

**TEACHING OBSERVATION RECORD**  
STACY ALLEY

Evaluatee (please print): \_\_\_\_\_

Date: 4/9/15

PREFACE TO OBSERVER:

Notations in the boxes on the classroom visitation forms attached represent only a part of this observation. No observation will be complete unless you also provide thoughtful, complete written comments on the instructor’s performance in the spaces provided.

You should certainly comment about areas that need improvement, and you should also recognize the strengths and the special qualities of the observee in your written comments.

Please make sure your observation is concluded and signed by yourself and the observee.

Course Content	Satisfact. or Better	Satisfact. But Needs Improv.	Unsatis- factory.	Not Observed	Not Applicable
a. The course content is up to date and appropriate.	X				
b. The course content is taught in an approach that is acceptable to the discipline	X				
c. The class segment observed and any materials furnished were pertinent to the course description.	X				
d. The class is taught at an appropriate level.	X				

Comment on the course content and the subject knowledge of the instructor.

I observed Stacy Alley teach the TH559, Graduate Dance class, on Thursday April 2, 2015. The students in this course are all graduate theatre students and it is taught as an “adult beginner” dance class, with emphasis on connections to acting, such as character, posture/gesture, and use of energy and space. Stacy played music from various musical theatre shows for her warm-up, which connects well to the interests of her students. I did find the music too loud at the beginning and it was hard to hear Stacy talk over it. She did turn it down later, but I would suggest making sure she can be heard over the music at all times when she knows she will give verbal instruction or feedback. Stacy gave continuous verbal and physical feedback and corrections to her students through out the class, with imagery, use of anatomy describing joints or use of muscles and alignment cues. She reminded her students often to release extra tension in the body and in their attitudes toward dancing, which is a very important reminder for beginning level students. The warm-up was clearly a set sequence they had been doing for some time, but this is very appropriate at their movement level as it allows the students to focus on the nuances of the initiations, timing, qualities and performance rather than having to focus on learning or memorizing new sequences. I did note there was quite a bit of stretching early on in the class and I would suggest doing a bit more physical work (full body, large range of motion – even if it’s as simple as jogging around the room or jumping jacks) to get their heart rates up and get them sweating before moving into these deeper, sustained stretches. I greatly appreciated the emphasis on mobility and stability in the floor work to remind students one side of the body is not “passive” while the other side is working, but that the stability of the “stationary” side is necessary to allow the movement

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on the mobile side. This idea was reinforced in standing exercises done later in class. There was also a theme of shifting the weight that was done in both non-locomotor movements standing as well as locomotor movements that traveled across the room later in class. These were nice concepts carried throughout the class and applied to numerous exercises and tasks. For locomotor movements across the room, Stacy played several different styles of music to see what differences the sound would evoke in the students' movements. Several different characters emerged based on the instrumentation, lyrics, time period and style of the music. She also added some improvisational elements to the movement so the students could further explore finding different characters. She gave many options of elements to explore in their improvisation including levels, weight shift, characters, use of body, energy qualities and use of space.

<b>Course Presentation</b>	Satisfact. or Better	Satisfact. But Needs Improv.	Unsatisfactory.	Not Observed	Not Applicable
a. Establishes a student-instructor relationship conducive to learning.	X				
b. Communicates ideas clearly, concisely, and effectively.	X				
c. Demonstrates sensitivity to the learning difficulties of the student.	X				
d. Stimulates students' interest in the field and their desires to learn.	X				
e. Tests students' progress in valid and appropriate ways.				X	
f. Uses class time effectively.	X				

Comment on the course presentation of the instructor.

Stacy has a good rapport with her students. She is both firm yet fun, enforces discipline yet is also encouraging. She continuously adjusts her feedback to work with individual students. She asks them questions to get them engaged with the movements and the intent/character behind their performance, which is something they can relate to in developing characters for scenes in their acting, or in taking notes and comments from a director in a play. She gives numerous suggestions and prompts in describing the movement and all that goes into it including ideas of space, shape, body, quality, character and intent. While it is easy for beginning students to get too focused on the "steps" and the movement sequences, Stacy makes it clear she is interested in much more than that in their overall performance.

Observer Name (Please Print): Sarah M. Barry Date: 4/9/15

Observer Signature: \_\_\_\_\_

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I have had an opportunity to read this observation report.

Observee comments, if any: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Observee Signature: \_\_\_\_\_ Date: \_\_\_\_\_

(The signature of the observee shall not necessarily indicate agreement with the opinions expressed but only that she/he has had an opportunity to read this report.)

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I have had an opportunity to read this observation report, and I do not concur.

- Check one:     I have attached a rebuttal.  
                    I will forward a rebuttal within one week.

Observee Signature: \_\_\_\_\_ Date: \_\_\_\_\_