The students' time?

Jose arrived to the class early in order to set up chairs and sound equipment. He had a lesson plan for the day's class work. Each of the tasks were outline in this lesson plan. The class stayed on schedule with most of the class devoted to open scene work.

-Was class organized in such a way that made objectives clear and attainable? How do you know?

After lecturing, Jose facilitated the use of Action words by encouraging the students to incorporate them in their open scenes which provided an opportunity to use the new skill. The students were very engaged when they were able to use the Action words to give feedback to the open scenes performed.

(Specific aspect determined in the pre-observation conference)

Professor Jose Perez

SPECIAL TOPICS: PERFORMANCE(THEA-1392)-10402161_UPITT_THEA_1392_SEC1040

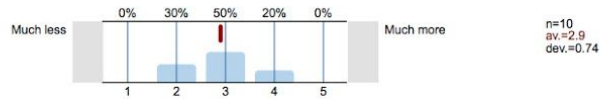
Fall 2015

10 RESPONDENTS = 83.33% OF NUMBER REGISTERED

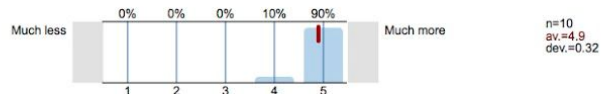


1. SELF RATINGS

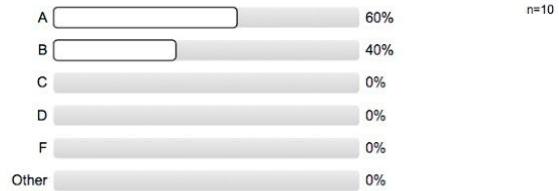
- 1.1) Compared to other courses at the same level, the amount of work I did was:



- 1.2) In this course I have learned:

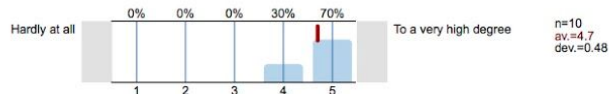


- 1.3) The grade I expect in this course is:

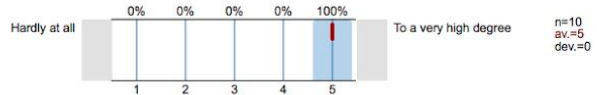


2. TEACHING EVALUATION

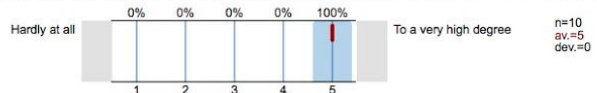
- 2.1) The instructor presented the course in an organized manner.



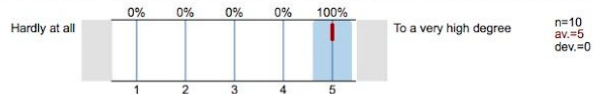
- 2.2) The instructor stimulated my thinking.



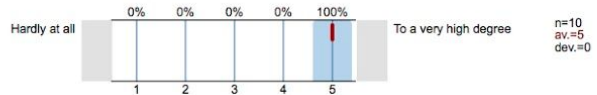
- 2.3) The instructor evaluated my work fairly.



- 2.4) The instructor made good use of examples to clarify concepts.



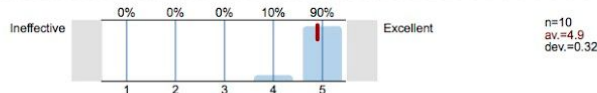
- 2.5) The instructor maintained a good learning environment.



2.6) The instructor was accessible to students. (Do not answer if no basis to judge)



2.7) Express your judgment of the instructor's overall teaching effectiveness:



2.8) Would you recommend this course to other students?

Definitely yes 100% n=10

2.9) Would you recommend this instructor to other students?

Definitely yes 100% n=10

3. TEACHING COMMENTS

3.1) What were the instructor's major strengths?

