

Opera in the Classroom:
A Study of Opera Integrated School Programs

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Abstract

Arts integration is a concept that has been prevalent in education for many years and has been shown to improve student learning, transference, and engagement. Opera guilds (organizations that supports an opera company, usually in a fundraising and educational capacity) with their educational missions and artistic knowledge, are positioned to be great facilitators for schools looking to integrate arts into their curriculum. Despite the prevalence of school programs offered by opera guilds, no research exists on how they are using the concept and practice of integration in their school programs, what the benefits of this model are, and whether the integration model is preferred over an arts exposure model. The outcome of this qualitative, case-study research is a master's project.

Keywords

Arts integration

Arts exposure

Music education

Opera guild

School programs

TABLE OF CONTENTS

Chapter One—Introduction & Research Design	1
Statement of the Problem.....	1
Conceptual Framework.....	2
Purpose Statement	3
Methodological Paradigm	3
Role of the Researcher	4
Research Questions.....	4
Definitions.....	5
Delimitations and Limitations	6
Benefits of the Study	6
Introduction to Research Design	7
Research Approach.....	7
Strategy of Inquiry	8
Overview of Research Design	9
Anticipated Ethical Issues.....	9
Overview of Data Collection	10
Data Collection Instruments.....	10
Recruitment and Consent Forms	10
Coding and Analysis Procedures	11
Strategies for Validating Findings.....	11
Introduction to the Document.....	11
Chapter 2—Literature Review	13
Introduction	13
No Child Left Behind	13
Arts Integration	15
Chapter 3—Literature Review	25
Introduction	25
Opera in America: A Brief History	25
Opera Guilds: Definition and Purpose	33
Types of Education Programs Offered by Opera Guilds and Companies	35
Conclusion	38
Chapter 4—Case Study	39
Introduction	39
The San Francisco Opera Guild	39
The Metropolitan Opera Guild	48
Summary	57

Conclusion	58
Chapter 5 – Findings and Conclusions	59
Restatement of Purpose.....	59
Research Questions.....	60
Summary of Findings	60
Recommendations.....	65
Avenues for Future Research	67
Conclusion	68
Appendices.....	69
Appendix A: Conceptual Framework.....	69
Appendix B: Research instruments	70
Appendix C: Arts Administrator Recruitment Letter	73
Appendix D: Interviewee Consent Form	74
References.....	76

CHAPTER ONE — INTRODUCTION & RESEARCH DESIGN

Statement of the Problem

Like many nonprofit arts organizations, school programs are one of the main types of education programming that opera guilds typically offer. Broadly defined for the purposes of this study, school programs are any programs that result from an alliance between a school and an opera guild or company. These programs can take the form of fieldtrips to dress rehearsals, performances in local schools, visits by teaching artists for opera projects (artist residencies), professional development for teachers, and others. Many researchers and practitioners see these alliances as a growing trend. As Colley (2008) describes, “the music and arts education field experienced a significant growth in the number of partnerships among public school systems and cultural and community organizations” over the past thirty years (p. 9). It is no surprise that this connection between schools and arts organizations exists because nonprofits “seek to serve the ... public good” and most have missions that direct them towards providing education programs, whether it is by directly emphasizing the importance of outreach or education or by simply mentioning audience development or community involvement (Werther & Berman, 2001, p. 3).

Arts integration (the process of incorporating the arts into the general curriculum) is a concept and practice that has been prevalent in education for many

years and has been shown to improve student learning, transference, engagement (Burnaford, Aprill & Weiss, 2001; Critical Links, 2002). Opera guilds (organizations that support an opera company, usually in a fundraising and educational capacity) with their educational missions and artistic knowledge, are positioned to be great facilitators for schools looking to integrate the arts into their curriculum. Despite the growing presence of such programs, no research exists on how opera guilds are using the concept and practice of opera integration (the practice of guilds integrating opera with school curriculum) in their school programs, what the benefits of this model are, and whether the integration model is preferred over an arts exposure model in the field of opera education.

Conceptual Framework

As shown in my conceptual framework (Figure 1), I argue that education policy, No Child Left Behind in particular, has affected K-12 curriculum by reducing the number of arts teachers (a consequence of budgetary problems) and by limiting classroom time for the arts (a consequence of focusing on standardized tests). Because many educators see the benefit of the arts for students, this creates a specific demand within the curriculum for arts integration. I also believe that opera guilds, because they have a mission of education and the resources (administration, body of knowledge, teaching artists), have responded to this demand by offering school programs that can be integrated with and enhance a classroom teacher's curriculum.

