



The Metropolitan Opera Guild

Summer Institute for Educators 2022

“As humans we want to express as much as is in us and no single art form is sufficient to the enormity of the task.” – Julius Lester, Author

ENDURING UNDERSTANDINGS

- ❖ The arts can express and mirror a full range of human experience through the use of expressive language, music, drama, and visual symbolism.
- ❖ The arts can teach us to remain courageous and resilient in the face of adversity.
- ❖ The arts can both reflect and challenge enduring narratives and unlock deeper understanding through adaptation and exploration.
- ❖ The arts and humanities are deeply interdisciplinary and can provide teachers with numerous access points to their subject matter.
- ❖ Studying arts and humanities can help students to understand archetypal stories and how they relate to current times and the human condition.

GUIDING/ESSENTIAL QUESTIONS

- ❖ Why do we retell stories?
- ❖ How does adaptation reveal or complicate the connection between past and present? What is its role in the construction of history and myth?
- ❖ In what ways can archetypes help us to understand ourselves and each other?
- ❖ In what ways can archetypes be damaging?
- ❖ What does it mean to be transformed by love? By loss?
- ❖ Can ancient stories, characters, scenarios and conflicts have meaning for modern audiences?
- ❖ What does opera reveal about the culture and time period in which it was created? What does opera reveal about our culture today?

METROPOLITAN OPERA GUILD'S OPERA BASED LEARNING

Opera based learning is an instructional approach that uses the many arts and crafts involved in an opera production, which allows children to gain valuable skills in literacy and collaboration, self-confidence, and an increased capacity for self-expression. Libretto writing, music composition, staging, acting, singing, literary analysis, and critical response are utilized as strategies for classroom learning.

Through in-depth workshops, pre-performance talks, and community outreach programs, the Guild deepens the knowledge of adults, from first-time operagoers to the life-long fan who can hum along with every note in the score.

WHY OPERA?

Opera is multi-disciplinary, providing students with opportunities to learn and grow in music, theatre, movement, dance, and visual arts.

With connections to classroom curriculum, including language arts and social studies, opera is a powerful strategy for integrated instruction.

Creating, presenting, and attending opera allows students to cultivate artistic and cultural literacy, while also exercising teamwork, problem-solving, and personal creativity.

CURRICULUM CONNECTIONS

Opera is inherently and deeply multi-disciplinary, involving music, language, theater, movement/dance, and visual arts. Taken together, these provide multiple points of connection and interaction with classroom curriculum. An original musical drama, created by students with guidance from their classroom teacher, arts specialists and teaching artists, can take as its source a story, poem, or historical incident drawn from classroom curriculum.

Writing libretto or lyrics not only promotes writing skills; it also speaks to character study, poetic expression, connections between text and self, and connections between text and the wider world.

Composing music to accompany those words correlates with language skills, but also presents ideal opportunities for building and applying music literacy skills. And when an emphasis is placed on collaborative creation, the process offers authentic opportunities for teamwork, problem-solving, self and peer reflection, and perseverance.

DAILY LEARNING GOALS & OUTCOMES

MONDAY, July 18

I. Building Blocks of Opera

Participants will understand that opera weaves together several disciplines and storytelling components: story, libretto, music composition, singing, character, staging and design.

Participants can identify parts of operatic libretto and analyze how text is used in different adaptations of an opera.

2. Fundamentals of Storytelling

Participants will understand how we adapt archetypal stories to express new points of view.

Participants can explain why the adaptation of archetypal stories play a role in their continued relevance.

TUESDAY, July 19

3. Music as Storytelling Device

Participants will understand how vocal and instrumental music can communicate story through tone, character subtext and emotion.

Participants will connect to their unique voices and explore how singing can be a tool for personal transformation.

4. Opera Based Learning: Introduction to Classroom Integration

Participants understand the power of an Inquiry Question in planning an arts integration lesson plan, and how it can be used to pinpoint discrete activities and learning goals.

WEDNESDAY, July 20

5. Bringing a Story to Life

Participants will understand how character and narrative can be clarified through specific acting, staging and design choices.

Participants can articulate how creative choices can support radically different interpretations and reveal diverging understandings of the same story.

