

# THE NATIONAL OPERA CENTER AMERICA

## Members of the 2017-2018 Teaching Artist Training Task Force:

**Jamie Andrews**, Education Director, Chief Learning Officer (Network Chair)

**Allison Felter**, Director of Education and Community Engagement, Opera Theater of St. Louis

**Stuart Holt**, Director of School Programs and Community Engagement, Metropolitan Opera Guild

**Barbara Lynne Jamison**, Director of Programs & Partnerships, Seattle Opera

**Rebecca Kirk**, Manager of Education Programs, Boston Lyric Opera

**Alisa Magallon**, HGOco Education Manager, Houston Grand Opera

**Mitra Sadeghpour**, Director of Opera, University of Northern Iowa

The Teaching Artist Training Task Force met via video conference in December 2017, February 2018 and May 2018. The Task Force is eager to initiate the term “Opera Teaching Artist,” (OTA) and has developed a field-wide definition of this role. Additional resources in development include a list of resources about teaching artistry, and a calendar of teaching artist training opportunities.

The next phase of this work will involve developing a focus group of Opera Teaching Artists to determine next steps based on their expressed needs. If you are interested to join this Task Force for the 2018-2019 season or would like to nominate an OTA to join the new focus group, please contact Brenda Huggins, OPERA America, Learning and Leadership Manager at [BHuggins@operaamerica.org](mailto:BHuggins@operaamerica.org), 646.699.5275.

## Defining Opera Teaching Artist (OTA):

**An Opera Teaching Artist (OTA)** is an artist active in the opera industry or related interdisciplinary art form who makes a deep commitment to sharing their passion for opera with others as part of their own artistry. Opera Teaching Artists foster a safe and engaging environment for a wide range of learners and settings. OTAs create pathways for personal connections for people of all ages and abilities to the art form of opera in their communities, and facilitate access to creativity through a guided journey that may include original opera creation, performance, skill development, curiosities and self-discovery through hands-on opera experiences.

# The Fundamentals of Teaching Artistry

By Eric Booth

[as used in the Lincoln Center Education Teaching Artist Development Labs]

## **We propose that the inclinations, understandings and habits of action of artists form the fundamentals of Teaching Artistry.**

When enriched with the complementary capacities of an educator, and activated with purpose and intention, these fundamentals expand an artist's creative medium from the studio/performance into participatory work in a variety of settings. These potentials can be developed into a variety of expressions and kinds of expertise, and directed to achieve a wide variety of purposes, with the widest range participants.

At Lincoln Center Education, we distill the wide range of professional participatory practice into the *Seven Purpose Threads of Teaching Artistry* and describe their development in the *Development Guide for Teaching Artist Practice*.

## The **Six Fundamentals of Teaching Artistry** (or “core capacities,” or “essentials”):

- **Activating artistry** - the capacity to activate the artistry of others, supporting the discovery of individual artistic voice, articulating ideas in and through an art form, and developing a personal relationship to the arts.
- **Adeptness with creative processes** - the ability to engage, guide and open up creative processes and to balance their potency with artistic products.
- **Creating safe-and-charged environments for engagement** - the ability to foster a particular learning environment that is inviting, challenging, and energizing. This dual quality is conducive to artistic quality and rigor, with a wide range of participants and settings.
- **Deftness with inquiry processes** – an expert sense of and flexibility with questioning, considering multiple perspectives, digging deeper, wondering, revising, self-assessing, and reflecting. Reflective processes include looking back, within, and ahead, as well as guiding learners to personally relevant discoveries.
- **Authenticity** – a commitment to the presence of your artist-self and an artist-to-artist relationship with participants; this manifests in the quality of your attention, in co-learning, in spontaneous experimentation and improvisation, and in a transparent sharing of your ongoing discoveries.
- **Imagining meaningful new worlds** – an inclination toward “the more”—a relentless urge to reach beyond the literal, beyond the “good enough,” beyond right answers and standard solutions, and to seeing the world as if it could be otherwise.