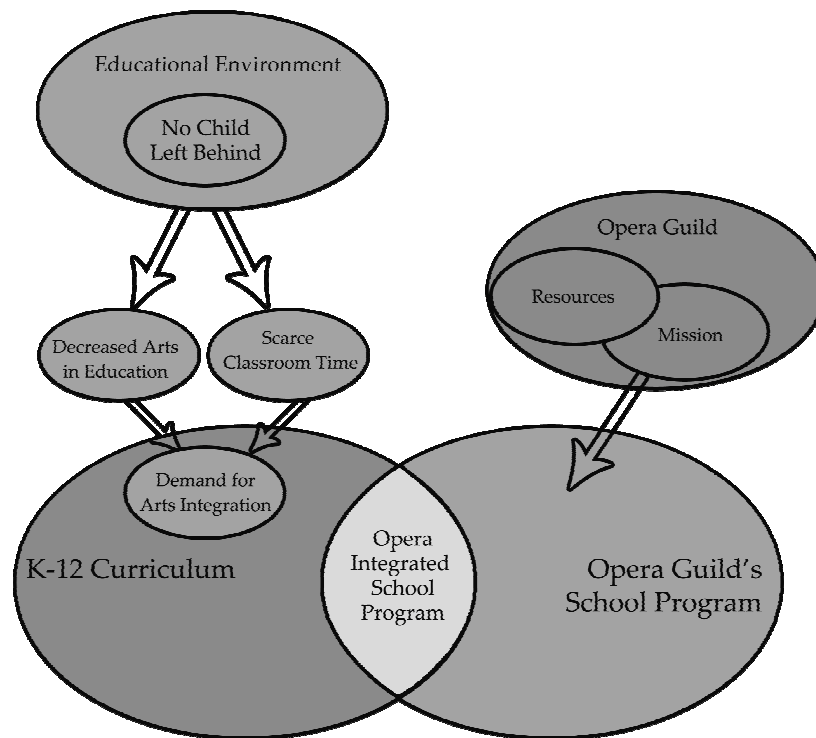


Figure 1. Conceptual Framework

Purpose Statement

The purpose of this case study was to gain a deeper understanding of how the Metropolitan Opera Guild and the San Francisco Opera Guild are approaching opera integration in their school programs.

Methodological Paradigm

This study was aligned with the interpretive social science paradigm because it relied heavily on how people and organizations work together and act within a larger context of arts education trends. As Neuman (2006) explains, interpretive social science is “a systematic analysis of socially meaningful action through the direct detailed

observation of people in natural settings to arrive at understandings and interpretations of how people create and maintain their social worlds” (p. 88). I wanted to understand the reason behind using an integration model in school programs and how this model is being implemented. Because of the exploratory nature of the study, knowledge was best gained through interviews with program administrators. My objective was to describe the situation fully through two case studies and surmise how my findings might apply to the opera education field.

Role of the Researcher

The interpretive methodological paradigm influenced my research design in the methods I chose and how I interpreted my findings. I recognized that I brought certain biases when interpreting data and presenting my research; I have a strong background in and love for both opera and arts-integrated education. I have studied voice since I was fourteen and received my bachelor’s degree in vocal performance. My parents and my sister are teachers and I have many friends that are opera singers and arts administrators. Therefore, I acknowledged that my beliefs and experiences would affect the lens through which I viewed my findings.

Research Questions

This research was explored through two case studies, supported by interviews and document analysis, and aimed to answer the following questions:

Main Question

- How are opera guilds engaging in opera integration in their school programs to meet the demands of K-12 schools?

Sub Questions

- What are the characteristics of this model that affect the effectiveness of the programs?
- How does opera specifically lend itself to integration with curriculum?
- What are the observed and/or anticipated impacts of an integration model as opposed to an exposure model?
- To what extent is arts integration becoming increasingly important in K-12 curriculum?
- Are school programs being designed to be congruent with the current educational environment?
- What are the advantages and disadvantages for the opera guild in offering opera-integrated school programs?

Definitions

For the purposes of this study, terms are defined as follows:

Opera guild: an organization that supports an opera company, usually in a fundraising and educational capacity.

School program: a program that is a result of an alliance between a school and an opera guild.

Opera integration: the practice of integrating opera with school curriculum. Because this study will look at this subject from the point of view of the opera guilds, this term is a more accurate descriptor for the concept of *arts integration*.

Delimitations and Limitations

The scope of this study was delimited by focusing on school programs at two case study sites: the Metropolitan Opera Guild and the San Francisco Opera Guild. These guilds support the top two opera companies in America. Interviews were held with Maggie Koozer, School Programs Manager at the Metropolitan Opera Guild and Caroline Altman, Director of Opera Guild Education at the San Francisco Opera Guild. Because this study was limited to two organizations that were selected using purposive sampling, the findings cannot be generalized to all opera guilds. Also, because this was a qualitative study, the findings could be interpreted in a different way by another researcher.

Benefits of the Study

Because no research exists on how opera guilds are using the concept and practice of arts integration in their school programs, this study may contribute to the

field of opera education, specifically, and arts education in general. The group that will derive the most benefit from the study will be school program coordinators at opera guilds or companies.

Arts integration is one method of education in the arts and contributes many positive externalities for society such as a well-rounded workforce that can think creatively, make connections between ideas, and solve problems. This research explores the subject of opera integration and adds knowledge to the field of arts education (opera education specifically) and arts administration.

Introduction to Research Design

The purpose of this case study was to gain a deeper understanding of how the Metropolitan Opera Guild and the San Francisco Opera Guild are approaching opera integration in their school programs through case studies. As research was conducted for this study, I looked for evidence of integration playing an increasingly important role in the design and practice of school programs. The duration of this research study was six months, from January 2009 to June 2009.

Research Approach

Because I sought to understand how opera guilds are engaging in opera integration in their school programs to meet the demands of K-12 schools, this study used a qualitative research approach.

