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Performer Wellness and Applied Stage Practices Curriculum:

Preparing the

Undergraduate Vocal Performance Major

for an Opera Career

Submitted to Dr. Betty M. Damon

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by

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PERFORMER WELLNESS AND APPLIED STAGE PRACTICES CURRICULUM:
PREPARING THE
UNDERGRADUATE VOCAL PERFORMANCE MAJOR
FOR AN OPERA CAREER

by Gabriel Jesse Kirby

A Curriculum Project Presented in Partial Fulfillment of the Requirements for the
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Abstract

Within higher education, the goal is to prepare students to enter the workforce with the knowledge and abilities to meet or exceed the chosen occupation's requirements and expectations. To achieve these requisites, schools create curricula comprising key information for several fields and concentrations while abiding by the regulations enforced by both their school boards and accreditation organizations. Students can apply for a job knowing that their degree holds value. Many institutions continually revise degrees to curricula to inspire the next generation in the workforce. The purpose of this curriculum project is to advocate for expanded curriculum considerations that include acting for the stage, language surrounding the theater, stage makeup, and The Seven Dimensions of Wellness. This qualitative study will seek to determine ways that an undergraduate vocal performance student may feel underprepared for the challenges of an opera career post-graduation in terms of optimizing wellness and the knowledge and praxis of stage applied practices.

Keywords: wellness, acting, makeup, vocal performance, curriculum, curricula, opera

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Chapter One: Introduction

Background

Graduation from high school has become a milestone of modern western civilization. According to the United States Bureau of Labor Statistics, 65.9 percent of recent high school graduates ages sixteen to twenty-four in 2019 chose to enroll in college instead of immediately starting their career.¹ As reported by Fermin Leal, less than half of those students felt prepared for both their “college and careers.”² Numerous organizations exist to help students make informed decisions regarding a field of study, such as College Board, a non-profit organization founded in 1900. In accordance with its mission statement, College Board connects “students to college success and opportunity” by improving SAT and ACT scores and providing details for over 6,000 college campuses' demographics, acceptance rates, and tuition costs.³

Undergraduate degrees such as Vocal Performance vary in curriculum requirements according to the institution. Unlike majors in most areas of study, music degrees can be offered by a department, a conservatory, an institute, or a school of music.⁴ Conservatories focus on one field of study, whereas departments and schools of music primarily study music and offer minors in other fields to provide a comprehensive degree. Hybrids also exist, including the University of

¹ “College Enrollment and Work Activity of Recent High School and College Graduates Summary,” Economic News Release, U.S. Bureau of Labor Statistics, last modified April 28, 2020, <https://www.bls.gov/news.release/hsgec.nr0.htm>.

² Fermin Leal, “Survey: Most High School Students Feel Unprepared for College, Careers,” EdSource, last modified July 30, 2015, <https://edsources.org/2015/survey-most-high-school-students-feel-unprepared-for-college-careers/83752>.

³ “About the College Board,” About Us, CollegeBoard, accessed on July 15, 2020, <https://about.collegeboard.org/overview>.

⁴ “School of Music,” Liberty University, accessed on July 15, 2020, <https://www.liberty.edu/music/>.

Michigan's School of Music, Theatre, and Dance.⁵ Institutions also vary by the opportunities afforded their students, including modern concert halls and appearances by celebrity musicians. According to Oberlin Conservatory's home page, "mentorship from esteemed faculty, exposure to transformative programs and visiting artists, access to exemplary facilities, and countless opportunities to perform—virtually, on campus, and beyond"⁶ are listed.

Statement of Problem

Although undergraduate vocal performance curricula are designed to prepare the future performer, there may be gaps in the student's education if acting for the stage, language surrounding the theater, stage makeup, and The Seven Dimensions of Wellness are not addressed during the course of study. In 2017, roughly 30,000 students graduated with a degree in music.⁷ These students who have spent a minimum of four years learning in a college environment typically enter the workforce in the field of music. A report conducted that same year by *Gallup* and *Strada Education Network* found that the majority of those college students felt underprepared for the challenges ahead or lacked the skills they needed post-education.⁸

⁵ Robert Viagas, "How to Choose Between College or Conservatory for Performance Majors," *Education News, PLAYBILL*, last modified August 22, 2017, <https://www.playbill.com/article/whats-the-best-choice-for-your-performing-arts-education-college-or-conservatory>.

⁶ "Oberlin Conservatory of Music," Oberlin College & Conservatory, accessed on July 16, 2020, <https://www.oberlin.edu/conservatory>; "Free College Proposals," C-SPAN, last modified March 15, 2019, <https://www.c-span.org/video/?458819-1/examines-presidential-candidates-free-college-proposals>.

⁷ "Music," Data USA, accessed June 20, 2020, <https://datausa.io/profile/cip/music>.

⁸ Julia Brook and Sue Fostaty Young, "Exploring Post-Degree Employment of Recent Music Alumni," *International Journal of Music Education* 37, no. 1 (February 2019): 142–55. https://journals-sagepub.com.ezproxy.liberty.edu/doi/full/10.1177/0255761418821165?utm_source=summon&utm_medium=discovery-provider.

According to Julia Brook, on behalf of the *International Journal of Music Education*, half of those who obtained a music degree in Canada did not hold a job in the music field as of 2019.⁹

Statement of Purpose

The purpose of this study is to examine existing college curricula to determine what ways students may feel underprepared entering the career of opera and to address areas that may be lacking in curricula. This study's purpose is also to suggest a curriculum that would more thoroughly prepare the vocal performance major for a career in opera. The disciplines to be examined include acting for the stage, language surrounding the theater, stage makeup, and The Seven Dimensions of Wellness as found within the field of allied health.

Significance of Study

The significance of this study lies in surveying curricula offered to undergraduate vocal performance students desiring an opera career and in creating a curriculum teaching elements that graduates currently feel underprepared. This curriculum project also strives to eliminate some of the educational gaps found through evaluating possible challenges faced by music majors, including acting for the stage, language surrounding the theater, stage makeup, and The Seven Dimensions of Wellness. Currently, a large portion of universities do not require any of these disciplines.¹⁰

⁹ Brook, "Exploring Post-Degree Employment," 142-55.

¹⁰ See Appendix A.

Research Questions

Undergraduate vocal performance majors expect curricula to prepare them for the workforce, whether by instilling students with the tools needed when performing on stage or learning preventive measures when offstage. The advocated curriculum provides educational gaps, including acting for the stage, language surrounding the theater, stage makeup, and The Seven Dimensions of Wellness which may better prepare students. This curriculum is called “Performer Wellness & Stage Applied Practices.” The following are research questions that guided this curriculum:

Research Question 1:

In what ways may the undergraduate vocal performance major feel underprepared for the challenges of an opera career post-graduation?

Research Question 2:

How might an undergraduate program in vocal performance incorporate the disciplines of acting for the stage, language surrounding the theater, stage makeup, and The Seven Dimensions of Wellness into a curriculum?

Hypotheses

The working hypotheses are:

Hypotheses 1: Undergraduate vocal performance majors may feel underprepared for the challenges of an opera career post-graduation in terms of optimizing allied health wellness and the knowledge and praxis of stage applied practices.

Hypotheses 2: An undergraduate program in vocal performance might incorporate the disciplines of acting for the stage, language surrounding the theater, stage makeup, and The Seven Dimensions of Wellness into a curriculum by offering a course that focuses on character

believability, theater terminology, stage makeup, wigs, relevant anatomy, and The Seven Dimensions of Wellness.

Definition of Terms

Altruism: An unselfish concern for the well-being of others. Putting others before one's self. The selfless volunteering of one's time, energy, and/or money towards helping others.

Chronic Disease: Illnesses that develop from living an unhealthy lifestyle lasting at least one year.

Consensus: A term numerically identified as seventy-five percent or more persons in agreement.

Degree Completion Plan (DCP): a set of curricula designed to prepare a student in his or her chosen degree and concentration.

Music-theater: An all-inclusive term to cover operas, operettas, musicals, vocal recitals, and newer forms of performance art.¹¹

Psychotropic medication: Any medication capable of affecting the mind, emotions, and behavior also known as "psychodynamic medication."

Sedentary: A person whose lifestyle is relatively inactive.

Self-efficacy: The personal judgment of the ability to perform a given task.

Limitations of Study

The study focuses on curricula offered by selected institutions of higher learning.

Findings may not be generalizable to all institutions and programs. Another limitation could be that some students have more access than others to certain aspects identified as missing from the standard curriculum.

¹¹ David F. Ostwald, *Acting for Singers: Creating Believable Singing Characters* (New York: Oxford University Press, 2005), 7.

Assumptions

The researcher assumes that the Bible is true and accurate and is the written word of God. Additionally, this research assumes that the disciplines covered within the advocated course are relevant for voice primary music students. The researcher, a trained performer familiar with the components within said curriculum, assumes that thorough preparedness is essential to all graduating vocal performance majors desiring to pursue an opera career.

Chapter Summary

Education is key to the growth of any society. In an ever-changing society, occupational criteria evolve and change over time, demanding an institution's need to create, edit, or rewrite curricula to meet current career requirements. Sources including *EdSource* (2015), *Gallup and Strada Education Network* (2019), and *The Hechinger Report* (2016) have shown that a large number of music students across the United States feel underprepared for the challenges of entering the workforce. This curriculum project explores the benefits of the advocated curriculum to prepare vocal performance majors who pursue a career in opera.

Chapter Two: Literature Review

Introduction

This chapter examines literature concerning current curricula offered to undergraduate vocal performance majors and compares required curricula for students pursuing opera and musical theater. This chapter also examines the qualifications needed to become accredited, elements of acting for the stage, theater terminology, the foundations of stage makeup, and The Seven Dimensions of Wellness. The curriculum project then postures the curriculum's potential place as part of core curricula required by undergraduate vocal performance majors.

Current Undergraduate Vocal Performance Curricula

Four-year colleges typically offer a bachelor's degree in vocal performance. The degree title may vary regarding terms such as "voice and opera" or "vocal arts," but the student demographic is the same.¹² Currently, no study exists that correlates the curricula required by undergraduate vocal performance majors at major institutions. Curricula are typically split into two categories: General and Core. General courses are required curricula that make up the foundation of an undergraduate degree, including English and math courses. Core curricula comprise courses directly related to the degree, such as music history and voice lessons. In some private institutions, a third category called religious studies may exist. Courses such as Old Testament and Evangelism are included in this category.

Core curricula for vocal performance students vary in terms of lecture as opposed to praxis, pre-requisites and course sequences, approval by juries and adjudication, courses that

¹² "Major: Voice and Opera," BigFuture, CollegeBoard, accessed July 13, 2020, <https://bigfuture.collegeboard.org/majors/arts-visual-performing-music-voice-opera>.; "Vocal Arts: Bachelor of Music," Music, Juilliard, accessed July 27, 2020, <https://www.juilliard.edu/music/vocal-arts/vocal-arts-bachelor-music>.

serve to accomplish multiple degree requirements, and audition requirements for admission into specific courses. Core curricula also differ in terms of required rehearsals, performances outside of class, and the number of courses needed to be considered full-time; therefore, charts were created to compare the curricula required by institutions.¹³ These charts examine what curricula, if any, are required of both vocal performance and musical theater degrees from twenty different institutions. Also, these data sets examine which curricula contain elements relating to the curriculum project.

Through comparing successful music schools in the United States, institutions were found to require many of the same courses for vocal performance majors. The curricula required by seventy-five percent or more of institutions includes Aural Skills I-IV, Music Theory I-IV, Voice Lessons I-VIII, Music History I-II, Keyboard Skills I, two semesters of both Vocal Ensemble I and IV, Vocal Diction & Phonetics I-III, Repertoire Studies I, and the completion of a Senior Recital.¹⁴ Curricula required by fifty to seventy-four percent of institutions includes Music History III, Keyboard Skills II-III, two semesters of Vocal Ensemble I, Opera Workshop I-II, Vocal Diction & Phonetics IV, Repertoire Studies II, and the completion of a Junior Recital. Notable curricula teaching elements of the advocated curriculum project include Opera Workshop, Vocal Pedagogy, Acting for Singers, Movement, Careers in Music, and Liberal Arts Courses.¹⁵

¹³ See Appendices B & D.

¹⁴ See Appendix B.

¹⁵ Ibid.

Opera and Musical Theater Degrees

Musical theater and opera are both careers for professional performers where being onstage, auditioning for a job, and making life choices to maintain a healthy body are held in common. This section compares the courses required by musical theater majors. Additionally, this section compares the curricula required for musical theater to the vocal performance majors' required curricula. Seventy-five percent or more of institutions require the following musical theater curricula: Acting I-II, Voice Lessons I-II, Music Theater Workshop I, Theater Lab/Performance I, Ballet I, Dance Technique I, and Musical Theater History I. Curricula required by fifty to seventy-four percent of institutions includes Intro to Theater I, Culture in Performance I, Acting III-IV, Movement for Actors I, Voice and Speech for the Stage I, Voice Lessons III-VI, Music Proficiency for Actors I-II, Script and Score I, Musical Theater Scene Study I, Theater Production I, Music Theater Workshop II, Theater Lab/Performance II-IV, Ballet Technique II, Tap Technique I, Dance Technique II-III, and Musical Theater History III. Vocal performers pursuing an opera career can benefit from most musical theater courses as well, which is why the researcher includes some of these disciplines within the curriculum project. Disciplines from the advocated curriculum project shared by both opera and musical theater include Acting, Movement for Actors, Tai Chi, Makeup Techniques, Business of Acting, and Art of Personal Finance.¹⁶

¹⁶ See Appendix D.

Qualifications for Creating Curriculum

Institutions must abide by the guidelines of both the school board(s) and accrediting organizations to ensure that degrees will hold a standard of value in the creation of curriculum.¹⁷ Organizations that provide accreditation include the National Association of Schools of Music (NASM) and the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC). According to NASM’s mission statement, NASM “establishes national standards for undergraduate and graduate degrees and other credentials for music and music-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other music-related endeavors.”¹⁸ SACSCOC “serves as the common denominator of shared values and practices among the diverse institutions” and “provides degrees in higher education institutions across the Southern states.”¹⁹

To become an accredited institution, organizations must qualify under Higher Education Act’s (HEA) stipulations. According to *Education Next*, these stipulations include assessing an institution’s “facilities, equipment, and supplies; faculty; curricula; fiscal and administrative capacity; recruiting and admissions practices; and student support services.”²⁰ The act also states that accreditors must assess colleges’ “success with respect to student achievement in relation to

¹⁷ Ben Wieder, “School Accreditation Explained: Does a Seal of Approval Matter?,” Stateline, PEW, last modified October 13, 2011, <https://www.pewtrusts.org/en/research-and-analysis/blogs/stateline/2011/10/13/school-accreditation-Explained-does-a-seal-of-approval-matter>; Nick Price, “The Roles and Responsibilities of a Board of Directors for a College or University,” BoardEffect, last modified February 2, 2018, <https://www.boardeffect.com/blog/roles-responsibilities-board-directors-collegeuniversity/>; “NASM Competencies Summary,” NASM, accessed July 13, 2020, https://nasm.arts-accredit.org/wpcontent/uploads/sites/2/2015/11/A_BM-Performance.pdf.

