

Faculty Development Plan

Name, School of Music

Introduction

My overarching goal as the opera director and teacher in the BYU School of Music is to teach my students how to touch people's lives through singing.

I want to equip my students with the skills and techniques so that they will lead in singing and opera. Upon completion of their vocal performance degree, they will be fully prepared to go forth and serve the university, The Church of Jesus Christ of Latter-Day Saints, and the world through the divine gift of music. (See BYU School of Music Mission Statement) All of my goals will align with the aims of the university, which are: spiritually strengthening, intellectually enlarging, and character building, leading to lifelong learning and service. I draw upon President Kimball's Gospel Vision of the Arts, in which he states: "In our world, there have risen brilliant stars in drama, music, literature, sculpture, painting, science, and all the graces. For long years I have had a vision of members of the Church greatly increasing their already strong positions of excellence till the eyes of all the world will be upon us." I believe my role in the BYU School of Music is to foster a learning environment that creates great singers who couple their artistry with the Holy Ghost.

I come from a professional background and have a lot of valuable experience to bring to my students. I find myself being an anomaly in my profession being an artist, religious, and having a family. I want to be a role model for my students how to be an active member of the Church, excel in the profession without compromising values and principles while at the same time respecting others.

Teaching

Self Assessment:

Strengths

My first semester teaching opera workshop (MUSIC 316R) went well. I enjoyed teaching and training young singers to move on stage and act. My experience as a professional opera singer gave me a depth of knowledge and mastery of the craft of singing opera. I would describe my characteristics as: charismatic, caring, master singer, great actor, good teacher, master at German language skills, caring, and knowledgeable.

Areas to develop:

I have some areas which I could improve, including: organizational skills, administration skills, and directing skills. My student evaluations were 4.3 and several students expressed that it could have been more organized.

Goals and Plans:

I want to be the best teacher I can be, always learning and improving my teaching skills and craft.

Goals	Plans
Improve teaching skills	Work with CTL to find ways to improve my teaching.
Incorporate the teaching principles found in the manual: Teaching in the Savior's Way.	Read through the manual and identify ways how to incorporate the principles found in the manual.
Get student feedback	Mid-semester evaluations
Get outside evaluation on my teaching	Utilize the SCOT
Organize my classes	Work with Mike Johnson in CTL to create course and syllabus
Get student feedback	End of semester evaluations- extra credit for filled out evaluations.
Organize my time more efficiently	Workshops on organizational skills
Improve directing skills	Read books on directing opera: Stanislavski on Opera and Bringing Opera to Life.

Progress:

Recourses needed:

Scholarship

Self Assessment: I did some scholarship activities in 2017, but I was really getting my feet wet in the academic scene at BYU and I really didn't have a whole lot of time to prepare projects by the end of 2017. I did perform a newly composed aria by Name and I directed Name and Name.

Strengths:

I bring a lot of performing experience with me to BYU and I will continue to perform as part of my scholarship.

Opportunities to improve:

In order to find performing opportunities, I need to start networking in America with those who can provide those opportunities. I also need to be more proactive and create my own performing opportunities.

Goals	Plans
Creating and producing new operas	Work with CJ to create a new opera.
Perform recitals	1 hour singing daily, coaching, voice lesson
Sing professional gigs	Network and look for performance opportunities locally, nationally, and internationally.
Write scholarly papers	Write a paper on German diction.
Directing opportunities	Directing operas at BYU and outside of BYU.
Attend/present at opera conferences	

Progress:

Recourses needed: I would need to hire a pianist to coach and work the music.

Citizenship

Self Assessment: In my first year, I served in a variety of ways. I actively participated on the performance council in the School of Music. I sang solos at the University Conference, CFAC conference, School of Music Conference, and Young Musicians Summerfest Faculty Recital. I was in charge of the undergraduate auditions for voice. I volunteered at university events and community events. I also was a judge for Classical Singer Magazine.