Strategy of Inquiry

Due to the exploratory nature of the research questions, the research method that best suited the study was case study supported by interviews and document analysis. According to Yin (2003), “case studies are the preferred strategy when “how” or “why” questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context” (p. 1). Case studies are extremely flexible in how they can be designed; they can be single or multiple case, holistic, embedded, intrinsic, instrumental, explanatory, exploratory, descriptive, and even include quantitative research (Scholz, 2002; Stake, 1995; Yin, 2003). Case study method also allows that the researcher has “a sincere interest in learning how they [the subject(s)] function in their ordinary pursuits and milieus and ... a willingness to put aside many presumptions while [the researcher] learn[s]” (Stake, 1995, p. 1). In this spirit of learning, researchers using case study must try to see the situation from many different points of view even while recognizing that they may bring their own biases to their interpretation of the case (Stake, 1995).

Case study is a strategy that has been used in many other research studies that look at programs and partnerships, especially in the area of education. For example, “Processes Used by Music, Visual Arts, Media, and First-Grade Classroom Teachers for Developing and Implementing an Integrated Curriculum: A Case Study” by Youm (2007) uses case study to explore how teachers are integrating arts into the curriculum.

Within the case study Youm integrated observations, interviews, document analysis and artifact analysis. Data collection and analysis occurred simultaneously and preliminary findings were allowed to modify the direction of the study. Youm also used member checks, in which members were asked to confirm findings, as a method of increasing validity.

Overview of Research Design

This research was conducted using two case study sites—The Metropolitan Opera Guild and the San Francisco Opera Guild—to explore how opera guilds engage in opera integration in their school programs. These sites were chosen through purposive sampling based on the fact that they are the guilds of the two largest opera companies in the United States and on my access to key informants at these institutions.

I recruited key informants for interviews through recruitment letters explaining the study and why they were chosen to participate (see Appendix C). Interviews were conducted in March, while document analysis and study analysis happened through April. Human subject compliance protocols were followed for all data collection methods of this case study.

Anticipated Ethical Issues

While this study posed minimal risk to participants, certain precautions were taken to avoid ethical issues. Key informants were advised to gain the permission of their supervisors to gather data if needed. They were also given the chance to review

how the information they provided is being used in the final document. Key informants were also encouraged to use aliases for schools they mentioned in the interview, as these schools have not given permission to be identified in the study.

Overview of Data Collection

In addition to a literature review, the study used interviews and document analysis to gather data. Data collection was conducted at two case study sites from interviews with key informants. Interviews lasted approximately one to one and a half hours. At this time, relevant documents from the organization were collected.

Data Collection Instruments

Data was collected using audio recording and field notes (see Appendix B, Research Instrument: Interview). Collected documents were analyzed using coding and recorded on a form (see Appendix B, Research Instrument: Data Collection Sheet for Document Analysis).

Recruitment and Consent Forms

Participants were recruited with formal letters (see Appendix C). These letters were followed by phone calls or emails to confirm participation. Participants signed a consent form (Appendix D) before being interviewed. The consent form describes the study, the reason the key informant was chosen to participate, potential risks of participation, and gained consent for the interview procedures.

Coding and Analysis Procedures

Interview transcriptions and documents were analyzed using a coding list. I was looking for evidence of program design, planning, effectiveness, student-impact, the role of the classroom teacher, the role of teaching artists, the role of the Guild, and program mission/goals. Coding was used to cross-reference each case study to the other and both with the literature review.

Strategies for Validating Findings

Validity is determined by “whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account” (Creswell, 2008). Findings were validated through prolonged engagement, triangulation, member checks, and thick description. The researcher has spent sufficient time at the Metropolitan Opera Guild to understand both the culture of the organization and the school programs. Because of time constraints, however, prolonged engagement was not possible with the San Francisco Opera Guild. Data was triangulated through interviews and collected documents. As mentioned previously, interviewees were given the chance to review how the information they provided would be used in the final document.

Introduction to the Document

The next two chapters of this document present an in-depth literature review that provides the necessary context for this study. They will cover education policy, arts

integration, the history of opera companies and management, and the definition and purpose of opera guilds. The fourth chapter presents background information on the case study organizations and their school programs and details the data collected through interviews and data analysis. The final chapter summarizes and analyzes the findings, suggests avenues for future research, and offers recommendations to opera administrators looking to begin or improve opera integrated school programs in their organizations.

CHAPTER 2—LITERATURE REVIEW

Introduction

When a partnership between an arts organization and school is created the political and educational environment must be acknowledged and understood in order for the programs and partnership to be successful. This chapter begins by giving an overview of No Child Left Behind and the effect it has on arts in the schools. The literature review then delves into the concept of arts integration and highlights some of the criticism it receives from discipline based arts advocates.

No Child Left Behind

Currently the most pressing issue in arts education policy on the federal level is the No Child Left Behind Act of 2001. This act was implemented with the intention of improving the nation's education system by teaching content that adheres to state and national standards, using standardized tests, and penalizing schools that do not make significant improvements. While the arts are included as a core subject in the act, the only subjects that are tested are math and reading. The main consequences of this act that affect the arts include problems in the policy itself, funding, and the allocation of time in the schools.