¹⁸ “Welcome to NASM,” NASM, accessed on August 27, 2020, <https://nasm.arts-accredit.org/>.

¹⁹ “About SACSCOC,” SACSCOC, accessed on August 27, 2020, <https://sacscoc.org/>.

²⁰ “College, Accreditation, Explained,” *Education Next*, last modified on June 13, 2018, <https://www.educationnext.org/college-accreditation-explained-ednext-guide-how-it-works-whos-responsible/>.

the institution's mission."²¹ The Department of Education is not allowed to mandate criteria concerning student achievement. This curriculum project falls into the "specialized" type of accreditation. Also known as "programmatic" accreditation, this type of accreditation organization can be for an accredited unit "as large as a college or school" or "as small as a curriculum within a discipline."²² The National Association of Schools of Music is one organization that oversees this accreditation.

According to NASM:

The Association does not attempt to develop detailed formulas, plans of course work, or other inflexible specifications, which might impinge on the freedom of an institution to develop individual programs. Instead, NASM has developed standards and associated guidelines, which are specific enough to ensure a certain level of educational quality, but are not so restrictive as to stifle experimentation, innovation, and individuality of program content.²³

NASM's handbook provides a list of competencies that undergraduate classes in music are expected to follow. The institutions that have received NASM's accreditation followed this handbook.

Opera and Acting for the Stage

In 2020, four of the twenty successful music schools required a semester or more of Movement for vocal performance majors.²⁴ Five schools required a semester or more of Choral

²¹ "College, Accreditation, Explained."

²² Daryl Lee Spiewak, *Development of An Accreditation Program: The Foundation for Higher Education Accreditation (FFHEA)*, report prepared for the Federal Emergency Management Agency, (2011).

²³ "Students and Parents," NASM, accessed on July 27, 2020, <https://nasm.arts-accredit.org/students-parents/>.

²⁴ See Appendix B.

Conducting.²⁵ Another course not typically required for vocal performance majors is Acting.²⁶ Also known as acting for the stage, this discipline is one of the intended stage practices designed to be taught within the advocated curriculum. Many topics are covered in this curriculum including learning to establish an inner voice, practicing judgment and trust, and mastering the art of auditioning.²⁷

Becoming Believable

According to David J. Oswald, “the way to guarantee [that] the members of your audience [receive] the fulfilling experience they desire — which I believe is the goal of an actor-singer — is both to gratify their aesthetic sensibilities and to touch their feelings.”²⁸ Students must achieve a balance between believable acting and expressive singing.²⁹ A student can become believable once he or she has learned every word and blocking is established. Oswald’s 2005 book *Acting for Singers* identifies ten principles designed to prepare the collegiate singer for a stage career.

Oswald’s first principle is to have characters believe that he or she is an actual person. He also requires performer’s music to represent their feelings so that the music motivates their actions and responses. According to Oswald, a character must acknowledge that each performer has the same spectrum of emotions. The fourth principle involves a performer embracing who they are as a person and not try to be someone else. Instead, the performer chooses which

²⁵ See Appendix B.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Oswald, *Acting for Singers*, 3.

²⁹ Ibid., 11.

personality traits to emphasize and which to limit. Also, performers need to be aware of the relationship between acting and physicality. If the audience cannot see the physical expressions, they cannot know what the performer is trying to express.³⁰

The sixth principle Oswald believes is necessary for performers is that they be mindful they are creating art. Performers also need to engage the audience. The audience is more likely to identify with a believable character. When they can identify, they can extend their empathy. The eighth principle is making the performer credible through spontaneous reenactments of known material. The audience should not be able to tell that the performers have rehearsed. Performer's need to execute the small or even trivial details in each scene. Oswald's final principle teaches performers never to attempt a repeat of results. Performers focusing too heavily on past performances inhibits the ability to be engaged in the present.³¹

Approaches to Learning Acting for the Stage

Jack Smart wrote "The Founding Fathers (of acting)" for *Back Stage's* national edition in 2016. He identified ten founding fathers in western history: Bertolt Brecht, Konstantin Stanislavski, Viola Spolin, Michael Chekhov, Jacques Copeau, Antonin Artaud, Lee Strasberg, Stella Adler, Sanford Meisner, and Uta Hagen.³² Similarly, the researcher determined that the advocated curriculum includes the approaches to acting for the stage from three of these "Founding Fathers:" Stanislavski, Brecht, and Spolin. Stanislavski is considered the grandfather of Russian acting, famous for pioneering an actor's positioning inside a character's "magic if."

³⁰ Oswald, *Acting for Singers*, 4.

³¹ *Ibid.*, 4-5.

³² Jack Smart, "The Founding Fathers (of Acting)," *Back Stage* 57, no. 7 (2016): 21, <http://ezproxy.liberty.edu/login?url=https://www.proquest.com/docview/17731976523/accountid3D12085>.

According to Ostwald, actors using this phrase apply “What if” to “any aspect of a character or [his or] her circumstances, which enables a performer to imagine [his or] her way into [their] character or [their] character’s situation.”³³ Most of the founding fathers were influenced by Stanislavski. Viola Spolin is the second founding father discussed within the curriculum project. Spolin is known for her focus on the performer “in the moment” and created several exercises to reduce anxiety and creative blockages. Bertolt Brecht is the third approach discussed in acting for the stage. Brecht’s approach utilized the stage to bring about political change by encouraging the audience to examine society.³⁴

Common Language Surrounding Music Theater

Vocal performance students can benefit from becoming familiar with theater terminology. Students can be prepared for colleagues to use vocabulary limited to the entertainment industry and the field of opera. Understanding terminology including “exit downstage right,” “park and bark,” “zits probe,” and “marking” are examples that could be beneficial for students pursuing a career in opera.³⁵

Opera and Stage Makeup

Stage productions use makeup to enhance facial expression. According to Daniel Townsend, stage performers often must apply their own makeup, be familiar with the practice of wearing wigs, practice proper hygiene both pre- and post-performance, and be aware of the anatomy surrounding stage makeup. Institutions offering instruction on such may be rare in the

³³ Ostwald, *Acting for Singers*, 221.

³⁴ Smart, “The Founding Fathers,” 21.

³⁵ “Glossary of Theatrical Terms,” Hertford Dramatic & Operatic Society, accessed on September 21, 2020, <https://hdos.org.uk/gen/glossary.html>; “Arts 101: Theater Lingo,” State of the Arts, Minnesota Public Radio, last modified February 1, 2011, <https://blogs.mprnews.org/state-of-the-arts/2011/02/arts-101-theater-lingo/>.

undergraduate vocal performance program.³⁶ Professional performer's access to makeup and hair services can also be costly and can damage skin and hair.³⁷ Aesthetician Mark Edward says that daily use of makeup may negatively affect the performer's skin, causing irritation and dryness. Cosmetic and clinical dermatologist Dr. Rebecca Fitzgerald says that those with a tendency of acne will see breakouts. To combat this, Edward and Fitzgerald recommend washing the face with at least a washcloth and with a Clar-isonic Skin Care Brush or a minimum of cleansing cloths and moisturizer when a sink is not nearby.³⁸

According to Phoebe Kmeck, getting a haircut can cost several hundred dollars. For men, a barbershop can provide a cut or shave. Kmeck recommends that performers should, if able, invest in a higher-quality cut. Like makeup, some places may offer discounts to the performer who brings theatrical identification. Color treatments and highlights are both available to men and women and can also cost hundreds of dollars.³⁹ Performers entering the workforce can expect to be faced with these financial burdens.

The Seven Dimensions of Wellness

“Wellness,” as defined by the National Wellness Institute (NWI), is a “multi-dimensional and holistic state of being that is conscious, self-directed, and constantly evolving to achieve

³⁶ Daniel T. Townsend, *Foundations of Stage Makeup* (New York: Routledge, 2019), vii.

³⁷ Phoebe Kmeck, "Welcome to New York: Big City, Big Budget?: What it Costs to Live as an Actor in the Big Apple: Makeup, Hair, and Clothing," *Back Stage* 46, no. 32 (Aug, 2005): A5-6, <http://ezproxy.liberty.edu/login?url=https://www.proquest.com/docview/1617002/accountid3D12085>.

³⁸ Jessyca Dewey, "Advice: The Look: Unmasked: How to Deal with the Wear and Tear of Heavy Stage Makeup," *Back Stage - National Edition* 50, no. 22 (May 2009): 14, <http://ezproxy.liberty.edu/login?url=https://www.proquest.com/docview/1627371/accountid/3D12085>.

³⁹ Kmeck, "Welcome to New York: Big City, Big Budget?" A5-6.

one's full potential."⁴⁰ Dr. Bill Hettler, the doctor of medicine and co-founder of National Wellness Institute, created a health movement based on wellness constructed of six dimensions identified in this paper as The Seven Dimensions of Wellness."⁴¹ Opera students actively pursuing this lifestyle can benefit from understanding how to prevent injury, maximize the potential of gaining employment through optimal physique and longevity, and being psychologically and logistically prepared for the variables that accompany extended periods of travel with a theater or opera company. The Seven Dimensions of Wellness are environmental, occupational, emotional, spiritual, mental, physical, and social wellness. This section explores each of these dimensions and the benefits provided to undergraduate vocal performance majors. Several topics mentioned are currently considered controversial; therefore, the information will rely on existing research within the field of Allied Health.

Physical Wellness

The first dimension of wellness is physical wellness. Performers need to maintain peak fitness, flexibility, and nutritional balance to maximize quantity and quality of life. An opera singer should consider his or her ability to perform at a high level as their quality of life decreases. Tenor and soprano voices typically mature earlier than basses and altos. Plácido Domingo is a widely known male tenor scheduled to perform beyond his eightieth birthday in 2021.⁴² Mariella Devia, who sang the soprano role of Queen Elizabeth I in "Roberto Devereux"

⁴⁰ Kelley Ann Strout, and Elizabeth P. Howard, "The Six Dimensions of Wellness and Cognition in Aging Adults," *Journal of Holistic Nursing* 30, no. 3 (September 2012): 195–204.

⁴¹ Cory R. Cummings, and Kia J. Bentley, "A Recovery Perspective on Wellness: Connection, Awareness, Congruence," *Journal of Psychosocial Rehabilitation and Mental Health* 5:2 (2018), 139-150.

⁴² "Plácido Domingo," accessed July 13, 2020, Plácido Domingo, <https://www.placidodomingo.com/us-en/calendar>.

at Genoa's *Teatro Carlo Felice*, was age sixty-eight and performed at a high level.⁴³ A career in opera requires the performer to be aware of physical wellness to continue performing as long as possible.

In recent years, several studies have examined the effects of physical activity. One landmark study conducted by the Aerobics Research Institute in Dallas on over thirteen thousand people found an inverse relationship between physical activity levels and mortality. Active participants lived longer.⁴⁴ Mortality from reasons other than accidents also largely decreased.⁴⁵ According to former CrossFit CEO Greg Glassman, seventy percent of deaths accounted for in the United States in 2015 were attributed to chronic disease.⁴⁶ Apart from premature mortality and increased percentages for disease, regular physical activity is integral for the health of muscles, bones, joints, improving mood, increasing cognitive function and creativity, short-term memory, are all benefits of regular physical activity.⁴⁷

In the Spring of 2019, the American College Health Association conducted a National College Health Assessment on campus students' health. 29.1 percent of students had some form of environmental allergies, 26.2 percent were diagnosed with acne, 10.6 percent were diagnosed with migraine headaches, 6.5 percent with chronic pain, five percent with insomnia, and 8.2

⁴³ Fred Plotkin, "How Old is Too Old for the Opera Stage?" Operavore, WQXR, last modified April 12, 2016, <https://www.wqxr.org/story/how-old-too-old-opera-stage/>.

⁴⁴ Werner W.K. Hoeger, *Fitness & Wellness*, 10.

⁴⁵ Ibid.

⁴⁶ Greg Glassman, "Chronic Disease: 'We Have the Answer.'"

⁴⁷ Werner W.K. Hoeger, *Fitness & Wellness*, 11.

percent with attention-deficit/hyperactivity disorder.⁴⁸ 3.8 percent reported low vision or blindness, 3.6 percent had a learning disability, and two percent had hearing loss or deafness.⁴⁹ 22.1 percent of male college students had five or more alcoholic drinks in one sitting; females had more than four drinks in one sitting.⁵⁰

Fitness Within Physical Wellness

For opera students, fitness within physical wellness optimizes the body's ability to sing an aria while pacing back and forth on stage, waltz between numbers, or perform a principal role. According to Hoeger et al., students should practice fitness within physical wellness and become competent in all four aspects: cardiorespiratory endurance, muscular fitness, muscular flexibility, and personal fitness programming.⁵¹

Students learning about cardiorespiratory endurance should be assessed through standardized tests and the application of exercises to improve the heart, lungs, and blood vessels. According to Hoeger et al., students should gauge improvement using the following methods: intensity, mode, duration, frequency, volume, and rate of progression.⁵² Improving cardiovascular endurance will enable the singer to be better prepared for the physical exertion required during performances.

⁴⁸ John Elflein, "Percentage of College Students in the U.S. who had ever been Diagnosed with Select Conditions, as of Fall 2019," State of Health, Statista, accessed on August 12, 2020, <https://www.statista.com/statistics/1126483/us-college-student-conditions/>.

⁴⁹ John Elflein, "Percentage of U.S. College Students that Reported Select Disabilities or Health Conditions as of Fall 2019," Health & Pharmaceuticals, Statista, accessed on August 12, 2020. <https://www.statista.com/statistics/827023/disabilities-among-us-college-students/>.

⁵⁰ John Elflein, "Percentage of U.S. College Students that had Five or More Alcoholic Drinks (Males) or 4 or More (Females) in One Sitting Within the Past Two Weeks as of Fall 2019," Health & Pharmaceuticals, Statista, accessed on August 12, 2020, <https://www.statista.com/statistics/826558/alcohol-abuse-among-college-students-us/>.

⁵¹ Werner W.K. Hoeger, *Fitness & Wellness*, vi-vii.

⁵² *Ibid.*, 216.

Muscular fitness refers to the health, endurance, and strength of the muscular system. Within this section, the student will learn to assess muscular fitness using standardized tests, clarify misconceptions about strength and fitness, understand and become familiar with the different methods that raise the quality of life, and implement both weighted and non-weighted strength training programs.⁵³ Professionals in opera may find this chapter useful if they need to maintain a particular physique when performing a role.