Strengths: I am helpful and I like to serve. I have good ideas that I can bring to the table when I am serving on committees.

Areas to improve: There are many ways that I could improve, but I think the largest one I need to work on is administration and getting organized.

Goals and Plans:

Goals	Plans
Service to BYU SOM	Help improve Voice area website
Service to BYU SOM	Organize the undergraduate auditions
Service to BYU SOM	Actively participate in performance council
Service to the community	sing and volunteer at university events and community events.
Service to the profession	Help judge singers for Classical Singer Magazine

Progress:

Recourses needed:

Conclusion

I will strive to be the best teacher, scholar, and citizen I can be and I will look for opportunities to continually improve and develop in these areas.

Faculty Development Project for Fall 2018

Name, School of Music

The purpose of this project is to implement short term scholarship, teaching and citizenship goals that line up with my long-term goals found in my Faculty Development Plan. This project will be carried out in the fall semester of 2018.

Scholarship Project Proposal Fall 2018

- I plan to do a recital of Robert Schumann's Dichterliebe, the uncut version, on September 7 at 7:30 PM in the date with Name accompanying me.
- I plan on making a studio recording of uncut song-cycle after the performance.
- I will make contacts and find another venue to do recital again.

Citizenship Project Proposal Fall 2018

- I will find opportunities to volunteer my singing abilities at BYU and in community.
- I will actively participate and volunteer for projects and assignments on the performance council.
- I will update the voice area's website.
- I will efficiently serve as the undergraduate admissions coordinator for the voice area.

Teaching Project Proposal Fall 2018

I want to improve as a teacher and I will implement a few concrete strategies to help me improve.

- I will contact the Center for Teaching and Learning (CTL) and request a Students Consultant on Teaching (SCOT) to give me feedback and ideas on my teaching.
- I will use mid-term evaluations to get feedback from my students.
- I will give incentives to my students for doing the student evaluations.
- I will implement the knowledge and ideas I acquired from Mike Johnson at CTL in creating my courses and syllabi.
- I will have Mike Johnson observe my teaching and give me feedback.

Course Development Project

MUSIC 316R - Opera Workshop Fall 2018, 2nd Block

Section 001: A230 HFAC on T/W/Th from 2:00 pm - 2:50 pm

Section 002: A230 HFAC on T/W/Th from 3:00 pm - 3:50 pm

Section 002: A230 HFAC on T/W/Th from 4:00 pm - 4:50 pm

Dr. Name

Office

Phone Number

Name@gmail.com

Office Hours: By appointment only

Course Information

Course Purpose

By the end of the opera workshop course, students will increase their capacity to love, serve, and touch the lives of their audience through expressive singing.

Description

Students will know how to perform as an opera singer, combining the art of classical singing with acting. This class will not focus on the mechanics of singing, though a foundation of vocal technique is a prerequisite. Students will be equipped with knowledge and skills to perform and express through operatic singing. They will be able to apply the skill of tapping into their own emotions and experiences and express that in their singing and acting. They will also know how to apply the techniques of movement and acting on stage.

Learning Outcomes

Operatic Performance Technique

Students will learn the performance techniques required to sing art songs and operatic arias from the western classical vocal traditions.

Class Performance

Students will apply these skills in the performance of songs or arias in the class.

Fundamentals and Techniques

In this class, you will learn the basic fundamentals and techniques of performing opera, including:

- Translating and analyzing text and applying that understanding in creating an expressive performance
- Writing a character analysis.
- Portraying a character in an operatic performance
- Applying acquired skills and techniques of expression in an operatic performance
- Expressing through acting/physicalization/movement
- Expressing through vocal colorization

Here are some of the topics we cover in opera workshop:

- Acting Skills
 - How to portray a character
 - The fundamentals of acting for opera singers
 - Acting in an opera vs straight play
 - Gesticulation
 - Parts of the stage
 - Centering
 - Using one's own past experiences as emotional material
 - Distinguishing what I would do from what my character would do
 - Thinking through the arch, the totality of the opera, character, story
 - The composer's influence on acting
 - How the music influences and gives direction to the acting
 - Seek to understand, then be understood
 - Understanding motivation
 - Getting out of one's self
 - Acting is reacting to situations
 - Understanding your character, other characters in the opera, and the story
 - Getting into character
 - Being in the scene and not looking directly at the audience.
- Performance Skills
 - Learning to express an aria
 - Singing with others (duet, trio, quartet, ensemble, etc.)
 - Expressing through body language, walk
 - Cheating out
 - Seeing the text before you sing
 - Focus the eyes

- Singing beyond technique- letting your vocal technique go on assisted auto-drive. 99.9% of you singing should not focus on vocal technique. It should be an afterthought.
- Using imagination, especially when singing in an audition.
- Dedicated 100% to expressing the character, text, telling the story,
- Being/becoming dynamic
- Professional Preparation
 - Techniques of auditioning
 - Choosing repertoire of arias
 - Finding auditions
 - Promoting yourself
 - Create a website with recordings
 - Creating resumes and headshots

Prerequisites

By audition only. A foundational vocal technique in classical singing is required to participate in this class.

Assignments

5 Operatic Performance Analyses- Due 10/25, 11/7, 11/14, 11/28, 12/11

Purpose: This assignment will help you analyze how professional opera singers implement the techniques of expression (vocal expression, acting, movement, etc.) that we are learning in class.

Instructions. Watch a scene from an opera on YouTube or Met Opera on Demand and analyze the performance from the standpoint of the skills and techniques you are learning in this course, including interpretation, gesticulation, body movement, facial expression, vocal expression, etc.

Write a 1-2 page summary of your analysis and submit it to learning suite.

Criteria: Grading on this assignment will be based on the thoroughness of the analysis.

Aria Analysis- Due 10/31

Purpose: This assignment will help you learn how to do a character analysis and help you lay the foundation necessary to express vocally and through acting.

Instructions: Translate the aria that you will be singing in class (if it is in a foreign language) and analyze the aria by answering the following questions:

- Who is the character you are portraying?
- What is the scene about?
- How does your aria fit in the story of the whole opera?
- What are you singing about in the aria?
- What is your motivation?
- Why is the character singing this aria?
- What do you want to express through this aria?

Criteria: Grading on this assignment will be based on if you have sufficiently answered the questions.

Acting Essay- Due 12/6

Purpose: The purpose of this assignment is to help familiarize you with the various methods of acting (Stanislavski, Chekhov, Meisner, Method Practical Aesthetics, etc.) and how that can apply to your operatic performance.

Instructions: Write a short essay (2-3 pages) on the different methods of acting and how you can incorporate principles of straight acting in singing opera.

Criteria: Grading on this assignment will be based on your thoroughness of describing the different methods of acting and how that can apply to your operatic performance.

Participation and Attendance Policy

Attendance in this class is mandatory. A significant portion of your grade is based on attendance and participation. Please be on time to class. If you have a consistent conflict, please consider dropping the class. You will get the most out of the class by participating. Excused absences are granted for major extenuating circumstances. We have a total of 20 classes. Make every class count!

Opera workshop is a participation class. You will be expected to participate in every class. We will have various activities, including movement activities, acting games, singing arias in a masterclass setting, etc.

Student Evaluations

I am striving to be the best teacher I can be and I value your opinion on what I am doing well and what I could improve. You will get 5% extra-credit by completing the mid-term student evaluation and the end of semester student evaluation.

Grading Policy

Attendance and participation - 55%

Assignments - 20%

- 5 Operatic Performances analyses: 2% each=10%
- Aria Analysis: 5%
- Acting Essay: 5%

Performance Assessment:25%

- First Performance Assessment: 1%
- Second Performance Assessment: 9%
- Final Performance Assessment: 15%

Extra-Credit: Mid-Term Student Evaluation and Final Student Evaluation: 5%

Grading Scale

Grades	Percent
A	93%
A-	90%
B+	87%
B	83%
B-	80%
C+	77%
C	73%
C-	70%
D+	67%
D	63%
D-	60%
E	0%

Teaching Philosophy

I strive to foster an environment conducive to excelled learning. All the various learning activities will be geared toward learning the art of expression in operatic performance.