No Child Left Behind has been extremely detrimental to arts in the schools because it forces schools to narrow their curriculum and spend more time teaching to

the test (Chapman, 2007; Meyer, 2005; Pederson, 2007). The Center for Educational Policy reported that “71 percent of districts reporting cutbacks in time devoted to other subjects and 22 percent reporting cuts in time for art and music” (Chapman, 2007, p. 28). Findings from a national survey of state assessment directors showed the same outcome. Twenty-five states reported a “Reduction of Resources and Time for Nontested Subject Areas;” a director from a North Central state observed that, “People are so busy with the big [tested subjects] there is no pressure to focus on fine arts, PE, or health” (Pederson, 2007, p. 289).

The other aspect of No Child Left Behind that is decreasing arts in schools is funding. The problem is that the cost of complying with No Child Left Behind is being absorbed on the local level with very little help from the federal government. In fact, funding for this act only accounts for “7 to 13 percent of state education budgets” (Chapman, 2007, p. 25). While this act gives states the right to decide how funds are spent, it has forced school districts into a survival mode of sorts. With the threat of closure or being taken over hanging over their heads, school administrators are diverting money and time to the areas that are being tracked and tested: math and reading (Meyer, 2005; Pederson, 2007; Persellin, 2007). It is also important to note that, while this act only tests students from the age of eight to fifteen, children from preschool-age to second grade are affected as well. There is increasing pressure for

teachers to prepare children for these tests before they get to third grade, often to the detriment of music and other arts (Persellin, 2007).

If data reported by the Center on Education Policy is any indicator, a large percentage of schools might not be able to meet the 2014 deadline to have “all students reach grade-level proficiency” (Fagan, 2008, para. 1). States were allowed to decide how much improvement they were expecting each year and many decided that they could expect their biggest leaps in the last years before the deadline. Many of those watching the situation, however, think that this is unlikely to be achieved (Fagan, 2008). The arts could face even more cuts because of this deadline and the increasing pressure to succeed.

Arts Integration

The role of the arts in education has been struggling for definition, legitimacy, and value for many decades, if not the last two centuries. Towards the end of the 19th century, Horace Mann, an education researcher and reformer, “demanded that visual arts and music be taught in the common schools in Massachusetts as an aid to the curriculum and an enhancement to learning” (Gullatt, 2008, p. 13). His efforts resulted in “the first major entrance of the arts into curricular offerings within a state” (Gullatt, p. 13). Educational experts, policy makers, classroom teachers and art teachers all have an opinion on or are working to define the role of the arts in education. Some argue that

schools should solely focus on discipline based arts education while others advocate for arts integration (Davis, M., 1999; Smith, 1995).

There seems to be no disagreement that learning in and through the arts is beneficial to students. Because of recent education policy, however, the case for discipline based arts education is often pitted against arts integration. Nonprofit arts organizations hold a unique position in this situation that allows them to connect to schools in a discipline-based, integration or exposure capacity, in whatever manner is needed of them. In large part it is federal, state and local education policy that drives the type of interactions performing arts organizations have with the schools.

In order to discuss these issues, some definitions of the various terms and concepts will be advantageous. *Arts in education* is a broad term that connotes any teaching or use of the arts in schools. While there are many opinions on this process, *arts integration* is simply “the process of incorporating the arts into the general curriculum” (Southern Arts Federation, as cited in Remer, 1996, p. 338). A simple example of this would be using depression-era songs to analyze and enhance students’ learning of 1930s American history. *Discipline based arts education*, or simply *arts education*, is defined as the arts being taught “as a serious subject in [their] own right,” as when elementary students leave their classroom teacher to go to a music or art class (Smith, 1995).

Arts education and integration can take many forms. Jessica Davis (1999) describes eight methods: Arts-based, arts-injected, arts-included, arts-expansion, arts-professional, arts-extra, aesthetic education model, and arts cultura. Some of these can be described as arts integration models while others are more disciplined-based. The areas where performing arts organizations have historically been involved are the arts-expansion, arts-professional, and arts-injected models. In her framework, Davis (1999) describes arts-expansion models as “vehicles for extending education beyond school walls into the larger community,” such as fieldtrips to local art museums or orchestras (p. 24). This model is also spoken of as arts exposure. Arts professional models target students who wish to become professionals in the arts. An example in relation to performing arts organizations would be if a symphony orchestra were to support an after school youth orchestra. Arts injected models would include programs where artists visit classrooms to enhance the curriculum; for example, a storyteller introducing Homer’s *The Odyssey* through a dramatic reading in an English class.

Many researchers further delineate arts integration into different styles or approaches. Bresler (1995) introduced the concepts of four arts integration styles: *subservient* (where arts are used as filler or add-on with no profound thought to cross-curricular connections), *co-equal cognitive* (where students use the arts to further understanding of the curriculum), *affective* (where students are immersed in an artistic classroom culture), and *social* (where arts are the means for increased parental

involvement). These styles do not have to stand alone but can be used in conjunction with one another. Through their descriptions of different models, Davis (1999) and Bresler (1995) show that arts integration can have varying levels of depth and involvement in the curriculum.