Performers can also benefit from personal fitness programming. In Spring 2020, students were asked to complete a survey that assessed individual physical activity over seven days. 22.3 percent completed zero moderate-intensity cardio or aerobic exercise for at least thirty minutes. 73.2 percent of students completed vigorous-intensity cardio or aerobic exercise at least twenty minutes less than three days.⁵⁴ Hiring a personal trainer to assist in programming and accountability is not considered an economical solution.⁵⁵ Fitness programs must include student's values, considerations for safety, and adjustments to maximize the benefits from fitness programs. Fitness programs must also correlate the relationship between fitness and aging and learn to create a personalized fitness program.

Flexibility Within Physical Wellness

This section of the advocated course explores the importance of muscular flexibility as it correlates to exercise and daily life, identifies factors that affect muscular flexibility, provides

⁵³ Werner W.K. Hoeger, *Fitness & Wellness*, 252.

⁵⁴ American College Health Association, American College Health Association-National College Health Assessment II: Undergraduate Student Executive Summary Spring 2019, Silver Spring, MD: American College Health Association; 2019.

⁵⁵ "How Much Does A Personal Trainer Cost?" Lessons, accessed on September 9, 2020, <https://lessons.com/costs/personal-trainer-cost>.

standardized assessments, and provides tools to create a flexibility program.⁵⁶ Every individual can benefit from improved flexibility. Performers can benefit through increased injury prevention and meet qualifications on applications and auditions where it is common for companies to inquire concerning flexibility and maintaining heightened flexibility. For students, successful flexibility will decrease the possibility of going days or weeks without getting paid.

Nutrition Within Physical Wellness

Nutrition is the third subdivision of physical wellness, defined as the science of studying all food groups and their ability to provide proper health and optimal performance.⁵⁷ Good nutrition involves performers digesting just the right amount of macro and micronutrients. When proper nutrition is put into practice, those nutrients support bodily function, repair, maintenance, normal tissue growth, and energy needed for physical activity.⁵⁸ This section describes nutrition, body composition, and weight management. Students should examine the effect of nutrition on well-being, the methods to become aware of nutritional intake, and the practices which change nutritional intake to fit dietary needs.⁵⁹

According to Hoeger et al., students should learn about body composition by achieving and maintaining recommended body weight, assessing the body's composition through a variety of methods, and correlating between body composition and disease along with other determining factors.⁶⁰ In 2015, 71.6 percent of adults aged twenty and over were overweight, obese, or

⁵⁶ Werner W.K. Hoeger, *Fitness & Wellness*, 302.

⁵⁷ *Ibid.*, 82.

⁵⁸ *Ibid.*, 331.

⁵⁹ *Ibid.*, 78.

⁶⁰ *Ibid.*, 135.

morbidly obese.⁶¹ According to The American Heart Association (AHA), eating four to five servings of vegetables and fruits a day is recommended based on a two-thousand-calorie diet.⁶² Following these dietary guidelines, the AHA found that 74.1 percent of college students do not eat enough vegetables and fruits per day.

Weight management is the third subject of nutrition. Within this subject, students will learn the consequences of being overweight, the fads and myths related to dieting and weight control, the mental and emotional aspects that go into weight management, the physiology of weight loss, and how to implement a weight maintenance program.⁶³ A study conducted by Convoy Cupido in 2016 examined forty-six professional opera singers' physical, emotional, financial, and social wellness. The research used both quantitative and qualitative methods to indicate if pursuing a career as an opera singer is achievable and to what extent that entails. From this study, 71.7 percent reported actively maintaining their weight to pursue their career, and 58.7 percent of performers expressed feeling discriminated against based on their physical attributes.⁶⁴ Physically well individuals are typically physically active, eat a well-balanced diet, sit for limited amounts of time, maintain a recommended body weight, obtain adequate sleep, avoid harmful drugs and exposure to contaminants, successfully practice abstinence, and seek medical care as needed.⁶⁵

⁶¹ Craig M. Hales, Margaret D. Carroll, Cheryl D. Fryar, and Cynthia L. Ogden, "Obesity and Overweight," National Center for Health Statistics, Centers for Disease Control and Prevention, last modified June 13, 2016, <https://www.cdc.gov/nchs/fastats/obesity-overweight.htm>.

⁶² "Fruits and Vegetables Serving Sizes Infographic," American Heart Association, accessed on August 12, 2020, <https://www.heart.org/en/healthy-living/healthy-eating/add-color/fruits-and-vegetables-serving-sizes>.

⁶³ Werner W.K. Hoeger, *Fitness & Wellness*, 161.

⁶⁴ Conroy Cupido, "Learning from Experience: Exploring the Wellbeing of Professional Opera Singers," *Muziki*, 13, no.2 (2016), 95-97.

⁶⁵ Werner W.K. Hoeger, *Fitness & Wellness*, 28.

Emotional Wellness

OpenStax CNX, an organization on Rice University's behalf, provides clarification regarding the difference between thoughts and emotions. The following distinctions can be made:

Thoughts are things that you are conscious of, when you have a thought, you know you have it because it is your thought. Unless you aren't aware of the thought you are having (which would make it an unconscious thought), then the thought is something that is clear to you, it is usually a sentence, though you might not be thinking of it as a sentence. You might know you want to do something, but you might not express it very clearly to yourself. When someone has a clear thought, they know what it is. You can want to do things and be thinking things all the time, some of the thoughts are going to be clearer than others. Emotion, on the other hand, isn't clear like clear thoughts. When you experience an emotion, you might not know you are experiencing it at all, and it is certainly a lot more complicated than a sentence, which could be your typical thought. Emotion could be described with a lot of thoughts, and this probably occurs in humans all the time. People have complicated emotions, and these emotions would give rise to thoughts that people are aware of (a conscious, clear thought such as a sentence in your head), and thoughts that people are less aware of, (for instance, you are doing something but you didn't fully realize that you were going to or are doing it).⁶⁶

Emotional wellness involves the ability to understand and accept the limitations of a person's feelings and obtain emotional stability.⁶⁷ Due to human anatomy, emotion is directly tied to most other dimensions of wellness, easily causing distress, arousal, excess eating, a lowered immune system, and long-term problems like an allostatic load.⁶⁸ For students, negative emotions have been known to cause suicide and severe anxiety, among other problems. One study conducted annually by the *National College Health Association* found that from 2011-2018, students' anger, depression, anxiety, self-injury, and suicide attempts all increased by an

⁶⁶ Mark Rozen Pettinelli, "The Psychology of Emotions, Feelings and Thoughts," OpenStax CNX, Rice University, accessed on August 12, 2020, <https://cnx.org/contents/vsCCnNdd@130/The-Psychology-Of-Emotions-Feelings-and-Thoughts>.

⁶⁷ Werner W.K. Hoeger, *Fitness & Wellness*, 29.

⁶⁸ *Ibid.*, 448.

average of approximately forty percent.⁶⁹ Based on Cupido’s study, professional opera singers were surveyed on their physical, emotional, financial, and social wellness. Of the forty-six performers studied, 41.3 percent were impacted by the stress of pursuing a career in opera, 41.3 percent suffer from performance anxiety, and 84.8 percent have never sought psychological help.⁷⁰ Performers who study emotional wellness should be prepared to handle adversity in several forms, including criticisms of the voice's quality, physical features, and performance.

PubMed Central conducted a study on 194 young adults to compare “self-reported impulsivity, impulsive behaviors (such as alcohol and substance use and gambling), and cognitive impulsivity. behaviors.”⁷¹ Each adult was prompted to participate in four measures: an Eysenck Impulsivity Questionnaire, Barratt Impulsivity Scale (version eleven), The Tridimensional Personality Inventory, and The Padua Inventory.⁷² Participants of this study were found to increase smoking and unhealthy eating during stressful times. Alcohol was often used to regulate positive and negative moods. Anxiety sensitivity and an inability to tolerate discomfort both predicted the development of alcohol or drugs. Findings also found that students who expected to place monetary bets in return for some form of relief reported significant financial problems and “higher impulsivity scores (as measured by the Barratt Impulsivity Scale).⁷³

⁶⁹ Mary E. Duffy, Jean M. Twenge, and Thomas E. Joiner, “Trends in Mood and Anxiety Symptoms and Suicide-Related Outcomes Among U.S. Undergraduates, 2007–2018: Evidence From Two National Surveys,” *Journal of Adolescent Health* 65, no. 5 (July 2019), 590-598.

⁷⁰ Cupido, “Learning from Experience,” 95-97.

⁷¹ Liana R.N. Schreiber, Jon E. Grant, and Brian L. Odlaug, “Emotion Regulation and Impulsivity in Young Adults,” *Journal of psychiatric research*, 46, no.5 (2012), 651–658.

⁷² Ibid.

⁷³ Schreiber, “Emotion Regulation,” 651-658.

In 2006, The Jed Foundation stated that only twenty-three percent of students would feel comfortable with a friend knowing they were seeking help with emotional issues.⁷⁴ Of college students, 24.5 percent reported taking psychotropic medication.⁷⁵ Common psychotropic drugs include Xanax, Zoloft, Celexa, and Prozac.⁷⁶ A 2017 study by *Mortier and Colleagues* found identifying factors in students between ages ten to twenty-four. Student's identifying factors include "family functionality (e.g., critical/harsh parenting), adolescent mental health (substance abuse, depression, and conduct problems), problems with peer relations, and academic struggles."⁷⁷ Multiple studies confirm that students who have experienced intimate partner violence or sexual assault are likely to commit suicide.⁷⁸ One in twenty college students has created a suicide plan in the past year.⁷⁹

Spiritual Wellness

The World Health Organization defines health as "a state of complete physical, mental, and social well-being and not merely the absence of disease or infirmity."⁸⁰ Researchers do not

⁷⁴ "Depression and Anxiety Among College Students," The Jed Foundation, accessed on August 12, 2020, <https://www.jedfoundation.org/depression-and-anxiety-among-college-students/>.

⁷⁵ "Mental Health and College Students," College Students, Anxiety and Depression Association of America, accessed on August 12, 2020, <https://adaa.org/finding-help/helping-others/college-students/facts>.

⁷⁶ "Psychotropic Medications," Good Therapy, accessed on August 12, 2020, <https://www.goodtherapy.org/drugs/psychotropic-medication.html>.

⁷⁷ Ewa K. Zielinska, "Suicide Among College Students," EBPSociety, last modified October 18, 2018, <https://www.ebpsociety.org/blog/education/337-suicide-among-college-students>.

⁷⁸ Ibid.

⁷⁹ "College Student Mental Health and Well-Being," Higher Education Today, American Council on Education (ACE), accessed on August 12, 2020, <https://www.higheredtoday.org/policy-research/student-support-success/college-student-mental-health-well/>.

⁸⁰ Ibid.

have a concrete definition for “spirituality.”⁸¹ Spiritual wellness is a subjective experience involving faith and a set of beliefs that give purpose to life. According to the Dean of Students at Allegheny College, this subjective experience typically occurs “in the midst of transition and loss.”⁸² A person can experience spiritual wellness through prayer, altruism, peace, joy, fulfillment, and faith. Hoeger et al. express that those who “attend church and regularly participate in religious organizations enjoy better health, have a lower incidence of chronic diseases, are more socially integrated, handle stress more effectively... and appear to live longer.”⁸³ The same studies have also found strengthened immune systems, prevention of age-related memory loss, and a lowered risk of suicide.⁸⁴ In a 2012 study by the Pew Research Center, one in three Americans stated not belonging to a faith community; and of those, only one in every ten are actively seeking one.⁸⁵ Those who practice weekly religious attendance are associated with two to three years more life expectancy. According to Abby Kreitlow, several studies including *Peterson and Roy* (1985) and *Jeynes* (2002), have linked involvement with religion to increased confidence, less depression, hope, academic success, less suicidal thoughts, self-meaning, less drug use/abuse, and higher quality and duration of marriages.⁸⁶

⁸¹ “College Student Mental Health and Well-Being,” American Council on Education (ACE).

⁸² April Thompson, “Spiritual Wellness,” Dean of Students, Allegheny College, accessed on August 12, 2020 <https://sites.allegheny.edu/deanofstudents/spiritual-wellness/>.

⁸³ Werner W.K. Hoeger, *Fitness & Wellness*, 30.

⁸⁴ *Ibid.*

⁸⁵ Casper ter Kuile, “How we Gather,” Harvard Divinity, Harvard University, accessed on August 12, 2020, <https://caspertk.files.wordpress.com/2015/04/how-we-gather.pdf>.

⁸⁶ Abby Austin Kreitlow, “Religiosity, Spirituality, and Quality of Life Among Selected University Students” (All Theses, Dissertations, and Other Capstone Projects, 2015), 5-6, *Cornerstone: A Collection of Scholarly and Creative Works*.

A report by Harvard Divinity School found that individuals experienced a sense of belonging through community organizations. According to Casper ter Kuile, millennials less religiously affiliated than ever are “flocking to a host of new organizations that deepen community in ways that are powerful, surprising, and perhaps even religious.”⁸⁷ In Harvard University’s words:

We hope that these organizations begin to see themselves as part of a broader cultural shift toward deeper community. By consciously coming together, we think they could form the DNA of a fruitful movement for personal spiritual growth and social transformation.⁸⁸

Fifty community leaders expressed the need for six themes: personal transformation, social transformation, accountability, creativity, purpose finding, and community.⁸⁹

Followers of the world’s largest religion adhere to the teachings of Christianity. Religion is a major form of Spiritual wellness. Through belief and reading of scripture, the Bible provides Christians with the knowledge and wisdom to make correct discernment. In the first chapter of Ephesians, Paul wrote to the Christians at the church in Ephesus expressing his thanksgiving and praises to God and conveying the prayers Paul made for them. Amidst the several topics discussed throughout Ephesians, Paul emphasized the need to see Christians as the intended creation through Christ’s coming and to dispose of the previous view that God accepts Jews and rejects Gentiles. As Paul gives thanks to the Lord, verse seventeen conveys Paul’s prayer to God on those who have come to know Him that they may receive the “Spirit of wisdom and revelation in the knowledge of Him.” (Ephesians 1:17, NKJV) In this context, Paul wanted the

⁸⁷ Harvard University, “How we Gather.”

⁸⁸ Ibid.

⁸⁹ Ibid.

Ephesians to know God more intimately by not just understanding but experiencing the blessings of the Lord.

The spiritual wellness embodied by Christians enable them to find purpose, trust, love, belonging, support, guidance, peace, and an eternal home with the Lord. In a letter to the Galatians, Paul wrote clarifying and defending the truth of the gospel. In chapter five, his plea to the Galatians was to allow the leading of the Holy Spirit, and to sow the Spirit making way for the eternal harvest discussed in chapter six. Verse twenty-two in chapter five declares the fruits of the Spirit. These fruits are ways that believers can practice being Christian and even identify other believers. The fruits of the Spirit include “love, joy, peace, longsuffering, kindness, goodness, faithfulness, gentleness” and “self-control” (Galatians 5:22, NKJV). Possessing these traits are benefits from pursuing a Christian belief and worldview. As part of God Himself, the Holy Spirit convicts each Christian in every step of his or her life. In chapter six through eight in the book of Romans, Paul expressed the results of having transformation in Christ. Man becomes no more slave to sin and receives the Holy Spirit. Part of having the Spirit includes making intercession on our behalf, and “helps us in our weakness” (Romans 8:26, NKJV).