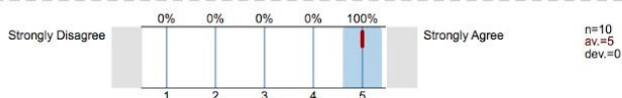
- Friendly and maintained a fun environment while still pushing people to learn. Genuine and infectious passion. Always able to tie what we were learning to a broader context in a way that is inspiring.
 - He's awesome! He's very understanding. He treats every student fairly. He creates a very safe learning environment so that no one feels uncomfortable.
 - José is an AMAZING teacher. He is kind and considerate but tough when you need him to be. He has a wide breadth of knowledge. He created such a strong sense of community and we always wanted to be there.
 - Knowledge of many types of acting and training exercises. The ability to work individually with students to improve. Knowing that each student comes from different places with different strengths and using that to make them get better in ways they understand.
 - The instructor displayed a very friendly, safe environment throughout the process. He displayed a passion for what his students do and is highly invested in the work his students put in.
 - There are literally so many things I could say about Jose's strengths. There's really not enough I could put into words. He made us not only think about the subject, but also about life. We learned a lot from him and each other. He was very open with us as a teacher, a friend, and a human being. It was the most amazing course I've ever taken.
 - There is a lot of Jose's teaching style that makes him above and beyond the vast majority of professor I have ever had. His strongest attribute is how supportive he is towards the students. Every person in our class found something in the material that was very difficult for them to explore or understand, because of Jose no one backed down from trying their best to learn the concepts. Personally, the last few weeks of class material were the most frustrating I can remember. However, even though I walk away from practising frustrated, angry, and disappointed, I never once wanted to quit because of Jose's support. The material was/is hard for me, but every day I wanted to try again.
- I don't have time to explain every detail about my time in Jose's class that I think should be said, so I'm just going to list them. Jose's Helpfulness, Jose's ability to related his real-world experience to the material at hand, his accessibility to students, his passion for theater and teaching, and lastly his patience.
- Wow, Jose is literally a beautiful, noble, land merman. He has literally pushed me to be the best me I could be, he taught me so much, he's amazing. He listens, he offers suggestions and alternative routes and he just really tried and you could tell and it worked. Wow.
 - knowing how to live and wanting the absolute best for us. he is a teacher that actually cares about the people he is investing his time in. he cares more about our experience than anything.

3.2) What were the instructor's major weaknesses?

- Expects students to learn too quickly. Will often move to advanced applications before students have time to grasp the basics of a concept.
- He has none!
- NONE
- None.

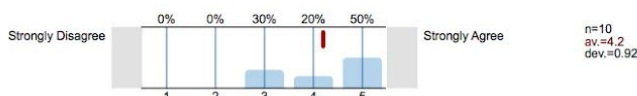
- Some of the homework assignments seemed out of place. I could not connect them to the coursework that well, and I did not feel they were necessary.
- Sometimes it felt like the time management in the course was hard but not really that bad.
- The instructor does not have major weaknesses.
- The only weakness I can honestly say is nothing. Wow. If Jose changed this course I would cry. Except he's such a great teacher it would probably still be amazing.
- What weaknesses?

3.3) The instructor motivated me to do my best work.



4. COURSE COMMENTS

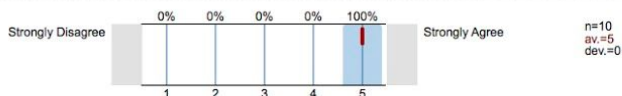
4.1) Assignments contributed to my learning experience in this course.



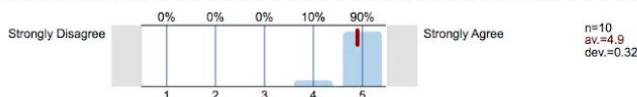
4.2) What aspects of this course were most beneficial to you?

