



2009 DEMONSTRATION PROJECT FULL PROPOSAL

Due: July 1, 2009

Project Title: Classical and Contemporary Opera and Musical Theatre

Submitted by:

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Total Funding Requested: \$17,250

OVERVIEW

The Senior Capstone Experience “Classical and Contemporary Opera and Musical Theater” is designed for senior students from various fields of study who will focus on comparing and contrasting a classical opera with a contemporary counterpart (ie: Charles Gounod’s *Romeo and Juliette* and Leonard Bernstein’s *West Side Story*). The students will collaborate on a final project that expounds upon the works in their original context and their relevance in contemporary society. Students meet regularly as a group to define their project, pose the academic questions to be answered, define individual and group assignments, review results, and synthesize materials into a final project that will be offered to the community. Faculty members will serve as mentors/teachers/advisors to the students within their own area of expertise, guiding them within their own disciplines and contributing to the assessment of final project.

The project contributes to the college-wide vision of IC(2) by enabling students and faculty from multiple disciplines to work together and learn from each other through creative and self-guided learning. It provides students with a venue of study through which they may “synthesize their experiences in order to advance their depth of understanding.” Through this type of study, the students will be better prepared “for success in a complex and evolving society” where success is generally and increasingly the result of creative thinking, collaboration, and leadership across disciplines.

The Capstone Experience “Classical and Contemporary Opera and Musical Theater” serves as a model of the IC(2) initiative in that it brings students and faculty members together from multiple schools and departments by initiating creative research on one subject (a specific opera and its contemporary counterpart) throughout multiple disciplines (music, literature, history, politics, philosophy, language, media, etc). Since the project is primarily student-guided, students will be “required to actively synthesize and apply knowledge, information, and skills from a range of subjects, abilities, and philosophies.” Their collaborative learning experience will be “enriched by multiple and sometimes conflicting perspectives.” By requiring the students in the final project to expound upon the works’ relevance to contemporary society, each student will be making “a successful contribution to a global, multicultural, and rapidly-changing society.”

The project may expand in the future to involve more students by the very nature that it is a student-guided project. By allowing students to guide the research and determine the format of the final presentation, this project fosters Ithaca College’s value of and commitment to creative learning and commitment to excellence. The project is beneficial to students and faculty in all disciplines.

In summary, in “Classical and Contemporary Opera and Musical Theater” seniors find a Capstone Experience that provides them with a valuable opportunity to learn outside of their discipline, share what they’ve learned within their discipline, synthesize, and apply all this knowledge in a final project. Additionally, the students’ work and the project itself will generate campus-wide awareness and discussion of social and cultural issues as the students draw parallels in the research in a contemporary context. Through this experience, students will hone valuable life skills essential to the Ithaca College mission and vision.

PROJECT DESCRIPTION

OBJECTIVES

Students will have an opportunity for and noticeably benefit from creative and collaborative learning experiences

Students will gain a greater sense of awareness of the world around them through integrated learning

Students will create a final project that demonstrates this awareness and the leadership skills developed through their research.

Students will make an assessable contribution to their field of study as well as to the Ithaca College community or the community at large through their research and final project.

Students will form a better understanding of the development and perpetuation of art

METHODS

Material selection:

Faculty experts will pre-determine two similar works from the classical opera and contemporary musical theater genres. Works will be selected based on their accessibility to student involvement and relevance to contemporary issues or events.

Examples:

Henri Murger's *Scenes de la vie bohème*, Giacomo Puccini's *La Bohème*, Jonathan Larsen's *Rent*, tuberculosis, and AIDS, Napoleonic Wars, Parisian occupation

Shakespeare's *Romeo and Juliette*, Charles Gounod's *Romeo é Juliette*, Leonard Bernstein's *West Side Story*, various film versions, gang violence

John Luther Long's and David Belasco's *Madame Butterfly*, Giacomo Puccini's *Madama Butterly*, Andrew Lloyd Weber's *Miss Saigon*, Vietnam War, military occupation, "ultimate sacrifice"

Giuseppe Verdi's *Aida*, Elton John and Tim Rice's *Aida*, Old Kingom Egypt, Racial subjugation, slavery, human trafficking.

Interdisciplinary study:

Student investigators from several fields will sign-up to collaboratively research and expound upon the material presented.

History majors will work on the individual works within their time periods, setting contexts for the story and the art forms. Sociologists will compare and contrast the stories, characters, and social context and meanings of the works. Poets will work on lyrics. Stage and film directors will contrast the two versions and the various presentations (stage and film) of the works. Music theorists and composers will work on musical language and style comparisons between the works. Performers (actors, vocalists, pianists) will contrast roles and prepare performance excerpts/demonstrations. Set and costume designers will compare the two works and time periods. Philosophers will help to define messages and meanings of the works in their own time and in history. Business majors will investigate the business world of opera, musical theatre, and film in the times of the works in order to place these endeavors within the reality of real work and financial considerations. Language majors will assist with languages, translations and meanings, and coaching. Film and Journalism majors may document the entire project or highlight the works' presence or relevance in a variety of historical and contemporary media. Students from a variety of other majors may choose to be involved depending on the material being studied.

Capstone project:

The students will design the final project; just as the entire seminar direction and undertaking will be a student-directed experience. What the students choose to investigate, what direction they take, what constitutes the final culminating project, all of this will be invented as a group, using the expertise of the various students engaged in the work.