The benefits of a Christian’s spiritual wellness are also infinite. Christians believe that Christ rose again after dying on the cross for our sins and will come again; both as prophesied. The book of Isaiah describes His first coming stating that One will come and be called “Wonderful, Counselor, Mighty God, Everlasting Father,” and “Prince of Peace” (Isaiah 9:6, NKJV). In Matthew chapter twenty-four, the second coming is foretold by Christ himself incarnate. The apostle John in the book of Revelation also prophesied of Christ’s second coming. The Bible says He will come with clouds and “every eye shall see Him” (Revelation 1:7, NKJV).

A born again Christian believes that Christ in His second coming will take all who believe with him and shall live for eternity (John 3:16, Revelation 7:15-17).

Mental Wellness

Also referred to as intellectual wellness, mental wellness as defined by the American Mental Wellness Association is “a state of well-being in which the individual realizes his or her own abilities, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to his or her community.”⁹⁰ Students should embrace the chance to learn something new, apply that knowledge, and create opportunities to learn. Singers should maintain peak mental wellness optimizing memorization of music for upcoming performances and decrease the time needed to memorize onstage blocking.⁹¹

In the Fall of 2018, the American College Health Association conducted the National College Health Assessment. Sixty-three percent of students in college felt “overwhelming anxiety.”⁹² Twenty-three percent of students were diagnosed or treated by a mental health professional in that same year. Twenty-seven percent of men and forty-four percent of women in college reported dieting for weight loss. Eating disorders have increased in females from twenty-three percent to thirty-two percent and from 7.9 percent to twenty-five percent for males. Those following a special weight loss diet increased from 4.2 percent to twenty-two percent.⁹³

⁹⁰ “Definitions,” American Mental Wellness Association, accessed on September 3, 2020, <https://www.americanmentalwellness.org/intervention/definitions/>.

⁹¹ The College Audition Blog, “What does an Operatic Career Look Like?” accessed on August 12, 2020, <https://auditioningforcollege.com/vocal-performance/what-does-an-operatic-career-look-like/>.

⁹² Nicole J. LeBlanc and Luana Marques. “Anxiety in college: What We Know and How to Cope,” Harvard Health Blog, Harvard Health Publishing, last modified August 27, 2019, <https://www.health.harvard.edu/blog/anxiety-in-college-what-we-know-and-how-to-cope-2019052816729>.

⁹³ Harvard Health Publishing, “Anxiety in college: What We Know and How to Cope.”

According to the National Institute of Mental Health (NIMH), the onset of eating disorders are predominantly experienced by college students. These disorders include anorexia at age nineteen, bulimia at age twenty, and binge-eating at twenty-five years old.⁹⁴ 28.5 million Americans between the ages of twelve to twenty-five have an eating disorder. Only thirteen percent of students at national universities take advantage of mental health services, with twenty-three percent at liberal arts colleges.⁹⁵ The National Alliance on Mental Illness has also contributed studies about improving college student's mental wellness. They conclude that mental health issues are prevalent on college campuses and are a leading impediment to academic success. They also conclude that many college students are not seeking help and that more campus-based mental health services and supports are needed on campus.⁹⁶

Social Wellness

According to Nathaniel Bibby, director of Bibby Consulting, “the people we surround ourselves with – they are the biggest influence on our behavior, attitudes, and results.”⁹⁷ As stated by Iowa State University's division of student affairs, social wellness establishes “a sense of connection and belonging through positive interpersonal relationships.”⁹⁸ Those who exhibit wellness can relate to others, accept and understand the emotions of those around them, be

⁹⁴ “Eating Disorders on the College Campus,” National Eating Disorders Association, accessed on August 12, 2020, <https://www.nceedus.org/wp-content/uploads/2019/01/NEDA-Collegiate-Survey-Project.pdf>.

⁹⁵ Ariane Machin, “Eating Disorders Resources for Colleges Students,” Affordable Colleges Online, accessed on August 12, 2020, <https://www.affordablecollegesonline.org/college-resource-center/eating-disorders/>.

⁹⁶ Affordable Colleges Online, “Eating Disorders Resources for Colleges Students.”

⁹⁷ Nathaniel Bibby, “Who You Surround Yourself With is Who You Become,” LinkedIn, last modified January 13, 2020, <https://www.linkedin.com/pulse/who-you-surround-yourself-become-nathaniel-bibby>.

⁹⁸ “Social Wellness,” Iowa State University, accessed on September 3, 2020, <https://www.studentwellness.iastate.edu/social-wellness/>.

honest and loyal, and convey a positive self-image.⁹⁹ For students, this section can help improve confidence during interactions and teaches the importance of creating meaningful relationships.

In Spring 2019, the ACHA National College Health Assessment received 86,851 surveys completed by students on-campus. The following provides a summary of data from 54,497 undergraduate students at ninety-eight schools.¹⁰⁰ 8.1 percent of males and 2.3 percent of females were involved in a physical fight, 22.2 percent of males and 15.9 percent of females received a verbal threat, 4.6 percent of males and 13.9 percent of females reported sexual touching without their consent, 1.8 percent of males and two percent of females have had or are currently in a physically abusive intimate relationship, and 1.2 percent of males and 3.5 percent of females reported being in a sexually abusive intimate relationship.¹⁰¹ 2.1 percent of college students got in trouble with the police, 24.6 percent of college students stated having more than one sexual partner in the last twelve months. The following situations were found traumatic or very difficult to handle for at least one-third of students: academics (52.7 percent), family problems (33.9 percent), intimate relationships (33.1 percent), other social relationships (32.8 percent), finances (37.8 percent), personal appearance (35.5 percent), sleep difficulties (36.5 percent), and students reporting three or more of the above (57.6 percent).¹⁰² Cupido's study found that 80.4 percent of performers felt a career in opera has affected their relationship with their friends. 73.9 percent

⁹⁹ "Social Wellness," Iowa State University.

¹⁰⁰ American College Health Association, "American College Health Association-National College Health Assessment II."

¹⁰¹ Ibid.

¹⁰² Ibid.

expressed their performance career affecting their romantic relationships, and 30.4 percent of performers feel their career has prevented them from being in a relationship.¹⁰³

Environmental Wellness

Defined by Hoeger et al., environmental wellness is “the capability to live in a clean and safe environment that is not detrimental to health.”¹⁰⁴ According to the Food Recovery Network, college campus dining leads to twenty-two million pounds of food waste yearly.¹⁰⁵ Little information exists when examining existing research concerning college's impact on the environment. According to Dr. McIntosh from Princeton University:

There is little information available to show how successful our colleges are... at taking an active role in creating and modeling solutions to environmental problems... Yet there is little information available to show how successful our colleges are in carrying out that mission. While extensive information is available on most other aspects of university performance - such as enrollments, costs, competitiveness, and cultural diversity - no such data on environmental performance exists.¹⁰⁶

According to Brigham Young University’s department of University Operations, each household on average throws away thirteen-thousand pieces of paper, the majority of which is junk mail and packaging. Their department also states that 2,500,000 plastic water bottles are used every

¹⁰³ Cupido, “Learning from Experience,” 92-94.

¹⁰⁴ Werner W.K. Hoeger, *Fitness & Wellness*, 29.

¹⁰⁵ Josie Haneklau, “Food Waste on College Campuses is Extreme,” *The Breeze*, December 3, 2018, https://www.breezejmu.org/opinion/opinion-food-waste-on-college-campuses-is-extreme/article_0156c344-f4b7-11e8-8b3b-ab6f6b18f1c3.html.

¹⁰⁶ Mary McIntosh, Kathleen Cacciola, Stephen Clermont, and Julian Keniry “State of the Campus Environment: A National Report Card on Environmental Performance and Sustainability in Higher Education,” *State of the Campus Environment*, National Wildlife Federation, accessed on September 21, 2020, <https://www.nwf.org/EcoLeaders/Campus-Ecology-Resource-Center/Reports/State-of-the-Campus-Environment>.

hour; most of which, are tossed in the trash.¹⁰⁷ This section's benefits may not be directly intended for challenges students may face post-education but will affect the overall wellness a person exemplifies.

Occupational Wellness

As stated by Iowa State University's division of student affairs, occupational wellness is the act of engaging in work that the individual finds meaningful, enjoyable, and contains a strong likeness of personal values. The student affairs division also states that occupational wellness balances work and leisure, allowing the individual to handle workplace stress and build relationships with co-workers. A study conducted in 2017 by Debora R. Baldwin, Kerry Towler, Michael D. Oliver II, and Subimal Datta examined "differences in reported wellness in undergraduate college students attending a land grant research university or a small liberal arts college with a teaching mandate."¹⁰⁸ Two hundred eleven undergraduate students attending a college in the southeast participated in this study. Of those who participated, the following can be found: forty-three percent of full-time undergraduate students were employed. Ten percent were full-time students while working thirty-five percent or more hours. Eighty-one percent of part-time undergraduates were employed. Forty-seven percent were employed thirty-five hours or more.¹⁰⁹ Students who were employed reported greater self-efficacy, supported an increased need for acceptance and belongingness than unemployed students, and less physical activity than

¹⁰⁷ "Recycling Statistics," University Operations, BYU – Idaho, accessed on August 12, 2020, <https://www.byui.edu/university-operations/facilities-management/recycling-and-sustainability/recycling-statistics>.

¹⁰⁸ Debora R. Baldwin, Kerry Towler, Michael D. Oliver II, and Subimal Datta, "An Examination of College Student Wellness: A Research and Liberal Arts Perspective," *Health Psychology Open* vol.4, iss.2 (2017), 1-9.

¹⁰⁹ B. Hussar, J. Zhang, S. Hein, K. Wang, A. Roberts, J. Cui, M. Smith, F. Bullock Mann, A. Barmer, and R. Dilig, "College Student Employment," National Center for Education Statistics, accessed on August 12, 2020, https://nces.ed.gov/programs/coe/pdf/coe_ssa.pdf.

their unemployed counterparts. Female students reported reduced physical activity levels and engaging in less overall health-related behaviors.¹¹⁰

Conroy Cupido's study explored the well-being of forty-six professional opera singers ranging from twenty-four to sixty-six years old. Topics discussed included their physical, emotional, and social well-being. The performers' financial situations included the following results: 69.6% not living primarily off of singing alone, 34.8% financially struggling, 21.7% in debt from their musical studies for ten or more years, five-thousand to twenty-thousand dollars spent on travel, five-hundred to 1,500 dollars spent on headshots, five-thousand to fifteen-thousand dollars spent on voice lessons, five-thousand to twenty-thousand dollars spent on vocal coaching.¹¹¹ Occupational wellness is directly involved with many other dimensions, including social, environmental, mental, and emotional wellness. For this reason, additional statistics regarding a college student's occupation both during college and after can be found directly in or inferred from the other dimensions.

Rationale for Appendix A

Appendix A provides a list of colleges claimed as successful music schools in the United States. No designated location provides an official list of successful music schools in the United States. Several websites and books may provide an opinionated ranking based on standards individually made and agreed on by some, but no system currently exists. For this reason, the created research utilizes lists from eight websites to form one list. The following websites comprise this list: Universities.com, collegeraptor.com, successfulstudent.org, greatvaluecolleges.net, thebestschools.org, niche.com, collegevaluesonline.com, and

¹¹⁰ Debora R. Baldwin, "An Examination of College Student Wellness," 3.

¹¹¹ Cupido, "Learning from Experience," 88-92.

collegefactual.com. Each website offered different rationales for their rankings and were either scholarly or general in nature. Once examined on an excel spreadsheet, the top twenty institutions from those eight websites are included to create Appendix A. Of the top twenty, McNally Smith Conservatory of Music was disqualified because their university closed in 2017. Oberlin Conservatory, the next qualifying university, replaced McNally Smith to complete the list. Lastly, Boston University's degree requirement list could not be obtained due to logistical reasons. Dashes are inserted on the entire column to make the reader aware of this limitation.

Rationale for Appendix B

Appendix B was created to compare the sets of curricula required by undergraduate vocal performance majors or the equivalent. This research was designed to compare schools and to find what courses are currently offered related to the advocated curriculum. Throughout Appendix B, several asterisks can be found. These refer to two recurring situations that affected the objective nature of the spreadsheet. First, some subjects taught by institutions required more semesters than others. For example, the Juilliard School of Music has an asterisk next to "Acting for Singers II." This asterisk represents that Juilliard requires the addition of one or more semesters in succession for that course. In this case, the class is called "Acting III for Singers." Second, not all institutions have the same name or offer the same course. The author of this project subjectively read the course names and descriptions for those courses and chose placement with similar courses instead of creating a new row. For example, the Eastman School of Music's undergraduate vocal performance students are required to take a course in "Acting Seminar." To keep the writer from creating a new row on the spreadsheet, "Acting Seminar" was added as "Acting for Singers I" with an asterisk. In these ways, Appendix B is not entirely objective.

Rationale for Appendix C

Appendix C provides a list of colleges claimed as successful musical theater/drama schools in the United States. The research created in Appendix C was needed for two reasons. First, if the successful musical theater schools were formed solely using the writer's opinion, the list would contain bias. The following websites comprise this list: collegeraptor.com, universities.com, niche.com, onstageblog.com, collegeaffordabilityguide.org, backstage.com, collegerank.net, and collegeexpress.com. Second, no designated location provides an official list of successful musical theater schools in the United States. Several websites and books may provide an opinionated ranking based on standards individually made and agreed on by some, but no system currently exists. For this reason, nine websites each provided a ranking of successful musical theater/drama schools. Each of these websites offered different rationales for their rankings and were either scholarly or general in nature. Once examined on an excel spreadsheet, the top twenty from those nine websites were included to create Appendix C.

Rationale for Appendix D

Appendix D was created to compare the sets of curricula required by undergraduate musical theater majors or the equivalent. This research was designed to compare schools and find what courses are currently offered related to the advocated curriculum. As the key shows, not all curricula are strictly required. Also, varying symbols refer to recurring situations that affected the objective nature of the spreadsheet. Some subjects taught by institutions required more semesters than others. For example, Carnegie-Mellon University has "X+" marked for "Movement for Actors III." This marking represents an additional semester required by Carnegie-Mellon University. Second, not all institutions have the same name or offer the same course. The author of this project subjectively read the course names and descriptions for each

course and chose placement with similar courses instead of creating a new row. For example, New York University's undergraduate musical theater students are required to take a course in "Music Theory I." To keep the writer from creating a new row on the spreadsheet, the course "Music Proficiency for Actors I" was added with the symbol "(=)." In these ways, Appendix D is not entirely objective.

