MEMORANDUM

TO:  James Harris  
     Dean, College of Arts and Humanities

FROM:  Elizabeth Beise  
        Interim Associate Provost for Academic Planning and Programs

SUBJECT:  Proposal to Modify the Curriculum for the D.M.A. in Performance - Opera (PCC log no. 09066)

At its meeting on April 30, 2010, the Senate Committee on Programs, Curricula and Courses approved your proposal to modify the curriculum for the D.M.A in Performance - Opera. A copy of the approved proposal is attached.

The change is effective Fall 2010. The College should ensure that the change is fully described in the Graduate Catalog and in all relevant descriptive materials, and that all advisors are informed.

MDC/
Enclosure

cc:  Alex Chen, Chair, Senate PCC Committee  
     Sarah Bauder, Office of Student Financial Aid  
     Reka Montfort, University Senate  
     Erin Howard, Data Administration  
     Donna Williams, Institutional Research & Planning  
     Anne Turkos, Archives  
     Linda Yokoi, Office of the Registrar  
     Thomas Castonguay, Graduate Studies  
     Beth Loizeaux, Arts and Humanities  
     Robert Gibson, School of Music
THE UNIVERSITY OF MARYLAND, COLLEGE PARK
PROGRAM/CURRICULUM PROPOSAL

DIRECTIONS:
• Provide one form with original approval signatures in lines 1 - 4 for each proposed action. Keep this form to one page in length.
• Early consultation with the Office of the Associate Provost for Academic Planning & Programs is strongly recommended if there are questions or concerns, particularly with new programs.
• Please submit the signed form to Claudia Rector, Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.
• Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.

DATE SUBMITTED September 16, 2009
COLLEGE/SCHOOL Arts & Humanities
DEPARTMENT/PROGRAM School of Music DMA Performance - Opera
PROPOSED ACTION (A separate form for each) ADD ___ DELETE ___ CHANGE __ X __

DESCRIPTION (Provide a succinct account of the proposed action. Details should be provided in an attachment. Provide old and new sample programs for curriculum changes.)
Increase the rigor of the program by replacing the masters level courses MUSC 611-614 (8 credits total) with 4 new courses MUSC 811-814 (8 credits, total) that have an expanded syllabus. Bring program into line with fixed credit 899 by adding MUSP 899 (2 semesters, 12 credits total) and deleting MUSP 899 (variable credits no longer offered; 5 semesters; 12 credits total) and adding a third performance (MUSP 817, 4 cr.) for use prior to candidacy.

JUSTIFICATION/REASONS/RESOURCES (Briefly explain the reason for the proposed action. Identify the source of new resources that may be required. Details should be provided in an attachment.)
Previous curriculum was integrally dependent on a variable-credit for 899. The new curriculum is compatible with the new fixed-credit 899 system. See attached for further explanation.

APPROVAL SIGNATURES - Please print name, sign, and date
1. Department Committee Chair
2. Department Chair
3. College/School PCC Chair
4. Dean
5. Dean of the Graduate School (if required)
6. Chair, Senate PCC
7. Chair of Senate
8. Vice President for Academic Affairs & Provost

PCC LOG NO. 090008

VPAAP 8-05
CHANGES TO
D.M.A IN PERFORMANCE –OPERA

Old and new programs are attached. A summary of the change and rational is as follows:

1. **Add**: Course MUSP 817B to allow for a third performance prior to candidacy.
2. **Add**: New courses MUSC 811, 812, 813 and 814 Advanced Opera Techniques I-IV to provide doctoral-level versions of their Master’s counterparts (611, 612, 613, and 614).
3. **Change**: Post-candidacy requirement of MUSC 899 from 4 semesters of 2 credits each plus one semester of 4 credits to just two semester of 6 credits, in alignment with the new Graduate School policy on 899 instruction.

**Rationale:** Previous curriculum integrally linked Opera Technique (MUSC 611-614) coursework with post-candidacy variable credit 899 courses for four semesters. The Graduate School’s change of 899s to a fixed 6-credit arrangement effectively made the current program obsolete. This new curriculum is a structure that is compatible with the new fixed-credit 899 system, in which Opera Techniques courses are taken prior to candidacy, and concurrent with all other pre-candidacy course work. This also gives us the opportunity to create doctoral (811-814) level Opera Techniques courses to appropriately reflect what we expect of doctoral students. Previously, doctoral students did Opera Techniques coursework using the 611-614 level numbers.