Schedule

Date	
Wednesday 10/24	First day of 2 nd Term
Thursday 10/25	Operatic Performance Analysis #1 Due
Tuesday 10/30	
Wednesday 10/31	Aria Analysis Due
Thursday 11/1	First Performance Assessment
Tuesday 11/6	
Wednesday 11/7	Operatic Performance Analysis #2 Due
Thursday 11/8	
Tuesday 11/13	
Wednesday 11/14	Operatic Performance Analysis #3 Due
Thursday 11/15	Mid-Term Student Evaluation
Tuesday 11/20	Friday Classes
Wednesday 11/21	No Classes
Thursday 11/22	Thanksgiving
Tuesday 11/27	
Wednesday 11/28	Operatic Performance Analysis #4 Due
Thursday 11/29	Second Performance Assessment

Tuesday 12/4	
Wednesday 12/5	
Thursday 12/6	Acting Essay Due
Tuesday 12/11	Operatic Performance Analysis #5 Due
Wednesday 12/12	Student Evaluation
Thursday 12/13	Final Performance Assessment (Last day of classes)

University Policies

Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Preventing Sexual Misconduct

In accordance with Title IX of the Education Amendments of 1972, Brigham Young University prohibits unlawful sex discrimination against any participant in its education programs or activities. The university also prohibits sexual harassment-including sexual violence-committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university.

University policy requires all university employees in a teaching, managerial, or supervisory role to report all incidents of Sexual Misconduct that come to their attention in any way, including but not limited to face-to-face conversations, a written class assignment or paper, class discussion, email, text, or social media post. Incidents of Sexual Misconduct should be reported to the Title IX Coordinator at t9coordinator@byu.edu or (801) 422-8692. Reports may also be submitted through EthicsPoint at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours a day).

BYU offers confidential resources for those affected by Sexual Misconduct, including the university's Victim Advocate, as well as a number of non-confidential resources and services that may be helpful. Additional information about Title IX, the university's Sexual Misconduct Policy, reporting requirements, and resources can be found at <http://titleix.byu.edu> or by contacting the university's Title IX Coordinator.

Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are

reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

Devotional Attendance

Brigham Young University's devotional and forum assemblies are an important part of your BYU experience. President Cecil O. Samuelson said, "We have special and enlightening series of devotional and forum assemblies...that will complement, supplement, and enrich what will also be a very productive period in your classrooms, laboratories, and libraries. We look forward to being with you each Tuesday...and hope that you will regularly attend and bring your friends and associates with you...A large part of what constitutes the unique 'BYU experience' is found in these gatherings where the Spirit has been invited and where we have the opportunity to discuss and consider things of ultimate worth and importance that are not afforded to the academic community on almost any other campus" (from the address "The Legacy of Learning", 30 August, 2005). Your attendance at each forum and devotional is strongly encouraged.

Mental Health Concerns

Mental health concerns and stressful life events can affect students' academic performance and quality of life. BYU Counseling and Psychological Services (CAPS, 1500 WSC, 801-422-3035, caps.byu.edu) provides individual, couples, and group counseling, as well as stress management services. These services are confidential and are provided by the university at no cost for full-time students. For general information please visit <https://caps.byu.edu>; for more immediate concerns please visit <http://help.byu.edu>.

Respectful Environment

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. "I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University Conference, August 24, 2010 "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010

Course Development Project Grant Proposal

I will use the \$300 grant money for a stipend to bring guest opera director Dr. Mitra Sadeghpour from the University of Northern Iowa. She will give a masterclass to the students in my opera workshop class (Music 316R). She will also give me feedback on my directing.