Chapter Summary

This curriculum project strives to present the relevant literature within curricular needs advocating for disciplines not currently mainstreamed in today's institutions. This course provides benefits for vocal performance majors in teaching students to become believable singing characters, learn theater terminology, know the basics of stage makeup, and become more aware of the everyday choices that become habits affecting The Seven Dimensions of Wellness. Together, these disciplines may help students feel more prepared when pursuing a career in opera.

Chapter Three: Research Methodology

Introduction

This qualitative study was informed by examining existing literature in an effort to identify ways that curriculum offerings in higher education might better prepare an undergraduate vocal performance major for a career in opera. Disciplines including acting for the stage, stage makeup, and The Seven Dimensions of Wellness are currently proposed as better ways to prepare students for the workforce. Several methodologies were examined to provide the information necessary best.

Research Design

For this curriculum project, a qualitative exploratory design was employed. According to Bernd Reiter, an exploratory design is executed by “observing and analyzing reality from a new and different angle expecting to unveil previously hidden facets of reality - if we are able to demonstrate the credibility and robustness of the causal connection that our new approach stipulates.”¹¹² This research design was used to gain insight into undergraduate vocal performance majors' lack of preparation post-education and establish a curriculum to begin addressing and potentially alleviate some of the challenges faced regarding acting for the stage, stage makeup, and The Seven Dimensions of Wellness.¹¹³

¹¹² Bernd Reiter, “Theory and Methodology of Exploratory Social Science Research,” *Government and International Affairs Faculty Publication* vol.5, iss.4 (February 2017): 139.

¹¹³ “Research Guides,” USC Libraries, accessed August 27, 2020, <https://libguides.usc.edu/writingguide/researchdesigns>.

Research Questions and Hypothesis

The study considered existing literature to answer the following research questions:

Research Question 1:

In what ways may the undergraduate vocal performance major feel underprepared for the challenges of an opera career post-graduation?"

Research Question 2:

How might an undergraduate program in vocal performance incorporate the disciplines of acting for the stage, stage makeup, and performer wellness into a curriculum?

The hypotheses in accordance with the research questions are:

Hypotheses 1:

Undergraduate vocal performance majors may feel underprepared for the challenges of an opera career post-graduation in terms of optimizing allied health wellness and the knowledge and praxis of stage applied practices.

Hypotheses 2:

An undergraduate program in vocal performance might incorporate the disciplines of acting for the stage, stage makeup, and performer wellness into a curriculum by offering a course that focuses on character believability, theater terminology, stage makeup, wigs, relevant anatomy, and The Seven Dimensions of Wellness.

Chapter Four: Results

Overview

From examining existing literature and through additional research that resulted in the creation of Appendices A-D, this section expresses ways that an undergraduate vocal performance major may feel underprepared for the challenges of an opera career post-education. Additionally, the existing literature along with the syllabus and related information in Appendix E shows that an undergraduate program in vocal performance might incorporate the disciplines of acting for the stage, stage makeup, and performer wellness into a curriculum by offering a course that focuses on character believability, theater terminology, stage makeup, wigs, relevant anatomy, and The Seven Dimensions of Wellness.

Results

The creation of Appendix B was made to compare the curricula of successful music schools in the United States offer and to find which courses integrate the disciplines advocated for in this project. The following curricula are required by seventy-five to one-hundred percent of institutions: Aural Skills I-IV, Music Theory I-IV, Voice Lessons I-VIII, Music History I-II, Keyboard Skills I, Vocal Ensemble I (2) and IV (2), Vocal Diction & Phonetics I-III, Repertoire Studies I, and the completion of a Senior Recital. Fifty to seventy-four percent of institutions offer the following curricula: Music History III, Keyboard Skills II-III, Vocal Ensemble I (2), Opera Workshop I-II, Vocal Diction & Phonetics IV, Repertoire Studies II, and the completion of a Junior Recital. There are also a few courses found in relation to the advocated curriculum. These courses include Opera Workshop, Vocal Pedagogy, Acting for Singers, Movement, Careers in Music, and Liberal Arts Courses. From this Appendix, institutions are shown not to

have a consensus on what curricula will thoroughly prepare a vocal performance student for a career post-education.¹¹⁴

The creation of Appendix D was made to compare what curricula successful musical theater schools in the United States offer and find which courses offered to musical theater majors mirror those offered to vocal performance majors. Additionally, Appendix D was created to examine which curricula, if any, integrate or even directly teach the disciplines advocated within this curriculum project. The following curricula are required by seventy-five to one-hundred percent of institutions: Acting I-II, Voice Lessons I-II, Music Theater Workshop I, Theater Lab/Performance I, Ballet I, Dance Technique I, and Musical Theater History I. fifty to seventy-four percent of institutions offer the following curricula: Intro to Theater I, Culture in Performance I, Acting III-IV, Movement for Actors I, Voice and Speech for the Stage I, Voice Lessons III-VI, Music Proficiency for Actors I-II, Script and Score I, Musical Theater Scene Study I, Theater Production I, Music Theater Workshop II, Theater Lab/Performance II-IV, Ballet Technique II, Tap Technique I, Dance Technique II-III, and Musical Theater History III.¹¹⁵ Curriculum offered to musical theater students either integrating or directly teaching the disciplines advocated in the curriculum project include Acting, Movement for Actors, Tai Chi, Makeup Techniques, Business of Acting, and Art of Personal Finance.

¹¹⁴ See Appendix B.

¹¹⁵ See Appendix D.

Stage Makeup

Makeup has been considered routine for women in modern-day North America since the early twentieth century.¹¹⁶ Today, ninety percent of students ages eighteen to twenty-nine wear makeup.¹¹⁷ According to the top twenty music schools, seven require Vocal Pedagogy, inferring that roughly two-thirds of vocal performance students have not had the formal opportunity to learn facial anatomy pertinent in the application of makeup.¹¹⁸ Research regarding successful music schools also shows that zero out of twenty institutions teach curriculum directly related to stage makeup. It is common practice that stage makeup is understood and worn by all cast members. In conclusion, undergraduate vocal performance majors may feel underprepared for the challenges of an opera career post-graduation in applying makeup, wearing wigs, practicing proper hygiene both pre- and post-performance, and the awareness of pertinent anatomy surrounding stage makeup.

Acting for the Stage

Although predominantly a dramatic form, research shows that acting for the stage is taught at only fifty percent of successful music schools.¹¹⁹ Six out of twenty schools require two semesters or more of acting. Apart from acting, the closest related curriculum integrating elements of acting for the stage is Opera Workshop. In 2020, Opera Workshop was offered at approximately half of the successful music schools. Each of those schools required two or more

¹¹⁶ “Make-up,” *Cosmetics and Personal Care Products in the Medicine and Science Collections*, Smithsonian, accessed on July 27, 2020, <https://www.si.edu/spotlight/health-hygiene-and-beauty/make-up>.

¹¹⁷ Alexander Kunst, “Frequency of Makeup use Among Consumers in the United States as of May 2017, by age group,” *Cosmetics & Personal Care*, Statista, accessed on July 27, 2020, <https://www.statista.com/statistics/713178/makeup-use-frequency-by-age/>.

¹¹⁸ See Appendix B.

¹¹⁹ *Ibid.*

semesters of Opera Workshop. From this research, institutions are shown not requiring curricula teaching the discipline of acting for the stage. Additionally, half of colleges do not require acting for the stage's closest related curriculum, opera workshop. Since most undergraduate vocal performance majors are not required to learn about acting for the stage, the same majority may feel unprepared for the challenges of an opera career post-graduation.

The Seven Dimensions of Wellness

In 2020, more than half of college music students faced each of the following issues: depression, obesity, anxiety, malnutrition, sedentary lifestyle, difficulty coping, and a negatively impacted social life. For students pursuing a career in opera, facing these challenges before entering the workforce can directly impact employment opportunities and outcomes. As part of the entertainment industry, performers being equally qualified on paper does not guarantee the job. The majority of students attending colleges in the United States are not adequately prepared physically, emotionally, spiritually, mentally, socially, environmentally, and occupationally for the challenges of an opera career post-education. Undergraduate vocal performance majors may feel underprepared for the challenges of an opera career post-graduation in terms of The Seven Dimensions of Wellness.

Chapter Five: Discussion

Overview

Given that this project is exploratory, the results are only meant to inspire more research concerning students feeling a lack of preparedness for the workforce. This chapter will discuss the findings and make meaning from those findings. By reflecting on the results, future research recommendations can take shape and move institutions one step closer to preparing vocal performance students for a career in opera.

Discussion of Findings

Appendix B

Appendix B was created to compare the curricula of successful music schools in the United States and find which courses integrate the advocated disciplines. All successful colleges were found to require differing sets of curricula. Disagreement on required curricula could be because institutions provide varying degrees. Some schools offer comprehensive degrees and thus are broad in scope, causing conflicts with the results. Another reason could be that institutions do not agree on what curricula will best prepare students for their careers. Results from Appendix B also found required courses providing instruction on the disciplines suggested within the advocated curriculum. All disciplines except for the dimensions of wellness were found directly part of vocal performance degrees in 2021. This result was expected. One reason for this is, unlike acting for the stage and stage makeup, the field of health is not directly related.

Appendix D

Appendix D was created to compare what curricula successful musical theater schools in the United States offer and find which courses offered to musical theater mirror those of vocal

performance majors. The top successful colleges offering a musical theater/ drama degree each require a different set of curricula. This lack of agreement could be because institutions offer varying degrees, causing conflicts with the results. Another reason could be that institutions do not agree on what curricula will best prepare students for their careers. Appendix D also found required courses providing instruction on the disciplines suggested within the advocated curriculum. Elements of The Seven Dimensions of Wellness, including Business of Acting, Art of Personal Finance, and Tai Chi are required from institutions. Additionally, numerous physically oriented courses such as Dance is typical of musical theater degrees. These courses incorporate physical wellness.

Stage Makeup

There is little information regarding the results for stage makeup. Makeup has been considered routine for women as well as those within the entertainment industry during performance. According to the twenty successful music schools, seven out of twenty require vocal pedagogy. Research regarding successful music schools also shows that zero out of twenty institutions teach curriculum directly related to stage makeup. The Juilliard School is the only college requiring a class on makeup for musical theater majors. All other institutions do not require stage makeup, inferring that colleges believe it not necessary to prepare students for their careers. The curriculum project, however, integrates the material on stage makeup into a course as it combines multiple disciplines into one curriculum. If only for the male population (those not commonly use makeup daily), undergraduate vocal performance majors may still feel underprepared for the challenges of an opera career post-graduation in terms of the application of makeup, the practice of wearing wigs, practicing proper hygiene both pre- and post-performance, and the awareness of pertinent anatomy surrounding stage makeup.

Acting for the Stage

Research shows that Acting for the Stage is taught at fifty percent of the successful music schools and that six out of twenty schools require two semesters or more of acting. Colleges not requiring this course may have decided Acting for the Stage is not necessary if the elements taught within acting for the stage are sufficiently covered in other required courses. For example, Opera Workshop is a course taught at fifty percent of schools as of 2021 and addresses performing onstage. Acting for the stage may, in these cases, may not be required because many colleges already cover the same or equivalent material. However unlikely, this may be because opera tends to rely predominantly on vocal performance over other aspects of stage performance. As of 2021, all twenty successful musical theater/drama schools require a minimum of two semesters in acting.

The Seven Dimensions of Wellness

The results concerning the seven dimensions affect every student, including those pursuing a career in opera. Issues such as depression, obesity, anxiety, malnutrition, a sedentary lifestyle, difficulty coping with situations, and a negatively impacted social life are becoming common. This reality should never be the case. Some reasons may include socioeconomic status, over-processed and nutrient-lacking food, single-parent households, technology's sedentary lifestyle, and societal pressures. The author believes that this material's inclusion is vital for vocal performance majors, but also all other majors. To combat students' problems during and after college, the author advocates for the inclusion of wellness into every field. In doing so, students attending colleges in the United States can be provided with the material available to better prepare themselves physically, emotionally, spiritually, mentally, socially, environmentally, and occupationally. For vocal performance majors, wellness is essential when

preparing for a career in opera. As of 2021, there is no required curriculum which aids music students' well-being. Practicing wellness can lead to injury prevention, financial integrity, career longevity, and increasing performance opportunities.

Summary of Findings

The study provides ways to better prepare undergraduate vocal performance students pursuing a career in opera for the challenges they will face post-education.

Recommendations for Future Research

This qualitative study is exploratory. For this reason, recommendations for future research are extensive. A study should be conducted to gather further research on each of the disciplines advocated for by requesting several institutions to complete a survey concerning curricula, accreditation, language surrounding the stage, opera and musical theater, stage makeup, and The Seven Dimensions of Wellness. An additional recommendation for future study includes surveying recent graduates to determine which occupations, if any, were held within two years of graduation and gather information as to why those occupations were held. Future research could also examine students' reasonings for feeling unprepared, if any, to either further validate the need for the specific disciplines advocated in this project, or provide an incentive to create a curriculum that contains the new disciplines found lacking in preparedness. Future research should also include all schools offering vocal performance and musical theater degrees instead of the top twenty successful schools. As of April 2019, vocal performance was offered at 958 schools and musical theater at 605 schools in the United States.¹²⁰

¹²⁰ "The List of All U.S. Colleges with a Music Major," collegevine, last modified on April 23, 2019, <https://blog.collegevine.com/the-list-of-all-u-s-colleges-with-a-music-major/>; "The List of All U.S. Colleges with a Theater/Drama Major," collegevine, last modified on April 18, 2019, <https://blog.collegevine.com/the-list-of-all-u-s-colleges-with-a-theater-drama-major/>.

Curriculum Project Summary

This study shows that undergraduate vocal performance students pursuing a career in opera will face challenges post-education. Half of those students feel underprepared for those challenges. The curricula required by institutions do not align, inferring a disagreement about what curricula will best prepare students for those challenges. The curriculum advocated for in this paper was created to help prepare students to succeed when facing those challenges. The disciplines included in the advocated curriculum do exist as gaps in music education.