Because each student’s dissertation performance relies entirely on production of fully staged operas, the new course, MUSP 817B, is intended to allow for the possibility that an ideal opera role may become available to a student prior to his/her candidacy, and this reality of scheduling of the full opera productions should not prohibit qualified students from participating and having this role serve as part of the dissertation recital requirements. In most cases, a student will not need to take MUSP 817B, generally making the program 51 to 57 credits depending on whether the three required disseration recitals are given in two semesters or in three (one recital per semester would require three semesters of 899, which would be 18 credits under the new structure). To our knowledge, there is no other doctoral voice program in the country that specializes entirely in opera. Comparable DMA programs in voice that offer a portion of studies in opera require even higher credit totals than the University of Maryland’s (i.e. Indiana University at 62 credits, University of Houston at 60 credits).

**Notes:**

Students who have already taken MUSC 611-614 may not take MUSC 811-814 and are considered ineligible for the doctoral opera program, which is intended for the student with a master in solo voice.

Doctoral students in MUSC 811-814 will be required to keep a journal analyzing the theories presented in class and to attend seminars discussing their journals to focus on developing methodology for teaching purposes. The MUSC 611-614 series does not have this requirement.
### DMA in PERFORMANCE-OPERA
#### Comparison Sheet

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Current</th>
<th>Proposed Program I</th>
<th>Proposed Program II</th>
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<tbody>
<tr>
<td><strong>PERFORMANCE, PRINCIPAL MEDIUM</strong></td>
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<tr>
<td>MUSP 719B Interpretation &amp; Repertoire</td>
<td>2 cr.</td>
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<td><strong>PERFORMANCE RELATED COURSES</strong></td>
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<tr>
<td>MUSC 800V Advanced Seminar in Music Pedagogy I</td>
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<td>MUSC 801V Advanced Seminar in Music Pedagogy II</td>
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<td>MUSC 830V Advanced Seminar in Music Literature I</td>
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<td>MUSC 831V Advanced Seminar in Music Literature II</td>
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<td>MUSC 611 Advanced Opera Techniques I</td>
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<td>MUSC 612 Advanced Opera Techniques II</td>
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<td>MUSC 614 Advanced Opera Techniques IV</td>
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<td><strong>ACADEMIC COURSES IN MUSIC</strong></td>
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<td>MUSC 648 Seminar in Music Research</td>
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<td>MUSC 4xx/6xx (Theory/Analysis)</td>
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<td>MUET 4xx/6xx (Ethnomusicology)</td>
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<td>MUED 6xx (Music Education)</td>
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<td>MUSP 899* Dissertation Performance</td>
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<td>12 cr</td>
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<td><strong>Total Credits</strong></td>
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*This additional semester of MUSP 899 will be required only if the student presents one dissertation recital per semester. Otherwise, the credit level for Program I is 51 credits. In many cases, students present two dissertation performances in one of the semesters in which they are taking MUSP 899. It is not necessary to enroll in three semesters of this course if the student has two opera roles or dissertation performances in a semester. With one recital per semester, the enrollment in the third semester of 899 is required by the Graduate School to maintain enrollment status in the program.*
PROPOSED PROGRAM
D.M.A IN PERFORMANCE –OPERA

Students enrolled in the program prior to [the effective date] may complete their program under the old requirements if they wish.

Required Program of Study

Courses to be taken before the Preliminary Examinations:

PERFORMANCE, PRINCIPAL MEDIUM (14 credits)

- MUSP 719B Interpretation & Repertoire 2 cr.
- MUSP 815B Interpretation, Performance and Pedagogy 4 cr.
- MUSP 816B Interpretation, Performance and Pedagogy 4 cr.
- MUSP 817B Interpretation, Performance and Pedagogy (This is a change) 4 cr.

PERFORMANCE RELATED COURSES (16 credits)

- MUSC 800V Advanced Seminar in Music Pedagogy I 3 cr.
- MUSC 801V Advanced Seminar in Music Pedagogy II 3 cr.
- MUSC 830V Advanced Seminar in Music Literature I 3 cr.
- MUSC 831V Advanced Seminar in Music Literature II 3 cr.
- MUSC 811 Doctoral Opera Techniques I (This is a change) 2 cr.
- MUSC 812 Doctoral Opera Techniques II (This is a change) 2 cr.
- MUSC 813 Doctoral Opera Techniques III (This is a change) 2 cr.
- MUSC 814 Doctoral Opera Techniques IV (This is a change) 2 cr.