6. Opera Based Learning: Application of Learning

Participants are prepared to revise and refine their draft lesson through peer-led feedback sessions.

THURSDAY, July 21

7. The Power of Story in Action

Participants will understand the specific history of *La Traviata* and the changing impact of its story on audiences through time.

Participants will demonstrate their new skills by presenting their creation groups' adaptations of "Orpheus and Eurydice."

8. Time for Reflection

Participants will reflect on how creating their own original operatic adaptation has revealed opportunities for using the arts to help students explore and make sense of transformations in their own lives.

SUMMER INSTITUTE 2022

DAILY AGENDA

DAY 1 - Monday, July 18	Location
<p>8:30-9:00 (30 min.) Arrival / Registration / Breakfast</p>	Loft Lobby, 3 rd Floor
<p>9:00-9:30 (30 min.) Conference Welcome: Setting the Stage Muse Machine Secondary Schools Program Director Emily Gray introduces our conference’s players and shines a focus on the foundational aims of our time together. Executive Director Ruth Reveal offers her perspective on our work. Teaching artist Brandon Anderson explains “Opera Based Learning” (OBL).</p>	Studio A, 2 nd Floor
<p>9:30-10:30 (1 hr.) Intro To Adaptation and Source Material Exploration Facilitator: Brandon Anderson Using tableau and storytelling games, Brandon will introduce our exemplar opera, <i>La Traviata</i>, and break down the <i>givens</i> of a story. We will explore how it has been adapted over the years and discover why archetypal stories are retold through the ages. Brandon will share an adaptation tool to prepare participants for adapting their own source material in their creation groups.</p>	Studio A, 2 nd Floor
<p>10:30-12:00 (1 hr. 30 min.) TEAM PROCESS: Source Material Adaptation Participants will use the skills learned to explore the myth of Orpheus and Eurydice and come up with their own adaptation idea. They will use the givens of the myth to update or change the Who, What, When, Where, Why of the story to highlight their unique POV. <i>Please take a restroom break on your way. Snacks are available on the third floor.</i></p>	Givonna – Studio A, 2 nd Floor Brandon – Studio B, 2 nd Floor Jenny – 4 th Floor Studio Joel – Burnell Roberts, 1 st Floor
<p>12:00-12:15 (15 min.) Morning Reflection Moderator: Brandon Anderson Participants will share their process with a partner from a different creation group and discuss ideas of how to use adaptation in their own classroom. The full group will brainstorm and chart classroom connections.</p>	Studio A, 2 nd Floor

<p>12:15-1:15 (1 hr.) Lunch Break</p>	<p>Loft Lobby, 3rd Floor</p>
<p>1:15-2:15 (1 hr.) Intro to Libretto Writing Facilitator: Jenny Stafford Through exploration of a scene from <i>La Traviata</i>, Jenny will explore how text is used in opera to tell a story. Participants will be given a Libretto Toolbox and strategies for libretto writing before creating an original aria as a full group.</p>	<p>Studio A, 2nd Floor</p>
<p>2:15-4:00 (1 hr. 45 min.) TEAM PROCESS: Writing the Libretto Participants will use the Libretto Toolbox to begin writing their original libretto for their adaptation of “Orpheus and Eurydice.” They will identify aria moments and try to use at least 3 of the tools. <i>Please take a restroom break on your way. Snacks are available on the third floor.</i></p>	<p>Givonna – Studio A, 2nd Floor Brandon – Studio B, 2nd Floor Jenny – 4th Floor Studio Joel – Burnell Roberts, 1st Floor</p>
<p>4:00-4:30 (30 min.) Afternoon Reflection/Housekeeping Moderator: Jenny Stafford Participants will share their process with a partner from a different creation group and discuss ideas of how to use libretto writing in their own classroom. The full group will brainstorm and chart classroom connections. Reminder: Please fill out your Day 1 Check-in Survey!</p>	<p>Studio A, 2nd Floor</p>