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Appendices

Appendix A: “Twenty Successful Music Schools” in the U.S.

	universities.com	collegeraptor.com	successfulstudent.org	greatvaluecolleges.net	thebestschools.org	niche.com	collegevaluesonline.com	collegefactual.com
Northwestern University	X	X	X			X	X	X
Univ. of Southern California (USC)	X	X	X			X	X	X
Manhattan SOM		X	X	X	X	X	X	
Indiana University - Jacob's SOM	X		X	X	X		X	X
Juilliard SOM		X	X	X	X	X	X	
San Francisco COM		X	X	X	X	X	X	
Univ. of Miami	X	X				X	X	X
Carnegie-Mellon University	X	X	X			X		X
New England COM		X	X		X	X	X	
Curtis Inst. of America			X	X	X	X	X	
Berklee COM			X		X	X	X	X
Johns Hopkins PEABODY Institute			X	X	X	X	X	
Boston University	X				X	X		X
New York University	X			X		X	X	
Univ. of Illinois at Urbana - Champaign	X	X					X	X
The New School (Mannes College)	X		X		X		X	
Univ. of Rochester - Eastman SOM			X		X	X	X	
Cleveland Inst. for Music			X		X	X	X	
Univ. of Michigan				X		X	X	X
Oberlin Conservatory			X		X	X		
Belmont Univ. SOM			X	X		X		
McNally Smith COM			X	X	X			

Syracuse University	X	X		X				
Rider University	X	X		X				
Trinity University	X	X		X				
Yale SOM			X				X	X
Vanderbilt University	X	X				X		
Univ. of Washington-Seattle Campus	X	X						X
Brigham Young Univ. - Provo	X	X				X		
Rice University	X					X	X	
Colburn School Conservatory			X		X			
Bard College COM			X		X			
Los Angeles SOM			X		X			
Univ. of Maryland at College Park				X				X
Arizona State University				X				X
Penn. State Univ. - Main Campus	X			X				
Musician's Institute					X	X		
Southern Methodist University	X							X
Texas Christian University	X							X
Chapman University	X	X						
University of Delaware	X	X						
California Inst. of Music						X	X	
Shenandoah University COM			X					
UCLA Herb Albert SOM			X					
Lipscomb Univ. SOM			X					
Columbia College (Chicago, IL)				X				
Univ. of North Texas (Denton, TX)				X				
California State University				X				
Univ. of North Carolina				X				
Western Michigan University				X				

Middle Tennessee State University				X				
Univ. of Central Oklahoma				X				
DePauw University				X				
Univ. of Hartford (Hartford, CT)				X				
Academy of Vocal Arts (AVA)					X			
Lawrence University						X		
Loyola Univ. - New Orleans						X		
Univ. of Texas at Austin							X	
Illinois-Wesleyan University		X						
Samford University		X						
Rutgers University							X	
Univ. of Wisconsin							X	
James Madison University							X	
Univ. of Minnesota - Twin Cities							X	
Univ. of Colorado Boulder							X	
Univ. of Iowa							X	
Univ. of Connecticut							X	
George Mason University							X	
Univ. of Cincinnati - Main Campus	X							
University of Tulsa	X							
Catholic Univ. of America	X							
Univ. of South Carolina	X							
Nyack College		X						
Baldwin Wallace University		X						
SUNY at Purchase College		X						
Bucknell University		X						
Stetson University		X						

Appendix B: Curricula Offered by “Twenty Successful Music Schools” in the U.S.

	Northwestern Univ.	USC	Mannhattan SOM	Indiana Univ.	Julliard SOM	San Francisco COM	Univ. of Miami	Carnegie-Mellon Univ.	New England COM	Curtis Inst. of America	Berklee COM	Peabody Institute	Boston Univ.**	New York Univ.	Univ. of Illinois at U-C	The New School	Eastman SOM	Cleveland Inst.	Univ of Michigan	Oberlin Conservatory
Aural Skills I	X	X	X	X	X	X	X	X		X	X	X	-	X	X	X	X	X	X	X
Aural Skills II	X	X	X	X	X	X	X	X		X	X	X	-	X	X	X	X	X	X	X
Aural Skills III	X	X	X	X	X	X	X	X		X	X	X	-	X	X	X	X		X	X
Aural Skills IV	X	X	X	X	X	X	X	X			X	X	-	X	X	X	X		X	X
Music Theory I	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Music Theory II	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Music Theory III	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Music Theory IV	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Music Theory V	X			X	X					X	X*	-		X	X	X	X*			
Voice Lessons I	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Voice Lessons II	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Voice Lessons III	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Voice Lessons IV	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Voice Lessons V	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Voice Lessons VI	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Voice Lessons VII		X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X	X	X	X
Voice Lessons VIII		X	X	X	X	X	X	X	X	X	X	X*	-		X	X	X	X	X	X
Music History I		X	X	X	X	X	X	X	X	X	X	X	-	X	X	X		X	X	X
Music History II		X	X	X	X	X		X	X	X	X	X	-	X	X	X		X	X	X
Music History III		X*	X		X	X		X	X	X	X	X	-	X		X			X	X
Music History IV			X						X		X		-	X		X*				
Vocal Performance History I	X				X					X			-					X		
Vocal Performance History II	X				X					X			-							
Keyboard Skills I	X	X	X	X	X	X	X	X*	X	X	X	X	-	X	X			X	X	X
Keyboard Skills II	X		X	X		X	X			X	X	X	-	X	X			X	X	X
Keyboard Skills III	X		X	X	X		X		X	X		X	-		X			X		X
Keyboard Skills IV			X				X			X*		X	-							X
Vocal Ensemble I	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X		X	X
Vocal Ensemble I	X	X	X	X	X	X	X	X	X	X	X	X	-	X	X	X	X		X	X
Vocal Ensemble I	X			X		X	X	X	X	X	X	X	-		X		X		X	X
Vocal Ensemble I				X		X	X	X	X	X	X	X	-		X		X		X	X
Vocal Ensemble IV	X	X	X	X	X		X	X	X	X	X	X	-	X	X	X	X		X	X
Vocal Ensemble IV	X	X	X	X	X		X	X	X	X	X	X	-	X	X	X	X		X	X
Vocal Ensemble IV	X			X			X	X	X	X	X		-		X				X	X

Vocal Ensemble IV				X			X	X	X	X	X		-		X				X	
Opera Workshop I	X		X		X		X			X		X	-	X			X	X	X	X
Opera Workshop II	X		X		X		X			X		X	-	X			X	X	X	X
Opera Workshop +	X				X*							X	-				X	X*		
Vocal Diction & Phonetics I	X	X	X	X	X		X		X	X	X	X	-	X	X	X	X	X	X	X
Vocal Diction & Phonetics II	X	X	X	X	X		X		X	X	X	X	-	X	X	X	X	X	X	X
Vocal Diction & Phonetics III	X	X	X	*	X				X	X	X	X	-	X	X	X	X	X	X	X
Vocal Diction & Phonetics IV			X		X				X	X	X		-	X	X	X*	X*	X		X
Foreign Language				X*	X*		X*					X*	-		X*			X*	X*	X*
Vocal Pedagogy	X	X		*			X						-		X		X*	X		X
Repertoire Studies	X	X	X*	X	X	X	X	X	X	X	X*	X	-	X			X	X		X
Repertoire Studies (The Classical Canon)	X		X	X	X	X	X	X	X	X	X	X	-	X				X		
Repertoire Studies +			X		X*		X			X			-	X*						
Junior Recital		X*	X	X			X	X	X	?	X		-	X	X					X
Senior Recital	X	X*	X	X	X		X	X	X	?	X	X	-	X	X	X	X	X		X
Vocal Solo Class I	X	X*			X*		X				X		-	X*					X*	
Vocal Solo Class II	X	X*			X		X		X*		X		-						X*	
Vocal Solo Class III	X	X*			X*		X				X		-							
Vocal Solo Class IV	X				X		X				X		-							
Vocal Solo Class V	X										X		-							
Vocal Solo Class VI	X										X*		-							
Vocal Arts Seminar					X								-	X				X		X
Basic Conducting	X									X			-		X				X	
Choral Conducting	X						X						-		X			X	X	
Orchestration (Arranging)													-					X		
Acting for Singers I		X	X		X						X	X	-	X			X*	X	X	
Acting for Singers II					X*						X	X	-	X				X	X	
Movement			X		X							X	-					X		
Movement II					X								-					X		
Ballet I													-	X						X
Ballet II													-	X						
Modern Dance													-	X						*
Musical Theater Dance													-	X						
Baroque Dance for Musicians													-	X						
Jazz Dance Techniques													-	X						*
Advanced Musicology													-		X*					X*
Careers in Music		X			X	X*	X	X*	X	X		X	-	X		X				
Liberal Arts Courses			X*			X*			X*	X*	X*		-	X*						X*

* = where either multiple classes are required, or if it's the closest class applicable

** = degree requirements unattainable due to logistical reasons

Appendix C: “Twenty Successful Musical Theater Schools” in the U.S

	A collegeraptor.com	B collegeraptor.com	universities.com	niche.com	onstageblog.com	colleagefordabilityguide.org	backstage.com	collegerank.net	collegexpress.com
University of California - Irvine	X		X			X	X	X	
Pace University		X	X		X		X	X	
Northwestern University			X	X			X	X	X
University of Michigan - Ann Arbor	X	X	X		X		X		
Syracuse University	X	X	X		X		X		
Ithaca College	X	X			X		X		X
Emerson College	X	X	X				X		X
Carnegie-Mellon University				X			X	X	X
University of North Carolina						X	X	X	
The Juilliard School				X			X	X	
University of California - Los Angeles				X		X	X		
California Institute of the Arts				X			X	X	
The New School	X	X	X						
Texas Christian University	X		X		X				
Brown University				X	X		X		
Indiana University - Bloomington	X		X						X
Elon University	X						X		X
New York University				X			X		X
Boston Conservatory at Berklee					X		X		X
Shenandoah University		X	X		X				
Illinois Wesleyan University	X	X							X
SUNY at Purchase College		X	X				X		

University of Buffalo	X		X					
Messiah University	X		X					
University of Oklahoma - Norman Campus	X		X					
American University	X		X					
University of Arizona	X			X				
Viterbo University		X		X				
Nebraska Wesleyan University		X		X				
Point Park University		X		X				
Elon University			X	X				
American Musical & Dramatic Academy				X	X			
Barnard College				X	X			
University of Southern California				X		X		
Yale University				X			X	
Baldwin-Wallace University					X			X
University of California - San Diego						X	X	
Vassar College						X	X	
DePaul University							X	X
Rutgers University							X	X
SUNY College at Geneseo	X							
Creighton University	X							
Samford University	X							
Taylor University	X							
Temple University	X							
Ouachita Baptist University		X						
Stephens College		X						
Anderson University		X						
Berklee College of Music		X						
The University of the Arts		X						
Roosevelt University		X						
Columbia College Chicago		X						
SUNY at Fredonia		X						

The University of Tampa			X					
University of North Texas			X					
Nova Southeastern University			X					
University of Alabama at Birmingham			X					
Columbia University				X				
Stanford University				X				
Duke University				X				
University of Chicago				X				
University of Pennsylvania				X				
Pomona College				X				
University of North Carolina School for the Arts				X				
University of Notre Dame				X				
Dartmouth College				X				
Texas State University					X			
The Hartt School					X			
Southeast Missouri State University					X			
University of Miami					X			
NYU Tisch School of the Arts					X			
Kent State University					X			
Marymount Manhattan College					X			
Penn State University					X			
New York Film Academy					X			
Wright State University					X			
Cap21 at Molloy College					X			
Otterbein University					X			
Montclair State University					X			
University of Cincinnati					X			
Long Island University Post					X			
University of Minnesota-Duluth						X		
Texas A&M University						X		
University of Illinois at Chicago						X		

Appendix D: Curricula Offered by “Twenty Successful Musical/Theater Schools” in the U.S.

	University of California - Irvine	Pace University	Northwestern University	Univ. of Michigan - Ann Arbor	Syracuse University	Ithaca College	Emerson College	Carnegie-Mellon University	University of North Carolina	The Juilliard School	Univ. of California - Los Angeles	California Institute of the Arts	The New School	Texas Christian University	Brown University	Indiana Univ. - Bloomington	Elon University	New York University	Boston Conservatory - Berklee	Shenandoah University
Intro to Theatre I	X	X	X	X	X	X							*	X	X	X		(=)		
Intro to Theatre II				X	X									X		*			X	
Performance Now	X	(=)	X	(=)							*		*		*	(=)		(=)		
Culture in Performance I	X		*	(=)						(=)	X	X	*	*	*	*		(=)		
Culture in Performance II	X		*	*							*	*	*		*			(=)		
Culture in Performance III	X		*	*																
Development of the Drama I	X		*				X	X	X	X			(=)	*	(=)				X	
Development of the Drama II	X		*				X	X	X				(=)		*					
Development of the Drama III	X								(=)				(=)							
Acting I	X	X	*	X	X	(=)	X	X	X	X	*	X	*	X	X	X	X		X	X
Acting II	X	X	*	(=)	X	(=)	X	X	X	X		X	*	X	*	X	X		X	X
Acting III	X	X	*			(=)	X	X	X	X		X		X		X	X		X	X
Acting IV: Music Theatre	X	X	*	(=)			X	X	X	X		X		X					X	X
Acting V: Music Theatre		X					X	X	X	X		X		X					X	X
Acting VI: Music Theatre		X					X	X+	X	X		X+		X					X	X
Acting VII: for TV & Film		X		(=)			(=)	(=)	X	X	*								X	X
Acting VIII: for TV & Film		X					(=)	(=)	X ³	X									*	
Stagecraft							X		X(3)	X		X	*	*//						X
Musical Theatre Audition Technique		X			X	/		X**		(=)		*	*		*		/			
Movement for Actors I	X					X		X		X	*	X	*	X	*				X	
Movement for Actors II						X		X		X		X		X					X	
Movement for Actors III								X+		X		X		X						
Voice & Movement for the Stage I						X	X	X	X	X	*		*		*			(=)		
Voice & Movement for the Stage II						X		X	X(3)	X+										
Voice & Speech for the Stage I						X	X	X	X	X	*	X	*	X	*	X		(=)	X	X
Voice & Speech for the Stage II						X		X	X	X		X		X					X	X
Voice & Speech for the Stage III								X	X			X(3)		X					X+	
Languages of the Stage							X	(=)	(=)			X	*	X*	*			(=)	(=)	
Interpretation & Argument								X							*					
Music Theatre Singing I	X	X		(=)	(=)		X	(=)					*		*	X		(=)		
Music Theatre Singing II	X	X		(=)			(=)									X				
Music Theatre Singing III	X															X				