ACADEMIC COURSES IN MUSIC (9 credits)

- MUSC 648 Seminar in Music Research 3 cr.

Two academic courses selected from:

- MUSC 4xx/6xx (Music History period surveys/Musicology seminars) 6 cr.
- MUSC 4xx/6xx (Theory/Analysis) 6 cr.
- MUET 4xx/6xx (Ethnomusicology) 6 cr.
- MUED 6xx (Music Education) 6 cr.

A list of specific academic courses will be established in consultation with the student’s advisor. These two courses must be taken at the University of Maryland during the student’s doctoral study (post-Master’s and before Admission to Candidacy).

The following to be taken after Admission to Candidacy:

PERFORMANCE DISSERTATION (12 credits minimum)

- MUSP 899 Doctoral Dissertation Performance IV (This is a change) 6 cr.
- MUSP 899 Doctoral Dissertation Performance V (This is a change) 6 cr.

A minimum of five performances are required for this degree. The five performances must be: one song recital, one lecture recital, two opera roles and one program designed in consultation with the dissertation advisor. Two of these performances must be presented prior to candidacy. The student has the option of doing the third performance either before or after Admission to Candidacy.
FOREIGN LANGUAGE REQUIREMENT
All DMA students in the Voice/Opera division must complete one year each (or its equivalent) of college-level study of Italian, French and German.

LYRIC DICTION REQUIREMENT
All DMA voice/opera students must have had advanced diction courses in the above languages plus English. If no advanced diction courses have been taken in a previous degree program, the student must register for the advanced lyric diction courses needed to fulfill this requirement.

PIANO PROFICIENCY
All graduate Opera students will be expected to take a piano proficiency exam at the start of their first fall semester. The exam will consist of:
1) Selected major and minor scales, 3-4 octaves (student should be able to play any scale)
2) Cadences in all keys (I—IV—V7—I)
3) A prepared solo work comparable in difficulty to a movement from an early Haydn piano sonata or a Beethoven sonata such as Op. 49, a Chopin Waltz or Mazurka, etc.
4) Sight-reading of song/aria selections (piano part)
Students who do not pass will be expected to take the Piano Class for Singers. This requirement must be met prior to taking the Preliminary Exams.

PROGRAM NOTES
With the exception of the lecture recital, all DMA voice/opera students are required to write extensive program notes for each of the programs performed.

CHECKLIST FOR OTHER REQUIREMENTS
Completed prior to matriculation
Placement Examination (required of all music students)
Piano Proficiency Examination (required of all voice students)
TOEFL & MEI Examination (required of all international students)
One year each of French, German and Italian
_____ Advanced lyric diction courses in English, Italian, German and French

Completed in the 2nd to 4th semesters of study
Select an Advisor in the 2nd semester
File scholarly paper and approval form in Student Services office

Completed in the 4th to 6th semesters of study
Pass School of Music Preliminary Examinations
Pass Divisional Preliminary Examinations
Apply for Candidacy
Appoint Dissertation Committee
Write prospectus

Completed in the final semester of study
Apply for a diploma within first two weeks of the semester in which you plan to graduate
Write abstract of dissertation (to be filed with Graduate School)
Final Oral Defense of Dissertation or Evaluation of Performances
Submit Dissertation to Graduate School (per guidelines at <http://www.gradschool.umd.edu/etd/>
PROPOSED SUGGESTED PROGRAM OF STUDY

SEMESTER I
MUSP 719B  Applied Voice  2
MUSC 800/830  DMA Seminar  3
MUSC 811  Opera Techniques I  2
MUSC 648  Seminar in Music Research  3

SEMESTER II
MUSC 816B  Performance I  4
MUSC 801/831  DMA Seminar  3
MUSC 812  Opera Techniques II  2
MUSC 4/6xx  Academic Course  3

SEMESTER III
MUSP 815B  Performance II  4
MUSC 800/830  DMA Seminar  3
MUSC 813  Opera Techniques III  2
MUSC 4/6xx  Academic Course  3

SEMESTER IV
Preliminary Examination mid-semester or in the summer immediately following
MUSP 817B  Performance III (if necessary)  4
MUSC 801/831  DMA Seminar  3
MUSC 814  Opera Techniques IV  2
MUSC 4/6xx  Academic course  3