**Teaching Artist – Professional Development Content Sequence**

September 13, 2016

**PD 1 (August) [6 hours]**

- Singing
- Observations (before you start/paid?)
- Breaks and Lunches = Paid/unpaid
- Reflection as Professional Development
- Collaboration Strategies and How to communicate with CTs
- TA Handbook: Logistics including pay rate, forms, etc.
- Explanation of ARIA Residencies vs. Network Program
- Getting to know your CT
- Report on *Inventing Our Future Institute*
- Setting Goals and Objectives, timelines
- Preparing for PD's: timeline & format/template

**PD 2 (October) [4 hours]**

- Singing: Age specific Songs, vocal exercises
- Guided Reflection: Reflection/Sharing of challenges
- SFO Opera Aria Arts Integration Definition
- Arts Integration: Lesson Plans, Learning Goals,
- Housekeeping for TAs: weekly goals, checklists, Communication with SF Opera
- Common Core Basics
- **Classroom Management Techniques (Susan Shepard)**

**PD 3 (November) [4 hours]**

- ARIA Songbook - Song Swap! (Singing)
- Student Engagement: Guided moment mapping
- Using Frameworks: SHoM & Culturally Responsive Teaching
- Music Resources: children's vocal physiology & ability
- PROJECT MANAGEMENT
- Preparing for your in-school PD
- Choosing a story/*Libretto Writing/Sung Moments/Musical Expression* (beyond words)  
Problem solving communication with CTs and TAs (Early intervention!)
- Elementary Education & Pedagogy
- Theatre exercises

**PD 4 (January) [3 hours]**

- Production Resources: Adler Visits and/or Others
- How to work with a composer
- Intro to Composing
- Review classroom management techniques
- Overview of National Core Arts Standards
- Understanding the DUET Card
- Boys Chorus/Holy Names Kodaly Workshop Possible Topics include:  
Kodály music pedagogy in the classroom and choral rehearsal  
Creating a fast paced, engaging and well-rounded music theory program  
Making music assessable and natural for all teachers (music or otherwise)  
Psychology in the classroom

February Observations: 3 hours max.

**PD 5 (March) [3 hours]**

- Costume Design ideas
- Movement & Improvisation
- Song writing & Improvisation with Joshua
- Staging for young children
- Culminating Events and Arts Advocacy
- Successfully ending a residency
- Round Robin sharing of ideas and challenges
- Performance skills: Breathing, Projection, Pitch and Enunciation

**PD 6 (April) [3 hours]**

- Review select past mini-operas: What makes it “work”?
- Experimenting with staging: elements of success, interactive strategies, reflection
- Small group work: strategy sharing, discussion, case studies
- Theater Etiquette
- “Inner Ear” Activities

**PD 7 (May/June) [4-6 hours]**

- Review of year: Sharing of highs and lows
- End of year logistics: payroll, etc.
- ARIA Network Application & Interview discussion
- Connecting Music back to common core
- Looking forward, areas for improvement
- Goals and objectives achieved

# The Metropolitan Opera Guild

## ***Actor neutral ready to go!***

Introducing the Libretto Toolbox

Materials:

Toolbox tools on separate sheets of colored paper

This exercise is an easy way to introduce the tools in the Libretto Toolbox. These tools can be used as options when guiding students in their aria creation. The tools are Rhyme, Expensive Language, Metaphor, Repetition, and Alliteration.

Below are the words and physical move movements that go with each Tool. The tool is in bold.

You will always start with: "Actor neutral, ready to go" - left arm out/right arm out/left foot stomp/right foot stomp

### **LIBRETTO TOOLS**

**Rhyme** - "Rhyme Time" - tapping finger on watch on the word TIME

**Expensive Language** - "Extravagant" – while fanning themselves

**Metaphor** – "All the world's a stage" – left arm out/right arm out and take a bow when they finish the line

**Repetition** – "Repeat, repeat, repeat" – say this while miming a clock circle with your finger

**Alliteration** – Sing "Many mumbling mice" – make ears with fingers and move in place

### **Sequence:**

1. Students will stand facing the Teaching Artist
2. Repeat words with physical movement after TA, tell them what Tool it belongs to and reveal the paper with that tool on it.
3. Once all tools have been revealed, start at the beginning with "actor neutral..." and go in order, calling out and pointing to the tool name. Continue to model the movement and words after you have called out the tool name to students.
4. End by starting with "actor neutral.." and vary the order in which you call out the tools.
5. Once you have established this, you could select a student leader to call out the tools

# The Metropolitan Opera Guild Weekly Lesson Plan

<b>Teaching Artist:</b> Stefanie Izzo/Stuart Holt	<b>Program:</b> Opera America Conference 2018
<b>School:</b> St. Louis School for the Arts	<b>Grade(s):</b> Multi-Grade Level
<b>Unit #:</b> 1	<b>Unit Theme:</b> Creation Tool Box
<b>Session #:</b> 2	<b>Date of Lesson:</b> 06/22/2018