Arts integration advocates often use instrumental arguments to strengthen their position. They point out that traditional schooling methods accommodate “the logical-mathematical and linguistic intelligences ignoring the other six potential intelligences possessed by students” (Gullatt, 2008, p. 22). Learning through the arts, they argue, provides multiple entry points for students who have difficulties learning through more traditional methods. “If the arts are not provided for students in schools, they may be denied a preferred mode of communication, hence yielding or stunting their academic potential” (Gullatt, 2008, p. 22).

A recent trend in research is to legitimize the arts by finding connections to improved SAT scores, higher grades, reading ability, lower dropout rates, and so on. In *Critical Links* (2002), an Arts Education Partnership report, the researchers disclosed that, instead of exploring the intrinsic benefits of the arts, they chose to “identify strong arts education research that would make a contribution to the national debate over such issues as how to enable all students to reach high levels of academic achievement, how to improve overall school performance, and how to create the contexts and climates in schools that are most conducive to learning” (p. ii).

Other researchers are trying to move beyond this way of thinking, citing the weakness in this type of instrumental argument. If it is believed that arts in education has a distinctive role in the development of a student then “justifications aimed at general education, which are not distinctive or unique, compromise the importance of school arts education. ... A school principal or superintendent may conclude that ... if arts education can produce higher reading scores, maybe more effective reading programs can yield even higher reading scores, thus eliminating the need for the arts” (Hatfield, 1999, p. 3). Meredith Davis (1999) succinctly asserts:

What is missing in most so-called integrated curriculum strategies is a serious attempt to make evident (a) how disciplines reinforce certain cognitive behaviors and (b) what is revealed about subject matter and problem solving when thinking from one discipline is applied to another. For that reason, learning in many integrated experiences never transcends the instances in which connections are made; students learn the specific connections anticipated by teachers but not how to make connections in general. In most examples of integration, cognitive behaviors intrinsic to art and design are rarely considered in curricular planning and are grouped under the general categories of “intuition” and “creativity,” often implying that they can be supported but not taught. (p. 9).

Similarly to the argument for the wide-spread use of language arts, Gullatt (2008) believes that “the arts should be used as a means of making meaning of all that is learned. The arts may also be used as a response to what has already been learned and to help to synthesize what had been taught in schools” (Donmoyer, 1995, p. 14).

Somewhat in opposition are discipline based arts teachers and advocates who feel that arts integration is a threat to arts education. Because of shifts towards arts integration in both education trends and policy, they feel that school administrators may look upon integration as a suitable replacement for discipline based arts education. Smith (1995) in his reaction to an article written by A. Graham Down, chairman of the National Committee for the National Arts Standards Project, illustrates this apprehension:

A second problem centers on Down's priorities. Instead of emphasizing the importance of teaching art as a subject in its own right—that is to say, a subject with a history of accomplishment and special problems of interpretation and critical evaluation—he tells administrators to integrate the arts with other subjects. This choice weakens the argument for the serious study of art. (Symposium section, para. 2).

Smith (1995) goes on to say that the idea that arts integration can be used to change schools for the better is “educational utopianism and inflation” (Symposium

section, para. 5). Some, however, take a slightly less antagonistic view. Cowell (2005) says that:

Integration of the arts into the curriculum certainly sounds like the answer to the administrator's problems with scheduling, staffing, and budgeting of resources; arts educators cannot argue that the arts should not be integrated into social studies and other subjects when their inclusion improves understanding in these fields. Integration, however, seldom involves arts instruction, and integration is the responsibility of the primary instructional program. We have no assessment data that integration promotes understanding of any of the basic objectives of arts instruction. (p. 21).

Obviously, education policy has a great affect on how schools structure student learning environments. Today, arts education is fighting for its place in the environment of No Child Left Behind. Chapman (2004) offers insight into educational trends:

The "art as recess" and "art as enrichment" syndromes are likely to increase. In my home city, classroom teachers are required to plan their calendars so that everyone knows exactly when to teach which parts of the curriculum and precisely when to assess progress. Students who master the material on time earn "enrichment" classes, while the others engage in remedial. In this case, art functions as a bribe or reward. It is perceived as a hands-on, minds-off activity to be earned. (p. 12).

For schools that are experiencing the financial crunch from No Child Left Behind, education programs offered by local performing arts organizations might be seen as an easy and less expensive way to meet state and federal arts standards. It is unfortunate that many schools might be forced to give up on having their own arts staff and rely solely on outside organizations instead of having both for students.

Given that no researcher disputes the importance of either discipline based arts education or arts integration, only which should have priority, in an ideal world students would have an equal opportunity to learn in and through the arts. Gullatt (2008) concludes that, "Learning through the arts provides students the opportunity for constructing meaning of content related material through the use of the visual, dramatic, and musical arts while learning in the arts gives students the exposure to specific skills gained through instruction in these art forms. Both roles of the arts are desired in a school based program" (p. 24).