SEMESTER V
Admission to Candidacy; Appointment of Dissertation Committee
MUSP 899  Dissertation Performance  6

SEMESTER VI
MUSP 899  Dissertation Performance and Defense  6
CURRENT PROGRAM
DMA-PERFORMANCE-OPERA

Required program of study for DMA- Opera Performance: (total 43 credits)

The following to be taken before admission to candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (10 credits):
MUSP 719B (Interpretation and Repertoire, repeatable up to 12 credits) 2 cr. *
MUSP 815B (Interpretation, Performance and Pedagogy) Recital 4 cr. *
MUSP 816B (Interpretation, Performance and Pedagogy) Recital/Lecture Recital 4 cr. *

PERFORMANCE RELATED COURSES (12 credits):
MUSC 800V (Advanced Seminar in Music Pedagogy I) 3 cr.
MUSC 801V (Advanced Seminar in Music Pedagogy II) 3 cr.
MUSC 830V (Doctoral Seminar in Music Literature I) 3 cr.
MUSC 831V (Doctoral Seminar in Music Literature II) 3 cr.

ACADEMIC COURSES (9 credits):
MUSC 648 (Seminar in Music Research) 3 cr.
If a student has taken MUSC 648 on the master’s level or its equivalent at another institution, this requirement can be waived.

Two academic courses selected from: 6 cr.
MUSC 4xx/6xx (Musicology: Period Surveys)
MUSC 4xx/6xx (Theory/Analysis, Musicology)
MUET 4xx/6xx (Ethnomusicology)
MUED 6xx (Music Education)

A list of specific academic courses will be established in consultation with the student’s advisor. These two courses must be taken at the University of Maryland during the doctoral studies (post master and before advancement to Candidacy).

The following to be taken after admission to candidacy:

PERFORMANCE DISSERTATION (12 credits). Students register for MUSC 899 in two credit blocks while participating concurrently in Opera Studio Classes MUSC 611-614. The final Dissertation Performance MUSP 899 is taken for four credits.
MUSC 899 (Dissertation Performance, with MUSC 611) 2 cr.*
MUSC 899 (Dissertation Performance, with MUSC 612) 2 cr.*
MUSC 899 (Dissertation Performance, with MUSC 613) 2 cr.*
MUSC 899 (Dissertation Performance, with MUSC 614) 2 cr.*
MUSP 899 (Dissertation Performance) 4 cr.*

*Courses with a performance fee
CURRENT PROGRAM  
DMA-PERFORMANCE-OPERA

DISSERTATION
DMA-Opera is offered only with the Performance Dissertation Option.

Performance Dissertation:
- The total number of performances (recitals, recording project, major opera roles, concerto appearances, etc.) will be five, two accomplished before the advancement to Candidacy (MUSP 815 and MUSP 816) and three doctoral performances accomplished after the advancement to Candidacy (12 credits of MUSP 899).
- The 12 credits of MUSP 899 (Dissertation Preparation) should be used for the preparation of doctoral performances under the supervision of the faculty and are divided into three (3) course units of four (4) credits each. Each course unit will carry a performance fee. The profile of the performances (recitals, recording project, opera role, or other appropriate programs) should be tailored to the individual student and must be approved by the dissertation committee. The material presented will be recorded and deposited on CD’s or in another appropriate medium in the Performing Arts Library as a permanent record (either as a live recording or an edited recording). The student’s dissertation committee will make the decision whether the CD should contain edited material or contain a live recording of the performances. Student’s dissertation chair must approve the final recording.
- The written part of the doctoral requirements will be satisfied by one major scholarly paper written as part of one of two academic courses selected before the advancement to Candidacy. A form confirming the completion of this requirement, signed by the course instructor, must be filed in the Student Services Office.

FOREIGN LANGUAGE REQUIREMENT
Voice students must complete one year each (or its equivalent) of college-level study of Italian, French and German.