BENEFITS

Ithaca College faculty will be able to observe and measure students' skills in self-directed learning and self-application.

The Ithaca College community will gain value and awareness of social and cultural issues through the students' study and research.

Participating students will gain knowledge through research and leadership skills through application of that knowledge.

The Ithaca College community will be strengthened by the bonding of faculty members and students collaborating from different departments.

ASSESSMENT

For participating students:

- The student demonstrates comprehensive knowledge of the subject matter
- The student demonstrates organizational, communicative, and collaborative skills
- The student has made an integral contribution to the final presentation

For the project:

The project heightens the overall sense of students' comprehensive life skills
The project has noticeable impact on the community

TIMELINE

September 1, 2009 through December 1, 2009

Faculty members from across campus commit to serving as mentors/teachers/advisors for students within their own department. Said faculty members, also garner interest among undergraduate students in the class of 2011 within their department.

Administrative avenues are set up by which students may register for the Senior Capstone Experience: "Classical and Contemporary Opera and Musical Theater"

December 1, 2010

Primary faculty advisor will draft a progress report for the provost.

January 30, 2010

Faculty advisors convene to determine specific works.

February 1, 2010

Students are notified of the opportunity to participate through campus-wide advertisements, in-class faculty announcements, and departmental promotion.

March 1, 2010

Primary faculty advisor will draft a progress report for the provost.

March 1, 2010 through end of add/drop period in September 1, 2010 (Course registration period)

Students from various schools and departments register for the capstone experience via Homer.

August 1, 2010

Primary faculty advisor will draft a progress report for the provost.

September 30, 2010

Faculty advisors will present basic source material to the students within their own departments electronically via the campus's broad array of information technology services. The material is intended only to help the students get started in their research.

October 1, 2010

The primary faculty advisor will coordinate an initial planning session with all advisors and the participating students during block one. This will be an opportunity for the advisors to initiate discussion on the subject matter and help the students get started in a promising direction.

At this initial meeting, the students will determine three additional times to meet collectively during the course of the fall semester as a means for the students to define their goals, project and tasks, and for the faculty members to check in on student progress, offer suggestions, and share expertise. These required official student group meeting times will provide an opportunity for faculty advisors to assess the students' learning progress and the effectiveness of the project as a whole. These meetings are also a crucial means through which the students may communicate any needs or concerns to the faculty advisors.

November 1, 2010

The primary faculty advisor will draft a written progress report for the provost.

December 1, 2010

The first required official student group meeting with primary advisor and at least one additional faculty advisor will take place at this point. The assessment of student progress will begin at this point. If the student-guided research is showing signs of lagging at this point, faculty advisors may give students specific assignments to students within their department, due at the next official meeting. If the students' elected final project requires a date of presentation, it should be determined at this point.

February 28, 2011

The second required official student group meeting will take place with the primary advisor and at least one additional faculty advisor.

March 30, 2011

Faculty advisors will convene for assessment of students and the program as a whole. Primary faculty advisor will draft a written progress report for the provost.

April 1, 2011

The third required official student group meeting will take place with the primary advisor and at least one additional faculty advisor. At this point the students should be in the final stages of creating their final project. The project's public presentation should take place.

May 1, 2011

Students' final project is officially due. Faculty advisors will convene to assess the students' work and the program itself.

August 1, 2011

The primary faculty advisor will draft a written progress report for the provost.

FACULTY AND STAFF

Brian DeMaris, primary faculty advisor

Responsibilities: Collect assessment from all faculty advisors and report to the Provost, monitor all student group activity throughout the year, administrate student enrollment and serve as faculty sponsor for any project-related student needs, coordinate all meetings with students and select annual material

Qualifications:: B.M., Ithaca College; M.M. New England Conservatory. Assistant Professor, School of Music, Performance Studies; Director of Opera and Musical Theater. Former faculty: Lawrence Univeristy, New England Conservatory School of Continuing Education, George Mason University International Opera Alliance, Israel Vocal Arts Institute. Conductor: New York City Opera, Glimmerglass Opera, Florida Grand Opera, Alpha Omega Ensemble, Music Saint Croix. Preconcert lectures and educational presentations on operas and musicals at Opera Theater of Saint Louis, Glimmerglass Opera, and Ash Lawn Opera Festival.

(Additional faculty advisors from across campus (theatre, history, voice, sociology, business, philosophy, foreign languages, film, etc) will be determined throughout the Fall 2010 semester.)

BUDGET

Program Expenses	(Annually)
Faculty release time (budget at \$1200 per credit)	\$4800 (4 load units) for Primary Faculty Member and \$7200 (1 load unit for up to 6 faculty team members/advisors)
Supplies	\$5000*
Printing/Duplicating	\$250
	TOTAL = \$17,250

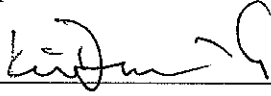
* The only foreseen expenses are what will be necessary to provide the students a modest budget within which they may plan and produce their final project (scores, sets, costumes, film, rentals, etc.)

REQUIRED SIGNATURES

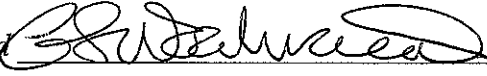
Proposal Author

Brian DeMaris  Date: July 1, 2009

Department Chair

Kim Dunnick  Date: July 1, 2009

Sponsoring Dean

Gregory Woodward  Date: July 1, 2009