Priority only becomes an issue when there are scarce resources; as stated above, education is consistently under-funded, and teachers are overburdened and underpaid. Within this system, arts education often has "second-class citizenship" and has to keep asking for inclusion and rights (Anthony Alvarado, as cited in Remer, 1996). There seems to be a disconnect between what is valued in education and what policy imposes. Many studies have show that arts education is almost always seen by the public and educators as beneficial to students' learning and growth. In a recent survey by the

Performing Arts Research Coalition (PARC) over 90% of respondents “either strongly agreed or agreed that the performing arts contribute to the education and development of children” (Performing Arts Research Coalition, 2004). It follows that arts education should be seen as a very positive externality for society as a whole, and yet education policy has not fully illustrated its value. Cowell (2005) states, “data seldom shape policy. Policy is based on belief—faith in programs supportive of democracy and of education’s role in that democracy” (p.22). Perhaps the value has not been articulated in a way that resonates with policy makers or, as Jessica Davis (1999) postulates, there may be a different reason:

The culture of school is made of the same fabric as the culture of the wider society, and look at the trouble we have in the public realm deciding why, whether, and how we can support the arts. The arts are somewhere; they are everywhere; they cannot be nowhere. I sometimes think that one of the reasons we/they risk keeping the arts out of schools is that we know they will not go away. Parents who are able will find arts teachers, community art centers, and museum programs to give to their children what the schools take away. (p. 27).

This reasoning, however valid, does not provide any comfort. It remains that without arts in the schools, millions of children would grow up without any significant experience of or in the arts. Not every parent has the time or resources to provide opportunities that the schools have the potential to provide.

What, then, are the implications for arts organizations? The role of arts organizations in the schools has usually been dictated by education policy and, thus, school needs. Before arts integration was a substantial practice and arts education was more prevalent, arts organizations typically offered exposure programs to schools. There were fieldtrips to museums and the symphony or visits by touring dance companies for school-wide assemblies. Having only these programs might have been acceptable then because students were receiving arts knowledge from school curriculum.

Perhaps the best way that arts organizations can resolve the fluctuating nature of education policy and trends and their own stake in students' education is to diversify their programs and remain flexible. Anthony Alvarado, former chancellor of the New York City Schools maintains that, "The key is finding ways for arts agencies to play a role in schools in both the formal teaching of the arts—to provide a module, to support or enhance music, theater, dance or art instruction, or to be part of an interdisciplinary planning group" (as quoted in Remer, 1996, p. 36). Instead of continuing the conflict about what types of arts education get priority, various stakeholders and advocates should band together to ask for policies that respect the place of the arts in education.

CHAPTER 3—LITERATURE REVIEW

Introduction

This chapter begins by giving a brief history of opera in America, highlighting the art form's evolving place in our society and the factors that influenced these changes. The literature review then looks at the history and role of opera guilds. This leads to an examination of the types of school programs that opera guilds or companies are currently offering.

Opera in America: A Brief History

The contemporary, familiar structure of opera organizations has a long and winding history in America. Practices, tastes, and tolerances have changed considerably over the past two hundred years in both the artistic and social realms. Throughout this history, however, there have been individuals and groups that struggled to establish a place for opera in America.

In order to understand the early history of opera companies in America, it is important to understand a bit about the history and context of the art form. Firstly, the art form that was performed in the middle of the 18th century looked and sounded very different to our modern idea of opera. While there is inconclusive evidence that the first opera in America might have been performed in 1703, most scholars believe that the 1735 staging of Colley Cibber's *Flora* in Charleston, South Carolina is a more credible

date (Grout & Williams, 2003). *Flora*, like all operas performed in the thirteen colonies at that time, was an English ballad opera. Dizikes (1993) defines ballad opera as follows:

Ballad opera was a prose play with songs interspersed throughout. There was no recitative. The story moved forward by means of spoken dialogue only. The songs, though selected to express the mood and sentiments of the characters, were not integral to the drama. They were not original compositions but were borrowed from the large body of tunes and ballads of the common people, old and familiar melodies used with new words. (p. 17)

These operas, which were generally comedic and light, were never staged as the only entertainment of the night, but were rather one piece of several. A play would usually serve as the main performance and would be followed by a ballad opera or afterpiece. There were often songs and dances in between acts as well and the evening all together could last three or four hours (Ottenberg, 1994). Because ballad operas were brought to the colonies from England the stories and songs were often adapted to fit the environment of the local audience and talent of the actors (Dizikes, 1993). Without copyright restrictions or the need for composer approval, actors often took the liberty of substituting songs that they were known for or even audience requested songs.

It is easy to conclude that opera in those times was a decidedly less formal affair than it is now. Thankfully, the strange custom of allowing men in the audience to approach the stage and chat up the actresses during a performance quickly

disappeared. Eighteenth century American audiences could be extremely rowdy and did not hesitate to show their dissatisfaction. Ottenberg (1994) provides a revealing anecdote:

When Mrs. Oldmixon, a well regarded and able singer, displeased her audience by her choice of a song too sophisticated for her hearers she had a fork thrown at her, and the critic noted with chagrin the audience's low level of taste. (p. 12)

Silverware was not the only means of communicating an opinion of the actors. In 1762 David Douglass, the manager of the Nassau Street Theatre in New York, offered a pistol to anyone that could identify the person who "was so very rude as to throw Eggs (sic) from the Gallery upon the Stage ... by which the Cloaths (sic) of some Ladies and Gentlemen were spoiled and the performance in some measure interrupted" (Sonneck, 1943, p. 27). The smallest bit of fault for this behavior may rest upon the very nature of the theatrical experience of the time. The theatre was often "the only show in town" and thus the social aspect was even greater than it is now (Ottenberg, 1994, p. 15). Audience members often talked, smoked and drank during the evening's performance. It was also customary, as it was in Europe, to leave the house lights on during performances, which provided for a much more social atmosphere where the stage was not the only entertainment. Lighting, of course, progressed from "candles or oil lamps to gas and finally electricity" (Ottenberg, 1994, p. 11). The latter improvements allowed for better control of not only the house lights, but also the stage lighting.