PIANO PROFICIENCY
All graduate voice students will be expected to take a piano proficiency exam at the start of their first Fall semester. The exam will consist of:
1) Selected major and minor scales, 3-4 octaves (student should be able to play any scale)
2) Cadences in all keys (I—IV—V 7—I)
3) A prepared solo work comparable in difficulty to a movement from a Haydn piano sonata or a Beethoven Sonata such as Op.49, a Chopin Nocturne, Waltz or Mazurka, etc.
4) Sight-reading of song/aria selections (piano part)
Students who pass the piano proficiency placement exam at this time will not need to repeat this exam at the end of their studies. Students who do not pass will be expected to take the Piano Class for Singers.
CURRENT PROGRAM
DMA-PERFORMANCE-OPERA

Checklist for additional requirements for DMA in Opera Performance:

Completed prior to matriculation:
Placement Examination (required of all music students)
Piano Proficiency Examination (required of all voice students)
TOEFL & MEI Examination (required of all international students)
One year each of French German and Italian

Completed in the 2nd to 4th semesters of study:
Select an advisor in the 2nd semester

Completed in the 4th to 6th semesters of study:
Pass School of Music Preliminary Examinations
Pass Divisional Preliminary Examinations
Apply for Candidacy
Appoint Dissertation Committee
Write prospectus

Completed in the final semester of study
File scholarly paper certification form.
Apply for a diploma within first two weeks of the semester in which you plan to graduate
Write abstract of dissertation (to be filed with Graduate School)
Final Oral Defense of Dissertation or Evaluation of Performances
Deposit dissertation and/or abstract to the Graduate School with Report of Examining Committee Form
Deposit dissertation and/or abstract plus performance CD to the Performing Arts Library
Opera Techniques

Course Descriptions

Overview: The opera courses are designed to develop the techniques needed for performance on the operatic stage and to assist the singer develop the various skills necessary for the interpretation and performance of an operatic role.

The Maryland Opera Studio opera courses are based on a four semester sequence. Each Opera Technique course contains many elements; together they constitute a single course. Entry into each subsequent semester is by approval of the Director of the Opera Studio and each individual’s voice teacher.

The primary mission of the Maryland Opera Studio is to offer a comprehensive education and training program to prepare singers for the profession of opera by: offering courses in improvisation, acting, movement, period dance, scene study, fencing, combat, mask, mime, Alexander Technique, Feldenkrais, recitative and Shakespeare.

SEMESTER I (Fall)

611/811

Scene Study 1: Instructors: Leon Major/Justina Lee - 15 weeks, 2 x 1 ½ hours per week. This course introduces students to the practice of analyzing the text of individual arias and their relationship to the music. It explores ways of developing character through the text and the music. There is study of subtext, transitions and actions and the use of imagination and how it functions in a scene. The objective: to give the student the intellectual and practical tools to enable them to perform a complete operatic role interpreted through the librettists’ text and composers’ music. Scene study also includes private study, a one on one analysis of individual arias. – ½ to 1 hour per student per week, 10 weeks. 4½– 8 hours per week.

Improvisation: Instructor: Naomi Jacobson - 15 Weeks, 1 x 1 ½ hours per week
This course introduces students to improvisation, with exercises focusing on self-awareness, freedom of expression, spontaneity, and working with others creatively. Every class consists of games and exercises that cover warm-up, exploration of concept and practical improvisations. The objectives: to immerse the student in the improvisation process: to teach the four rules of improvisation to give the student an awareness and experience of the physical, mental, and emotional techniques required for improvisation: to enable the student to work creatively, uninhibitedly, and expressively: to train the student to work constructively with an acting partner or partners: to provide the student with some foundation for creating a character: to supply the student with a vocabulary for training as an actor.

Acting 1: Instructor: Paul-Douglas Michnewicz - 15 Weeks, 2 hrs per week
The purpose of this course is to explore the basic tools of acting that include flexibility and imagination, character building and actions and objectives. The student will prepare 2 scenes from the theatrical repertoire for this class.
Movement 1: Instructor: Alcine Wiltz – 15 weeks – 2 x 1½ hrs per week - The course stresses the fundamentals of having bodies aligned, tensions released, and freedom of efficient an effective movement as an on going process in all future dance, combat, improvisation, and mask work in the opera program. Studio sessions will be experiential laboratories focusing on bio-mechanics of human movement, spatial awareness, coordination and relaxation techniques.

STUDENTS IN THIS CLASS ARE EXPECTED TO ACCEPT RESPONSIBILITIES FOR BACKSTAGE WORK IN THE FALL PRODUCTION SEASON.

Doctoral students enrolled in 811 will be required to keep a journal analyzing the theories presented in class. A major seminar will be held at regular intervals with all doctoral students to discuss the journals. The focus of the journals and the seminar is to allow the student to develop a methodology for teaching purposes.