- All of it. It changed me.
- Being exposed to new approaches to performance and being able to try these new approaches in class
- Everyday after class the things I walked away with were immediately applied.
- Everything was so purposeful
- I am one who, changing my perspective on what it means to be present with text.
- The emotional work and the physical work always helped me to reset my perspective and put a pep in my step.
- The group as a whole, working together. I found our work and the opinions of others to be very useful to me as a person and as an actor. Everyone should be required to take this course in the department, because you can learn so much about yourself and your peers.
- The in class activities were most beneficial
- What I took from this class were not the lessons I learned about performance but the lessons I learned about life. This is a class should always be taught and should be offered to people who have an interest in theatre as well as life.

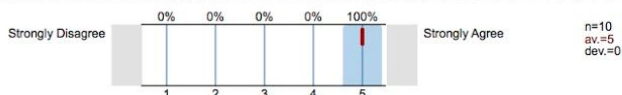
4.3) The instructor helped me to understand values related to this field.



4.4) The instructor stimulated me to reconsider many of my former attitudes.



4.5) This course helped me learn to apply concepts from this course to new situations.



4.6) What suggestions do you have to improve the course?

- Contact jams and Grotowski work fit together nicely, but capoeira felt out of place by the end of the course.
- Give Jose his degree! Give Jose his degree! *chanting*

Example: Handout Distributed in Class - For *Special Topics: The Athletic Actor*

Movement Video and Lesson - Prompt

Students will work in groups of three to present one short video clip found online (approx. 1-3min long) displaying movement that fascinates them. "Movement" can be widely interpreted; the video might be a martial arts demonstration, a dance form, funny walk, sign language, a complicated secret handshake - anything that is based in the movement of the body.

After presenting the clip and the reasons they are intrigued by the movement seen, the trio will then lead the class in a brief lesson/exploration that allows the group to walk away with something new or learned from this particular movement. This might be one interesting move, it may be a certain concept, it might even be something brand new developed by the group. 150 points possible

Project Components:

1. **Video & Lesson Plan submission to instructor.** All groups will submit their Video & Lesson Plan to me ahead of time for approval. I may ask for adjustments (specifically if Lesson Plans seem dangerous).
 - a. Group 1: Submission due Saturday Sept 26th
 - b. Group 2: Submission due Monday Sept 28th
 - c. Group 3: Submission due Friday Oct 2nd
 - d. Group 4: Submission due Monday Oct 5th
2. **Video Presentation.** Your group will show their 1-3min movement video to the class (my laptop and a projector will be available to use) and make a short presentation explaining what it is in particular about the movement that fascinates you, what value or skills you think are there to take, and what forces/qualities/physics are at play in the video (feel free to use your own vocabulary to explain).
 - a. Group 1: Presentation on Tues, Sept 29th
 - b. Group 2: Presentation on Thurs, Oct 1st
 - c. Group 3: Presentation on Tues, Oct 6th
 - d. Group 4: Presentation on Thurs, Oct 8th
3. **Lesson Presentation.** Your group will then present a well prepared lesson for us all to participate in. The objective is to capture a move, skill, or quality found in the video and craft a lesson which will teach the class that aspect you have taken from the video. It could be a dance move, a partner lift, or even something brand new which your group crafts together.
 - a. Lessons will be 8-15 minutes long. ("Rehearse" your lesson plan several times to make sure that it falls within these time parameters.)
 - b. Each member of the group must lead a portion of the lesson.

Movement Video and Lesson - Rubric

Preparation	All sections stay within time limits, Lesson is well rehearsed, each member of the group leads, presentation and lesson flow well, materials submitted on time, requested adjustments made.	/40 points
Video Rationale	The group effectively explains what it is that has caught their interest and why, what value they believe can be taken from it, what forces or qualities are at play.	/30 points
Lesson Plan	Well thought out (in terms of gradual building of skills, time, size of group, etc.), clear correlation to the movement seen in the video, have developed clear vocabulary in order to instruct students.	/40 points
Lesson Presentation	Instructions are clear, group makes active adjustments to students as need be, group controls room well and moves us through the steps easily.	/40 points
TOTAL		/150 points total*

**This will be a Group Grade - each member of your group will receive the same number of points*