In some ways it is surprising that opera could even get a foothold in early America at all. Continuing Puritanical attitudes meant that the theater, actors, and opera were looked down upon by the clergy and even the government. Many held the idea that the theater was a place of sin and capable of corrupting those that attended. In Boston “An Act to Prevent Stage-Plays and other Theatrical Entertainments” became law in 1750. Later, in 1774, the pressure from religious groups was so great that the Continental Congress passed an antitheater law that “discouraged entertainment in general” (Ottenberg, 1994, p. 14).

Despite serious attempts to thwart the progress of theater and opera, companies continued to perform. New works were brought over from England with surprising quickness and some became huge hits in early America. While it took *The Beggar’s Opera* twenty-two years to reach America (performed in 1728 in London and in 1750 in New York), Thomas Arne’s *Love in a Village* was the subject of the “first critical notice of an opera” in 1767, only five years after its premiere in England (Dizikes, 1993).

The transformation of opera in America from ballad opera in the original colonies and French opera comique in the South to the prevalence of Italian, French, German, and finally American operas arose through many influences. The Revolutionary War caused many English companies to leave in the face of anti-English sentiments but British troops often championed the continuation of theater. Dizikes (1993) recounts an incident in Boston:

Soldiers had been stationed there since 1768 to protect customs officials from harassment. Under British law, the local antitheater regulations of 1750 were discarded. The Beggar's Opera and Love in a Village were immediately performed. Many Bostonians regarded these performances as deliberately hostile acts. (p. 23)

During the war, of course, the Americans had little time to concern themselves with entertainment and opera endured an understandable hiatus.

The most important factor in growing out of ballad opera was the influx of immigrants from other European countries. New Orleans, having been under French rule for so long, was a city dedicated to French opera. Theater companies were supported by an immigrant population that already had a taste for opera and eventually many would tour to northern cities. Germany had a revolution in 1848 and from 1846 to 1855 more than one million German citizens immigrated to the United States (Dizikes, 1993; Martin, 2009). They also brought with them a desire to carry on their cultural heritage. Companies like the García family came from Spain to New York in 1825 and performed Italian operas in Italian. This was a novelty for American audience who were used to operas by foreign composers being translated into English (Dizikes, 1993). All these factors gradually moved Americans out of their ballad opera comfort zone and into the delights of Mozart, Rossini, Verdi, and Wagner.

In eighteenth century America opera was mainly presented in the major coastal cities of Boston, New York, Philadelphia, Baltimore and Charleston. Rather than hiring someone to manage logistics, managers were members of the “troupe” themselves. These companies often had to create their own theaters, as when Kean and Murray renovated a building in New York and turned it into the “Theatre in Nassau Street” (Sonneck, 1963, p. 15). Because lighting was provided by candles and lamps, theaters often burned down and had to be rebuilt. This was such a danger that theaters, after many tragedies, were designed with many exits.

As Martin (2009) points out, however, “As the railroads improved, so, too, after 1850 did the theaters built primarily to house opera companies” (p. 63). Because in the past opera had been packaged along with many other forms of entertainment, theaters were not built with any special attention to the specific needs of opera. As opera grew more popular on its own though “big opera houses, usually in the Italian horseshoe style, arose in several eastern cities, flaunting themselves as “academies of music” (Martin, 2009, p. 63).

Attracting an audience, a necessity unchanged to this day, was of utmost importance to managers in the eighteenth and nineteenth centuries. Previously mentioned attitudes towards the theater were not without some merit. In order to entice men to the theater, managers often set aside a certain area of the house for “single

ladies” (that is, prostitutes) and had a bar serving alcohol. This angered many community members but certainly filled the theater.

When seasons ended, managers quickly learned that they could make more money by taking the company’s repertoire on tour to other cities. Companies based in the south were especially likely to travel north during the summer months to avoid the heat. John Davis’s New Orleans based company went through a period of expansion in the 1820s and the cost of their season also increased greatly—to about \$50,000 per year. Because Davis wanted to keep ticket prices low he decided to tour the company in Havana and large northeast cities (Dizikes, 1993). Travel was difficult and slow before there were railways, which meant that sets needed to be easily transportable. Scenery was usually depicted by “a few painted backdrops [of] generalized scenes” that could be rolled up and props were minimal (Martin, 2009). Later, more elaborate sets appeared with three-dimensional objects on stage (Ottenberg, 1994).