<b>Lesson Focus:</b> concepts/skills to emphasize	Libretto Tool Box/Libretto creation
------------------------------------------------------	-------------------------------------

<b>Objective(s):</b> Learners will...	Students will create a short-response aria for Marthe after hearing "The Jewel Song"
------------------------------------------	--------------------------------------------------------------------------------------

<b>Assessment:</b> Indicator(s) of success	Aria will be at least four lines long, aria will use at least two of the tools from the Libretto Toolbox and fits our definition of aria (one character, expressing a strong emotion).
-----------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Informal/Embedded
  Written
  Audio/Video
  Performance
  Individual
  Group

<b>Arts Anchor Standards Addressed:</b>	<b>Materials/Room Set-Up:</b>
<ul style="list-style-type: none"> <li><input type="checkbox"/> Analyze, interpret, and select artistic work for presentation.</li> <li><input type="checkbox"/> Apply criteria to evaluate artistic work.</li> <li><input type="checkbox"/> Convey meaning through the presentation of work.</li> <li><input type="checkbox"/> Develop and refine artistic work for presentation.</li> <li><input checked="" type="checkbox"/> Generate and conceptualize artistic ideas and work.</li> <li><input type="checkbox"/> Interpret intent and meaning in artistic work.</li> <li><input checked="" type="checkbox"/> Organize and develop artistic ideas and work.</li> <li><input type="checkbox"/> Perceive and analyze artistic work.</li> <li><input type="checkbox"/> Refine and complete artistic work.</li> <li><input type="checkbox"/> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</li> <li><input type="checkbox"/> Synthesize and relate knowledge and personal experiences to make art.</li> </ul>	Chart Paper Chart Markers Space to move, but will also need chairs
	<b>Review/Prior Knowledge:</b>
	Students will have defined and explored the word "aria" Students will have explored "The Jewel Song"
	<b>Opening Activity/Preparation:</b>
	5 minutes Students will do "Actor Neutral, ready to Go" game with Libretto Toolbox Words. - See Additional Handout-
<b>21<sup>st</sup> Century Skills/Themes:</b>	<b>Main Lesson Narrative/Sequence:</b>
<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Creativity and Innovation</li> <li><input type="checkbox"/> Critical Thinking and Problem Solving</li> <li><input checked="" type="checkbox"/> Communication</li> <li><input checked="" type="checkbox"/> Collaboration</li> <li><input type="checkbox"/> Media Literacy</li> <li><input type="checkbox"/> Information and Communication Technology Literacy</li> <li><input type="checkbox"/> Life and Career Skills</li> <li><input type="checkbox"/> Global Awareness</li> <li><input type="checkbox"/> Financial, Economic, Business, and Entrepreneurial Literacy</li> <li><input type="checkbox"/> Civic Literacy</li> <li><input type="checkbox"/> Health Literacy</li> <li><input type="checkbox"/> Environmental Literacy</li> </ul>	Creation - 15 minutes - Ask for two volunteers. One will be Marguerite and the other will be Marthe - Create a tableau that shows us the end of the Jewel Song. Marguerite has been singing and Marthe has been listening. What are their reactions at the end of the aria? - Ask group to think about one sentence that Marthe might say. - Share some sentences - Select one sentence

**Main Narrative/Sequence Cont...**

- If you had to choose one or two expressive words to describe Marthe in this moment, what would they be?
- Share and chart ideas
- We are going to create the libretto for a response aria that Marthe will sing following "The Jewel Song".
- Quick review of what an aria is (one character, expressing a strong emotion, etc.)
- Have students return to the creation groups that they used in the first demo lesson.
- In these groups they will create their libretto. The libretto must start with the sentence we have selected and then include three more lines, for a total of FOUR lines. It must also include at least TWO of the tools from our Libretto Toolbox

Sharing - 5 minutes

- Ask groups to share out their librettos

**Closing/Consolidating Lesson Activity:**

Reflection - 5 minutes

- What was challenging about this work?
- What surprised you about this work? - What questions to have?

**Next Steps (for following lesson):**

In the next session we take these librettos and build on the soundscape work we did in the first lesson. That will lead in to setting these to a melody.

**Notes:**