DAY 2 - Tuesday, July 19

<p>8:30-9:00 (30 min.) Arrival / Registration / Continental Breakfast</p>	<p>Loft Lobby, 3rd Floor</p>
<p>9:00-9:45 (45 min.) Intro to Singing Facilitator: Givonna Joseph Welcome to Day 2! After a vocal warmup, we will explore accessing our voice, focusing on the intrinsic abilities of all people to sing and express themselves. Participants will explore a simple Singing Toolbox that will help to unlock the voice, whether they consider themselves a singer or not.</p>	<p>Studio A, 2nd Floor</p>
<p>9:45-10:45 (1 hr.) Intro to Music Composition Facilitator: Joel Esher Using examples from <i>La Traviata</i>, Joel will explore how music tells a story, including creating tone and character and revealing subtext. Participants will be given a Music Composition Toolbox and explore how changing certain tools affects the tone and how the music communicates. Participants will create a melody for the aria written in the Intro to Libretto session.</p>	<p>Studio A, 2nd Floor</p>
<p>10:45-12:15 (1 hr. 30 min.) TEAM PROCESS: Music Composition Participants will use the Music Composition and Singing Toolboxes to begin composing music for their adaptation of “Orpheus and Eurydice.” <i>Please take a restroom break on your way. Snacks are available on the third floor.</i></p>	<p>Givonna – Studio A, 2nd Floor Brandon – Studio B, 2nd Floor Jenny – 4th Floor Studio Joel – Burnell Roberts, 1st Floor</p>
<p>12:15-12:30 (15 min.) Morning Reflection Moderator: Joel Esher Participants will share their process with a partner from a different creation group and discuss ideas of how to use music composition in their own classroom. The full group will brainstorm and chart classroom connections.</p>	<p>Studio A, 2nd Floor</p>
<p>12:30-1:30 (1 hr.) Lunch Break Allison Knight, Dayton Metro Library Youth Services Director, will have books from the summer institute reading list available for browsing.</p>	<p>Loft Lobby, 3rd Floor</p>
<p>1:30-2:00 (30 min.) Intro to Inquiry and Individual Lesson Planning</p>	<p>Studio A, 2nd Floor</p>

<p>Facilitator: Brandon Anderson Participants will explore the purpose and benefits of using Inquiry Questions in their planning of OBL lessons. They will be given a template for creating their own lesson plan.</p>	
<p>2:00-2:45 (45 min.) OBL Demo Lesson/Unpacking Facilitator: Joel Esher/Brandon Anderson Joel will demo a 20 min OBL lesson that teachers will participate in. Together we will unpack the lesson as an example of arts integration.</p>	Studio A, 2 nd Floor
<p>2:45-4:15 (1hr 30 min.) Lesson Plan Creation Time Participants will write a lesson plan for their class using OBL skills and an inquiry question to guide their planning. Teaching artists will guide the process and answer questions. Muse Curriculum Consultant Becky Davis will speak briefly on the opportunity to earn graduate credit for implementing a developed lesson.</p>	Studio A, 2 nd Floor
<p>4:15-4:30 (15 min.) Afternoon Reflection/ Housekeeping Moderator: Brandon Anderson Participants will reflect on the lesson planning with OBL skills and share discoveries and questions.</p> <p>Reminder: Please fill out your Day 2 Check-in Survey!</p>	Studio A, 2 nd Floor

DAY 3 - Wednesday, July 20

<p>8:30-9:00 (30 min.) Arrival / Registration / Continental Breakfast</p>	<p>Loft Lobby, 3rd Floor</p>
<p>9:00-10:00 (1 hr.) Intro to Character Creation and Staging Facilitator: Jenny Stafford and Givonna Joseph Day 3 will begin with a physical warm up followed by an active exploration of how we create character on stage using our bodies and voices. Participants will then explore Staging and Character Creation Toolboxes to learn how directors place actors on stage to help communicate power dynamics, tone, and relationships. They will perform scenes from <i>La Traviata</i> using the techniques they have learned.</p>	<p>Studio A, 2nd Floor</p>
<p>10:00-11:30 (1 hr. 30 min.) TEAM PROCESS: Character Creation and Staging Participants will use the Staging and Character Creation Toolboxes to deepen their adaptation of “Orpheus and Eurydice” and put it on its feet. <i>Please use the restroom and grab snacks on the way to your breakout.</i></p>	<p>Givonna – Studio A, 2nd Floor Brandon – Studio B, 2nd Floor Jenny – 4th Floor Studio Joel – Burnell Roberts, 1st Floor</p>
<p>11:30-11:45 (15 min.) Morning Reflection Moderator: Jenny Stafford and Givonna Joseph Participants will share their process with a partner from a different creation group and discuss ideas of how to use character creation and staging in their own classroom. The full group will chart classroom connections.</p>	<p>Studio A, 2nd Floor</p>
<p>11:45-12:45 (1 hr.) Lunch & Muse Machine 2022-2023 Announcements Muse staff will present at 12:00 on out-of-school tickets for the upcoming school year.</p>	<p>Loft Lobby, 3rd Floor</p>
<p>12:45-1:45 (1 hr.) Intro to Design Facilitator: Molly Walz Through operatic examples and interactive exploration, participants will explore how design is used to tell a story in opera. Participants will be given a Design Toolbox to explore as they apply design techniques to communicate concepts such as location, time period, tone, status, etc.</p>	<p>Studio A, 2nd Floor</p>