Voice Lessons I		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Voice Lessons II		X		X	X	X	/	X	X	X		X		*	*	X	X	X	X	X
Voice Lessons III		X		X	X	X	/	X		X		X		*	X	X	X	X	X	X
Voice Lessons IV		X		X	X	X	/	X		X		X		*	X	X	X	X	X	X
Voice Lessons V		X		X	X			X		X		X		*	X	X	X	X	X	X
Voice Lessons VI		X		X	X			X		X		X			X	X	X	X	X	X
Voice Lessons VII		X		X	X											X	X	X	X	X
Voice Lessons VIII		X		X												(=)	X	X	X	X
Song Repertoire I	X	/+			//	/		X												
Music Proficiency for Actors I	X	X	*	(=)		(=)	(=)		X					*	X	X	(=)	X	X	X
Music Proficiency for Actors II		X		(=)		(=)	(=)							*	X	X	(=)	X	X	X
Music Proficiency for Actors III						X								/		(=)	X			
Music Proficiency for Actors IIV						X										(=)	X(5)			
Piano I				X	X	X										X	X	X		
Piano II				X	X	X										X	X(3)			
Intro to Lighting Design	*		*							*	*	**//	*	*						X
Intro to Costume Design	*		*							*	*		*							
Intro to Scenic Design	*		*							*	*		*							
Intro to Sound Design	*		*							*	*	**//	*	*						
Intro to Stage Management	X		*							/	*	**//	*							
Masks									X+											
Script and Score I	X	*	//		//	X		X	/	//	(=)	*	//+	X		//	X		//	X
Musical Theatre Scene Study I		X	//		X	X	X		X	//	*	X	*	//		//			//	
Musical Theatre Scene Study II					X	X(3)			X(3)			X		//						
Elements of Producing									X		(=)	*								
Directing										*	*	X*	*						X	
Intro to Playwriting										X	*		*							
Theater Production I				X	X	X	X	X		X	X	X	/					X	X	X
Theater Production II					X		X	X		X	X		*					X	X+	X
Music Theatre Workshop I	X		*	X	(=)	(=)		(=)	X	X	X	X	*	X	*	X	X		X	(=)
Music Theatre Workshop II	X			X	(=)	(=)		(=)	X	(=)	X	X	(=)		X			X		
Music Theatre Workshop III	X				(=)			(=)		(=)	X	X			X			X		
Music Theatre Workshop IV	X							(=)				X			X			X		
Music Theatre Workshop V	X										(=)							X		
Music Theatre Workshop VI	X										(=)							X		
University Theatre	X																			
Theatre Lab/Performance I	X		X	(=)	X	(=)	X	(=)	X	X	X	X	*	X	*	X	X	(=)		X
Theatre Lab/Performance II	X			(=)	X	(=)		(=)	X	X	X		X		X		(=)			X
Theatre Lab/Performance III	X				X	(=)		(=)	X	X	X		X		X		(=)			
Theatre Lab/Performance IV	X				X	(=)		(=)	X	(=)	X		X		X		(=)			

Theatre Lab/Performance IV	X				X (=)		(=)	X (=)	X			X		X		(=)				
Theatre Lab/Performance V	X				X (=)		X					X				X				
Theatre Lab/Performance VI	X				X (=)		X					X				X				
Theatre Lab/Performance VII	X				X (=)		X									X				
Theatre Lab/Performance VIII	X				(=)		X									X				
Tai Chi											X									
Ballet Technique I	X			X	X	X	X	X+	/	/	X		*		*	*	X	X	X	X
Ballet Technique II	X	X		X	X	X		X+	/	/					*	*	X		X	
Ballet Technique III				X+	X			X	/	/									X	
Tap Technique I	X			X	*	X	X	X	/	/					*	X	X	X	X	
Tap Technique II						X		X(3)	/	/					*	*	X		X	
Jazz Technique I	X	X			*	X	X	X	/	/					*	X	X	X	X	
Jazz Technique II						X		X(3)	/	/					*	*			X	
Dance Technique I	*	X	*	(=)	*	(=)	X		X (=)				*		*	X (=)	(=)		X	
Dance Technique II	*	X		(=)	*	(=)	X	(=)	X							X (=)	(=)		(=)	
Dance Technique III	*				*	(=)	X	(=)	X						*	(=)	(=)		(=)	
Dance Technique IV	*				*	(=)	X+		X+						*	(=)				
Hist. of American Musical Theatre I	X	X	X	X	X	X		X			X		X	X	X	X	X	X	X	
Hist. of American Musical Theatre II	X	X	*	X	X	X		(=)			X		X	X	X	X		X	X	
Hist. of American Musical Theatre III	X		*	*	(=)	(=)		(=)			*		*	X	*			(=)+		
History of Costume											*			*						
Practical Costuming														*		*			X	
Makeup Techniques										X				*					X	
Art of Personal Finance								X		/										
Business of Acting								X	X+	(=)(3)			*	X	*			X	(=)	
Senior Showcase Prep								(=)+	(=)	(=)			(=)			X				
Senior Showcase		X		*				X	X	X	*		(=)					(=)	X	
Study Away Opportunity													*							
London Theater Immersion						X														
NYSP Preparation	X																			
NYSP - Acting	*																			
NYSP - Dance	*																			
NYSP - Singing	*																			
NYSP - Performance	*																			
NYSP - UCI - Residency	*																			

(NYSP) = New York Satellite Program

*** = optional or "choose one"**

/ = integrated in another course

// = combined with one other course

(=) = the equivalent

(+) = more semester(s) required

Appendix E - Curriculum Project

COURSE SYLLABUS

NAME OF COURSE: MUSC 372 - Performer Wellness & Stage Applied Practices (RES)**COURSE DESCRIPTION**

This course will help students gain a comprehensive view of subjects closely related to vocal performance. Emphasis will be given towards preparing for a career post-education learning about acting for the stage, stage makeup and The Seven Dimensions of Wellness.

RATIONALE

In current music academia across the United States, institutions do not require the same curricula on preparing a student for a career post-education. As a result, many colleges and universities unintentionally create gaps in curricula. Half of students leave college unprepared for the workforce. This curriculum provides topics considered beneficial towards preparing a student for a career post-education to combat students' lack of preparedness. Geared for the vocal performer, each student will cover the essential information necessary from a number of subjects allowing future application directly relevant to becoming a professional performer.

I. PREREQUISITES

None; however, this course does require being concurrently registered for Opera Workshop.

II. REQUIRED RESOURCE PURCHASE(S)

Hoeger, Werner W.K., Sharon A. Hoeger, Cherie I. Hoeger, and Amber Lee Fawson. *Lifetime Physical Fitness & Wellness: A Personalized Program*. 15th ed. Boston, MA: Cengage Learning, 2019.

Ostwald, David F. *Acting for Singers: Creating Believable Singing Characters*. New York: Oxford University Press, 2005.

Townsend, Daniel T. *Foundations of Stage Makeup*. New York: Routledge, 2019.

III. ADDITIONAL MATERIALS FOR LEARNING

Food measuring scale
Sewing tape measure
A beginner's set of stage makeup

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

A. Define a broad spectrum of terminology and common slang currently surrounding the stage.

B. Identify the dimensions of wellness that need improvement and begin making healthy habits towards reversing them.

C. Practice basic knowledge and application of stage make-up, illustrate competency concerning all pertinent anatomy regarding stage makeup, demonstrate proper usage of wigs and similar materials, and use correct hygiene both pre- and post-performance.

D. Experiment with prominent teachings on approaches to acting for the stage and examine which approaches fit best within given situations.

E. Assess, prepare, manage, evaluate, and correct oneself based on elements from The Seven Dimensions of Wellness.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Notebook: The student will purchase and bring a notebook to class for notetaking. Students will complete homework assignments via Blackboard.

B. Homework Assignments: Each student will be responsible for the completion and submission of all homework by the stated due date. After the due date, homework submitted will be subject to a percentage of deduction (refer to course grading and policies). To achieve an acceptable overall grade, be sure to keep up with assignments and attendance.

C. Acting for the Stage Project: Depending on which semester this course was taken, students will either perform scenes from an opera or perform an entire opera with Opera Workshop showcasing the knowledge, terminology, slang, and techniques they have learned.

D. Makeup Project: Each student will be able to identify tools from a basic makeup kit. Additionally, students will prove memorization of concepts and techniques by successful facial application while referring to correct anatomy, showing correct usage of wigs and similar materials, and practicing proper hygiene both pre- and post-performance.

E. Exams: Students will receive exams and quizzes to include multiple-choice, fill-in-the-blank, matching, and critical thinking response questions. The content on exams will be from the required readings as well as packets handed out in class.

F. Discussion Board Posts: All students will submit five discussion boards. With every discussion board completed, each student will submit a post and comment on two posts submitted by their peers. Submissions will be input via Bb (Blackboard).

G. Self-Reflection Papers: Students will turn in two self-reflection papers (one at the beginning of the semester and one at the end). Each paper will consist of 600-800 words and should be written in first person. Instructions for papers will be provided both in class and on Blackboard. When papers are turned in, your paper will also be run through SafeAssign. Remember that in addition to not using others' material, you also are not allowed to self-plagiarize.

VI. COURSE GRADING AND POLICIES

A. Points:

Homework Assignments	110 points
Exams/Quizzes	150 points
Acting for the Stage Project	150 points
Wellness Semester Initiatives	250 points
Stage Makeup Project	100 points
Wellness Notebook (Cumulative)	150 points
Participation	100 points

B. Scale:

A+ = 967–1010 **A** = 934–966 **A-** = 900–933 **B+** = 867–899 **B** = 834–866 **B-** = 800–833

C+ = 767–799 **C** = 734–766 **C-** = 700–733 **D+** = 667–699 **D** = 634–666 **D-** = 600–633 **F** = 0–599

C. Late Assignment Policy:

All work must be completed and handed in at the beginning of class on the due date.

Late homework will not be accepted. If a student knows in advance that he/she will miss class, he/she must work out with the instructor when the assigned work may be turned in.

All work must be completed and handed in at the beginning of class on the day which the assignment is due. Late homework will not be accepted. If a student knows in advance that he/she will miss class, he/she must work out with the instructor when the assigned work may be turned in.

CURRICULUM PROJECT – ANALYSIS CHART

Student: Gabriel Kirby	Course: MUSC 372 - Performer Wellness & Stage Applied Practices (RES)
<p style="text-align: center;">Required Textbooks for Class:</p> <p>Hoeger, Werner W.K., Sharon A. Hoeger, Cherie I. Hoeger, and Amber Lee Fawson. <i>Lifetime Physical Fitness & Wellness: A Personalized Program</i>. 15th ed. Boston, MA: Cengage Learning, 2019.</p> <p>Ostwald, David F. <i>Acting for Singers: Creating Believable Singing Characters</i>. New York: Oxford University Press, 2005.</p> <p>Townsend, Daniel T. <i>Foundations of Stage Makeup</i>. New York: Routledge, 2019.</p>	

Identify the problem:
Half of undergraduate students are underprepared for their career post-education. Additionally, institutions have no consensus as to what set of curricula will best prepare students for a vocal performance career post-education.
Who are the learners and what are their characteristics?
Residential, Undergraduate, Junior/Senior Vocal Performance Majors typically ranging from 19-22 years old.
What is the new desired behavior?
Students wishing to pursue a professional vocal career will become well-rounded in aspects related to performing to better prepare for the workforce.
What are the delivery options?
This residential course can be offered either as a M, W, F (50 minutes each) or a T, Th class (75 minutes each)
What are the pedagogical considerations?
This class is based on Theater, Health, Fitness, and Divinity content. If possible, this course will be taught by one but overseen by multiple.
What learning theory applies to your curriculum? Why?

This course will use constructivism theory as much of this class will be deeply immersed in the usage of active and kinesthetic learning. This class will use Instructional theory and a small amount of *learning by teaching* as well.

Learning Outcomes

Upon successful completion of the course, the student will be able to:

1. Define a broad spectrum of terminology and common slang currently surrounding the stage.
2. Identify the dimensions of wellness that need improvement and begin making healthy habits towards reversing them.
3. Practice basic knowledge and application of stage make-up, illustrate competency concerning all pertinent anatomy regarding stage makeup, demonstrate proper usage of wigs and similar materials, and practice appropriate hygiene both pre- and post-performance.
4. Experiment with prominent teachings on approaches to acting for the stage and examine which approaches fit best within given situations.
5. Assess, prepare, manage, evaluate, and correct oneself based on elements from The Seven Dimensions of Wellness.

CURRICULUM PROJECT – DESIGN CHART

Student Name: Gabriel J. Kirby		Course for which you are creating curriculum: MUSC 372 - <i>Performer Wellness & Stage Applied Practices</i>	
Concept Statement: The student will learn elements of both the “Seven Dimensions of Wellness” and the stage applied practices of “Acting for the Stage” and “Stage Makeup” as a prospective professional performer.			
Learning Outcomes	Content	Learning/Training Activity	Assessment
1. <i>Identify</i> the dimensions of wellness that need improvement and begin making healthy habits towards reversing them.	<p>Week 1:</p> <ul style="list-style-type: none"> ● Identify the seven different dimensions of Wellness ● Evaluate and continually demonstrate physical awareness ● Examine and practice daily nutritional analysis 	<p>Week 1:</p> <ul style="list-style-type: none"> ● Recognize personal strengths and weaknesses of one’s Wellness ● <i>Questioning:</i> Students will be questioned on Dimensions of wellness, testing previous understanding of the material through dialogue. This dialogue will help the student to recognize the personal strengths and weaknesses of one’s Wellness 	<p>Week 1:</p> <ul style="list-style-type: none"> ● Submit via Bb a self-reflection paper and pie-chart listing strengths and weaknesses for each dimension. ● In-class activity: take body measurements (measuring tape, scale, and mobility) (weeks 3, 6, 9, and 12: submission via Bb) ● Log daily nutritional information (weeks 3,

(cont.)	<p>Week 2:</p> <ul style="list-style-type: none"> Analyze and spiritual awareness Cover remaining dimensions of Wellness not reached yet <p>BEoS:</p> <ul style="list-style-type: none"> Application of entrepreneurial comprehension. 	<ul style="list-style-type: none"> Measure physical standing (measuring tape, scale, etc.) Implement daily nutritional intake strategies <p>Week 2:</p> <ul style="list-style-type: none"> Reflect and criticize current spiritual walk, employ improving techniques Finish overview of Wellness <p>BEoS:</p> <ul style="list-style-type: none"> Compose relevant documentation of entrepreneurial concepts. 	<p>6, 9, and 12: submission via Bb)</p> <p>Week 2:</p> <ul style="list-style-type: none"> Submit via Bb personal assessment of spiritual standing. Create 1-2 goals to achieve by the end of semester Quiz: on Identification of characteristics of Wellness. <p>BEoS:</p> <ul style="list-style-type: none"> Submit a headshot and up-to-date resume. (Extra credit: use of headshot and resume in an audition, etc.).
2. <i>Define</i> a broad spectrum of terminology and common slang	<p>Week 3-4:</p> <ul style="list-style-type: none"> Recognize relevant terminology. Learn common slang currently surrounding the stage 	<p>Week 3-4:</p> <ul style="list-style-type: none"> Hands-on learning along with handout to identify terminology, slang, and phrases/general information 	<p>Week 3-4:</p> <ul style="list-style-type: none"> Quizzes: assessment on the identification of terminology, slang, and phrases/general information surrounding the stage.

currently surrounding the stage.	<ul style="list-style-type: none"> • Discuss other knowledge common to that of stage performance 	<ul style="list-style-type: none"> • <i>Doodle It</i>: Students will draw what they understand regarding acting for the stage instead of writing it. The teacher will then fill in the gaps helping students to: identify terminology, slang, and phrases/general information. 	(cont.)
3. <i>Experiment</i> with prominent teachings on approaches to acting for the stage and examine which approaches fit best within given situations.	<p>Week 5:</p> <ul style="list-style-type: none"> • Introduce the 10 Maxims of Believable Singing Acting • Defining your character's situation • Using the Magical "If" to enter it • The benefits of using Improvisation <p>Week 6-7:</p> <ul style="list-style-type: none"> • Decoding material in scores • Learn how "music-theater" works are constructed • Moving from big ideas to small details 	<p>Week 5:</p> <ul style="list-style-type: none"> • Digital Scavenger hunt • <i>Think-Pair-Share</i> in groups of 2-3 people • After hands-on learning, handouts and discussion will identify tools, materials used, and phrases/general terminology and jargon. <p>Week 6-7:</p> <ul style="list-style-type: none"> • Students will create an <i>organizational pyramid</i> to understand how to move from big to small concepts 	<p>Week 5:</p> <ul style="list-style-type: none"> • Discussion Board: from the production chosen in class, students will discuss which scene they will create a 3-D scene for and why. • Quiz: assessment on maxims and critical thinking on applying magical "if" <p>Week 6:</p> <ul style="list-style-type: none"> • Quiz: assessment on the identification of tools, terminology, and safety procedures of Set/Scenic Design.