SEMESTER II (Spring)

612/812

Scene Study 2: Leon Major + other instructors - 15 weeks, 3 or 4 x 2 hr sessions /wk Classroom work continues with analysis of operatic ensembles including duets, trios and quartets. Students prepare scenes for presentation at the end of the semester. The objectives: to begin applying the techniques learned in semester 1 in the preparation of scenes and characters, including an analysis of the entire opera and a description of the character each student is preparing.

Acting 2, Mask: Leon Major/Pat Diamond – 10 weeks 1 x 1 ½ hrs per week Mask is a method for students to understand the body as a tool in the creation of characters. Various exercises in a free flowing form. Students are asked to use of their imagination and explore ideas within the confines of a full face mask. The objectives: To help the student relax and explore expression through the body.

Movement 2: Instructor Alcine Wiltz – 2 x 1 ½ times per week A continuation of Movement 1 with advanced work on body alignment and freedom of efficient and effective movement in preparation for Dance work.

Stage Combat 1 (unarmed): Instructor: Lewis Shaw – 12 weeks - 2 X 1½ hrs. per week During the twelve week course, the students will learn how to use their acting skills to perform an unarmed fight scene. The course will cover how to deliver kicks and punches in a realistic manner without injuring one's partner, as well as how to safely and believably do chokes, throws, takedowns and falls. Certain dirty fighting techniques such as hair/ear pulls, eye gouges, bites, and pinches will also be covered. The students will also learn breath control while singing and fighting at the same time. The objectives: by the end of the 12 class sessions, the students should have a working knowledge of how to act a fight scene and keep themselves, and their scene partner(s) safe in the process.

Doctoral students enrolled in 812 will be required to keep a journal analyzing the excerpts presented in the spring performances. A major seminar will be held at regular intervals with all doctoral students to discuss the journals. The focus of the journals and the seminar is to allow the student to develop a methodology for teaching purposes.
SEMESTER III (Fall)

613/813

**Scene Study 3:** Leon Major and others – 15 weeks, 3 hrs/class/rehearsal 5 – 6 times per/wk This class is the preparation of a full opera. The opera is presented as an exercise at the end of the semester.

**Acting 3, Shakespeare:** Instructor Ed Gero: 1 x 1.5 hrs per/wk week
A study of Shakespearean text and the acting approach to his plays. The objective: To guide the student to an understanding of images and the extension of them as they relate to the operatic image. The course includes scanning, word definitions, phrasing and operative words. The class will also discuss the character and his or her biography and the role they play in the structure of the work. The students will prepare sonnets and scenes from Shakespeare plays.

**Dance 1:** Instructor Alcine Wiltz 1 hr x 3 times a week
A study of dance from the late medieval to 17th century. The objectives: To acquaint the student with various dance forms which enables them to have a familiarity with the various dances used in opera. The skill acquired in dance also helps with posture and carriage.

**Stage Combat 2 (single sword): Instructor – Lewis Shaw (not offered every year)**
This ten week course will cover how to perform fights with a Single Sword. Basic sword skills such as footwork, stances, parries, cuts, thrusts and slashes will be covered. If time permits, the students may perform non-verbal scenes to the MOS faculty and students on the last day of class. Some knife fighting skills will be learned as well.
The objectives: by the end of the ten class sessions, the students should have a working knowledge of how to act a fight scene and keep themselves, and their scene partner(s) safe in the process.

Doctoral students enrolled in 813 will be required to present an analysis of the opera(s) being performed and a written essay on the development of their role in the production. A major seminar will be held at regular intervals with all doctoral students to develop a methodology for directing & producing.
SEMESTER IV (Spring)

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Scene Study 4: Instructor Leon Major + others - 3 hrs/class/rehearsal 5 – 6 times per/wk the preparation of a fully produced opera with orchestra. This is the student’s thesis project. The objectives: To give the student the opportunity to learn and perform a complete operatic role with orchestra. The preparation of a complete role.

Dance 2: Alcine Wiltz – 15 weeks – 2 x 1½ hrs per week
A study of the dances from the Baroque to the 20th century. The objectives: To familiarize the student with the dances used in 18th, 19th and 20th century opera.

Doctoral students enrolled in 814 will be required to present an analysis of the opera(s) being performed and a written essay on the development of their role in the production. A major seminar will be held at regular intervals with all doctoral students to develop a methodology for directing & producing.