<p>1:45-3:00 (1 hr. 15 min.) TEAM PROCESS: Adding Design Facilitator: Molly Walz & Creation Group Leaders Participants will use supplied materials to create design ideas for their original adaptations of “Orpheus and Eurydice.” They will utilize the design toolbox to make choices supported by the givens of their story.</p>	<p>Studio A, 2nd Floor</p>
<p>3:00-4:15 (1 hr. 15 min.) Lesson Activity Activation Breakout Groups led by Givonna Joseph, Brandon Anderson, Joel Esher, Jenny Stafford Participants will each be given a chance to activate one OBL activity from their lesson plan and receive feedback. <i>Please take a restroom break on your way. Snacks are available on the third floor.</i></p>	<p>Givonna and Brandon: Studio A, 2nd Floor</p> <p>Joel and Jenny: Studio B, 2nd Floor</p>
<p>4:15-4:30 (15 min.) Afternoon Reflection Moderator: Givonna Joseph and Jenny Stafford Participants will share their process with a partner from a different creation group and discuss ideas of how to use design in their own classroom. The full group will brainstorm and chart classroom connections and discuss their lesson plans.</p> <p>Reminder: Please fill out your Day 3 Check-in Survey!</p>	<p>Studio A, 2nd Floor</p>

DAY 4 - Thursday, July 21

8:30-9:00 (30 min.) Arrival / Registration / Continental Breakfast	Studio A, 2 nd Floor
9:00-9:10 (10 min.) Warm Up/Opening Activity Facilitator: Givonna Joseph Our final musical welcome will bring together the skills and sensitivities we have developed during our time together in a musically inspired warm up.	Studio A, 2 nd Floor
9:10-10:10 (60 min.) Integrating OBL into the Classroom / Traviata Trivia Presenter: Stuart Holt Stuart Holt, Director of School Programs and Community Engagement at the Metropolitan Opera Guild, will share his expertise on arts integration and OBL in the classroom as well as context on <i>La Traviata</i> and its connection to our thematic explorations from the week. He will leave us with some parting words of encouragement as we move to finalize and share our creations.	Studio A, 2 nd Floor
10:10-12:40 (2 hrs. 30 min.) TEAM PROCESS: Finalizing our Creations Creation groups will use all the skills they have learned over the week to put the final touches on their original adaptations and prepare to share their creations. <i>Please use the restroom on the way to your breakout room.</i>	Givonna – Studio A, 2 nd Floor Brandon – Studio B, 2 nd Floor Jenny – 4 th Floor Studio Joel – Burnell Roberts, 1 st Floor
12:40-1:40 (1 hr.) Lunch Break	Loft Lobby, 3 rd Floor
1:40-1:55 (15 min.) Group Warm Up Facilitator: Givonna Joseph and Brandon Anderson Givonna will lead the group in a vocal warm up followed by a focusing exercise by Brandon Anderson.	Studio A, 2 nd Floor
1:55-3:30 (1 hr. 35 min.) Final Group Presentations and Reflections Each creation group will share their original adaptations of “Orpheus and Eurydice” and receive feedback and questions about their process.	Studio A, 2 nd Floor
3:30-4:00 (30 min.) Final Reflection We will circle back to our essential questions, discuss discoveries, and brainstorm and chart ways to bring this work back to classrooms.	Studio A, 2 nd Floor