(cont.)	<ul style="list-style-type: none"> ● Fashioning a theme statement, a super-objective, and “acting beats” ● Establishing internal dialogue <p>Week 7-9:</p> <ul style="list-style-type: none"> ● Optimizing auditions ● Optimizing rehearsals ● Optimizing performances ● Techniques to help prepare for the stage ● Troubleshooting a variety of performing problems <p>(cont.)</p>	<ul style="list-style-type: none"> ● Implement <i>jigsaw</i> activity to introduce a theme statement, a super-objective, and “acting beats” <p>Week 7-9:</p> <ul style="list-style-type: none"> ● Case Studies and role-playing to learn how to troubleshoot <p>(cont.)</p>	<p>Week 7:</p> <ul style="list-style-type: none"> ● Quiz: assessment on tools, methods, and approaches to auditions, rehearsals, and performances <p>Week 8-9:</p> <ul style="list-style-type: none"> ● Scenes/Opera Performance: application of all acting for the stage material learned (does not have to be on week 9-10)
4. <i>Practice</i> basic knowledge and application of stage	<p>Week 10:</p> <ul style="list-style-type: none"> ● Identify tools used. ● Recognize relevant terminology and jargon. 	<p>Week 10:</p> <ul style="list-style-type: none"> ● Hands-on learning along with handout to identify tools, materials used, and 	<p>Week 10:</p> <ul style="list-style-type: none"> ● Discussion Board: Students pick a scene from a musical or opera to prove basic

<p>make-up, illustrate competency concerning all pertinent anatomy regarding stage makeup, demonstrate proper usage of wigs and similar materials, and practice appropriate hygiene both pre- and post-performance.</p>	<ul style="list-style-type: none"> ● Discuss materials commonly used <p>Week 11:</p> <ul style="list-style-type: none"> ● Discuss safety information and procedures ● Discern which makeup goes with which types of context <p>Week 12-13:</p> <ul style="list-style-type: none"> ● Illustrate common methods used 	<p>phrases/general terminology and jargon.</p> <ul style="list-style-type: none"> ● <i>Think-Pair-Share:</i> Students divide into M-F to discuss responses to questions asked by the teacher. ● “<i>What’s in a Stage Makeup Kit?</i>” - a show and tell of what materials are used and why. <p>Week 12-13:</p> <ul style="list-style-type: none"> ● Discuss safety information and procedures (handout included). ● Videos: Examine Stage Makeup methods 	<p>makeup skills. Students describe what tools are used and why.</p> <p>Week 11:</p> <ul style="list-style-type: none"> ● Quiz: assessment on the identification of tools, terminology, and safety procedures of stage makeup ● In-class Activity: Pair in groups of 2-3 and do each other’s makeup (M-F) <p>Week 12-13:</p> <ul style="list-style-type: none"> ● Makeup Project: Prove memorization of concepts and techniques by a successful number of facial applications.
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<p>5. <i>Assess, prepare, manage, evaluate, and correct</i> oneself based on elements from The Seven Dimensions of Wellness.</p>	<p>Week 14-15:</p> <ul style="list-style-type: none"> ● Identify areas of growth and regression within The Seven Dimensions of Wellness. ● Reflect on reasons which encouraged or decayed the ability to grow in dimensions. ● Learn healthy ways to troubleshoot negative growth or continue healthy growth 	<p>Week 14-15:</p> <ul style="list-style-type: none"> ● <i>Constructive Quizzes:</i> these quizzes will monitor student learning and adjust instruction based on feedback. ● <i>Videos:</i> Observe examples of those who have tried to make a change and the struggles they went through 	<p>Week 14-15:</p> <ul style="list-style-type: none"> ● Discussion Board x2: Discuss why you succeeded or failed in certain areas and why. Then express ways you will either continue or change them. ● In-class Activity: Pair in groups of 2-3 and become accountability partners for the rest of the semester
<p>By End of Semester:</p>		<p>BEoS** -By End of Semester</p>	<ul style="list-style-type: none"> ● Performance of opera scenes or entire opera (dependent on the semester)

CURRICULUM PROJECT – DEVELOPMENT CHART

<p>Student: Gabriel Kirby</p>	<p>Course for which you are creating curriculum: MUSC 372 - Performer Wellness & Stage Applied Practices</p>
<p style="text-align: center;">Expository</p>	

Good morning class! On Monday, we briefly covered the syllabus and gave an overview of The Seven Dimensions of Wellness. Today we will be diving into the first of these dimensions: The *Physical* dimension. Play video showing a comprehensive look at the physical dimension. Express relevance of teaching the physical dimension through comparing singers to athletes. Here is a photo of a professional basketball player, LeBron James. Correlate similarities between professional athletes and professional singers on the board with students. Discuss similarities brainstormed aloud (on whiteboard or overhead). Ask students open-ended questions to help “connect-the-dots” on why singers should be aware of their physical and nutritional lifestyle. Identify the main ways to document physical and nutritional lifestyles via PowerPoint. Divide the class into groups of 2-3. Exchange contact information. Measure starting physical numbers. Dismiss 2nd half class. Instruct 1st half of class over to exercise department where a latter portion of physical numbers are taken. Dismiss 1st half of class. 2nd half of the class will take the latter portion on Friday.

Narrative

I begin the Performer Wellness unit by covering the physical dimension. A video is played to give the students an idea of all the topics covered within the physical dimension. You might be wondering, “Why is having a healthy physical and nutritional lifestyle so important?” Aspiring to become a professional singer for opera or musical theater is not entirely different than aspiring to become a professional athlete; let me explain. Here is a photo of LeBron James. Questions: What skills and/or knowledge of becoming an athlete did LeBron work at to become accomplished in his field today? (For those who do not know who LeBron is, have he/she imagine a player from their favorite sport). What skills and/or knowledge does a singer need? In-class activity: Have

students come to the whiteboard and make a chart to compare the two (athlete, singer). After discussing the physical dimension's importance with the class, I express ways to document physical activity and nutritional intake as I will be asking for daily input throughout the semester. Diagrams, charts, tables, and more will be shown at this time. Each student will then break into groups of 2-3 to become accountability partners for documentation of this information. Contact information will be exchanged. Students will then measure starting figures to compare over the semester (forearm diameter, a dozen other diameters, weight, etc.). Other starting figures will be taken throughout week 1 (flexibility, strength, etc.) with the Exercise Science department's assistance. With this knowledge, the information will begin to be reflected over the semester to improve awareness of performer wellness.

Graphical Organizers

The graphic below correctly identifies The Seven Dimensions of Wellness and what information specifically comprises each dimension within. Excelling in these dimensions will enable a performer to be well-rounded in their field.



Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.
1. Gain attention	I will start class with a video of the content we are studying. Curiosity sparked from the video will transition into a series of open-ended questions (Nilson pg. 224).
2. Inform learners of objectives	I will inquire about the previous class where I gave an overview of the unit. Then I will introduce the first dimension of wellness with a video covering all subtopics within that dimension. Next, the student will learn my reasoning and relevance for teaching subjects not directly related to music. Then I shall address the objectives covered within the class period and throughout the week (Nilson pg. 158).
3. Stimulate recall of prior learning	To best approach teaching new concepts and knowledge in becoming aware of physical and nutritional intake, I shall inquire about a previous understanding of the material through a quick true-false and multiple-choice assessment (Regelski pg. 25).
4. Present the content	After students have discussed the relevance of the physical dimension within a musicianship approach, students will learn formulas, concepts, and procedures accomplished via PowerPoint, in-class activities, and discussions (Nilson pg. 116).

5. Guide learning	Students will learn the given material and learn ways to apply the knowledge immediately. Additionally, instruction guides will be up on PowerPoint to follow step-by-step (Regelski pg. 285).
6. Elicit performance (practice)	Students will be placed in groups of 2-3 and apply measurement-taking skills which will be reassessed throughout the semester (Nilson pg. 158).
7. Provide feedback	Students will reflect on past experiences within groups and express struggles which he/she desires to improve to the rest of the group. In a discussion board, students will reflect on fellow students' experiences and struggles (Nilson pg. 118).
8. Assess performance	For an assessment, students will reflect on their previous understanding of the physical dimension performance and begin documenting daily information in physical activity and nutrition (Regelski pg. 218-219).
9. Enhance retention and transfer	Retention and ability to the transfer of knowledge will be applied for the entirety of the physical dimension as results and reassessing will be done throughout the semester (Nilson pg. 139).

CURRICULUM PROJECT – IMPLEMENTATION CHART

Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

Student: Gabriel, KIRBY	Course for which you are creating curriculum: MUSC 372, Performer Wellness & Stage Applied Practices
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
PowerPoint	Students can visually see the concepts learned and attained during this course in the PowerPoint presentation. Students will also see the standard step-by-step procedures about the given topic and troubleshoot common problems encountered. These documents and chapter handouts will either be printable for students or handed out if they are step-by-step procedures. (Nilson pg. 48)
Overhead/Document projector	Hand-in-hand with PowerPoint, the overhead projector will provide students with a live interaction that can prove priceless within the classroom. Whether providing formulas or concepts in discussing The Seven Dimensions of Wellness, or close-up details of given units (especially costume design), the projector will seamlessly assist students with real-time solutions. Such a device will benefit both a small and large class size setting. (Nilson pg. 48)
Whiteboard/Chalkboard	In attempts to not overuse slides from a PowerPoint, whiteboards will allow the teacher to change teaching strategies. A whiteboard is terrific for a non-electrical source in case technology becomes your enemy on a given day. A whiteboard is also great for allowing students to refer to notes written earlier. Additionally, students will be able to physically interact providing optimal memorization for kinesthetic learners. (Nilson pg. 48)
Classroom set-up	Depending on the student's needs throughout the semester (namely, the trades applied within units), the classroom will set-up to allow students to conduct activities efficiently. Mixing between direct education from the teacher to unique set-ups for each unit (costume design, set/scenic design, stage makeup, etc.). (Nilson pg. 48)
Laptop/Smartphone	One of the more debatable tools for use is a student's laptop or smartphone. With much of this class revolving around the application of knowledge, roughly half of students' time will be as a group or individual post-note taking. Having the ability to reference an electronic device on how to perform a given task can prove useful. Ideally, the course

	(MUSC 372) will also provide an application for download and/or website which can be visited. (Nilson, 54-55).
Presentations	In each unit, students will be able to present proof of competency for needed skills. Doing so utilizes physical interaction in ways that separate students from the standard desk and chair. (Nilson, 56).

Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Design the PowerPoint	The PowerPoint presentation is a tool that can reach students of multiple intelligences, especially visual learners. It allows you to create and project text integrated with images and animations. (Nilson pgs. 260-261)
Setting up the Document projector	The Document projector or camera must be out of clear reach of all students. The use of multi-colored pens is beneficial and must always be used. Never stand between the projector and the projected images. (Nilson pg. 255)
Printing Chapter handouts	Have more than enough copy of the given materials, limit long notes, and include more student-driven instruction. Organize your notes according to the instructor's introductory, transitional, and phrases. (Nilson pg. 123)
Arranging chairs	Students with different learning abilities, collaborative learning, and having groups for the instructor are great for building strategies that can be transferred into the real world. The teacher uses collaborative learning; this is a crucial one for the welfare of persons and society. (Van Brummelen pg. 101)
Writing Flipcharts/ KWL	Having a place to write using either a whiteboard or something similar. What I Know; what I Want to learn: and what have I Learned. (Van Brummelen pg. 123)
Musical presentations from students	The classroom is arranged in a setting where all attention is on them. Students have also been given a rubric of the presentation. This assignment will use a speaker system so that students will be heard across the classroom. Technology may help achieve specific course

	goals and facilitate certain instructional tasks that are impossible to accomplish otherwise. (Nilson pg. 256)
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Evaluation and Reflection	
Issue/Strategy	Rationale for Changing
1. Avoid “copy and pasting”	Although the concept of teaching will be identical, phrase descriptions in a way that will prove more motivating to read and not gloss over for the reader (students) while still maintaining the simplicity of understanding.
2. Continue improving required resources	An inevitable but necessary part of any course is the teacher’s need to continually update or change required resources entirely to stay up to date. I need to continue my search to see if I can find the same quality materials in less book and/or at a lower price
3. Finish creating a 5th learning outcome	Initially, I deleted the 5th outcome from the template. I believed there was no need for one. After feedback was given from the teacher to include a 5th learning outcome, I still need to finalize this material
4. Missing teaching methods in certain weeks	Even though students will be given ample time to complete applied subjects, I still need to provide students during this time with occasional teachings. Each teaching does not need to be long; however, they will need to stay in line with each subject’s application.
5. Ensure seamless use of wording between charts	The teacher has become aware that information used in different charts is either misaligned or does not correlate whatsoever. Change this so that fluidity of thought can be seen.
6. Make the extra effort to distinguish this class from other already offered classes.	While completing my assignments, the teacher felt that at a glance and may even now feel that this class is not “unique” material. I need to word sentences and emphasize differences in a way where the familiar sense disappears.

7. Proofread all charts for ease of understanding and deepness in meaning	Student's backgrounds and ability to understand differ in multitudes of ways. My charts would have to bring the language across in a way that is easy to understand, yet profound in meaning
8. Maintain a cohesive concept of font, size, bold, etc.	When the material is in finished form, lack of cohesion in paragraph spacing, font, bold, and more keep the charts from looking as if a professional (a teacher, for example) created it.
9. Search DCP's to check for error	Using prerequisites as an example, I need to check DCP's to ensure that no prior knowledge should be obtained before signing up for this class.
10. Compare to examples	As a final step, I need to check with real examples of syllabi used today to keep in line with how language should be brought across and check if I am missing content.