The concept of subscriptions also appears to have a long history in America. As early as 1735 there was a notice in the newspaper for “any gentleman that are dispos’d to encourage the exhibition of plays next winter” to sign up for shares in the subscription (Sonneck, 1963, p. 13). Later, subscriptions for box seats would become a status symbol for the upper-class and the lack of available boxes in one theater would lead to the establishment of the Metropolitan Opera Company. Managers engaged in ticket price structuring with usually three categories to choose from: pit, gallery and box

(Ottenberg, 1994; Sonneck, 1963). Boxes were the most expensive, followed by the pit and then the gallery; for example, in 1825 at New York's Park Theatre seats cost \$2, \$1, and 25 cents respectively (Dizikes, 1993).

Two major changes in the management of opera companies occurred in the 1800s. At the turn of the nineteenth century the tradition of sharing profits among the company faded and the practice of paying salaries increased. Increasingly, "stars" were becoming a major draw to the opera, often coming from Europe. In the mid 1800s companies were starting to turn to managers outside of the company. These managers were in charge of "the leasing of the theater and other financial arrangements, tickets, and such, but also to the delicate problems of placating jealous prima donnas and maneuvering through the byzantine intrigues of the Italian stars who were hired by trips to Europe or by agents there" (Ottenberg, 1994, p. 98).

As previously mentioned, in the large eastern cities during the last half of the nineteenth century, opera was a social necessity for the growing elite. This was especially true in New York where the number of wealthy people who wanted a box at the opera outnumbered the actual boxes available. When Mrs. Vanderbilt was refused a box at the Academy of Music in New York, it was seen as such a disastrous problem that the Academy offered to remodel the theatre. This solution, however, was not acceptable. Thus, the Metropolitan Opera was born. The number of boxes increased from 30 at the academy to 122 at the new Metropolitan Opera House (Dizikes, 1993).

Opera Guilds: Definition and Purpose

While opera companies in America have relied on the patronage of their supporters since the beginning, the twentieth century saw the formation of more formal structures for this support. Guilds, also sometimes called leagues, associations, or friends, are organizations that support an opera company through donations and volunteerism. The extent of the services that these organizations provide vary depending on the size and history of the company but Opera Volunteers International (formerly Opera Guilds International) identifies three key areas of support: education, fundraising, and audience development (Background, n.d.). Education and audience development, of course, go hand in hand. Studies have shown that “Arts education [is] the strongest predictor of almost all types of arts participation” (Bergonzi & Smith, 1994, p. 57), so many guilds have developed both school and community education programs to help ensure that opera has an audience in the future. Because the cost of producing opera is growing at a rate that can never be covered fully by ticket sales alone, fundraising is an essential function of guilds of all sizes.

The Metropolitan Opera Guild and the San Francisco Opera Guild, the support organizations of the first and second largest American opera companies respectively, were both established in the 1930s during the Great Depression. The Metropolitan Opera Guild was established in 1935 by Eleanor Belmont, a member of the Metropolitan Opera board of directors, to lift the struggling company from its financial problems.

Through radio and direct appeals at performances, the Metropolitan Opera Guild recruited 2,239 members and donated \$5,000 to the Met in its first year. Mrs. Belmont's vision and programs remain with the Metropolitan Opera Guild today. She emphasized education programs, lecture series, and began the publication of OPERA NEWS in 1936 (A brief history of the guild, n.d.). As of 2007 there were over 100,000 members across the country and the guild was able to donate over five million dollars to the Met (The Metropolitan Opera Guild, 2007).

The San Francisco Opera Guild was founded in 1939 "to develop greater understanding of opera and to increase the audience reached by this art form through educational and outreach programs" (History of San Francisco Opera, n.d.). Similarly to the Metropolitan Opera Guild, the organization assumes a fundraising role and also coordinates pre-performance lectures.

While education has always been an important aspect of an opera guild's function, programs have expanded and evolved over the years. A closer look at the history of the school programs of the Metropolitan Opera Guild, for example, shows a revealing chronology. The oldest program is Met School Memberships and was started over seventy years ago (A brief history of the guild, n.d.). This program brings students to see final dress rehearsals of operas and uses an arts-expansion (exposure) model. More recent programs utilize the unique abilities of teaching artists to work with both students and teachers in and out of the classroom. While their recently retired *Creating*

Original Opera program could be viewed as both discipline-based and social (where arts are the means for increased parental involvement), their most recent program goes deeper into an arts integrated model.

The Metropolitan Opera Guild's *Research and Professional Development Opera Institute* is not a packaged program but a process by which "the Guild can help teachers design and implement a comprehensive opera education plan that facilitates authentic instruction and experiences in the classroom using multiple methodologies and approaches" (Research and Professional Development Opera Institute, n.d.). This program aims to move beyond using teaching artists to work with students to empower teachers to integrate opera into their own curriculums in ways that make sense for their own students. One reason why this program might be thriving is that "the most successful integrative strategies are those that rely on inherently interdisciplinary endeavors, such as design or opera" (Davis, M., 1999, p. 10).

Types of Education Programs Offered by Opera Guilds and Companies

In order to understand the current trends in opera education programs, I analyzed program descriptions on the websites of six opera guild and company education departments. Each school program offered was placed in one of four categories: exposure, integrated, discipline-based, or mixed (see Figure 2).

Organization	Exposure Programs (E)	Integrated Programs (I)	Discipline-based Programs (D)	Mixed Programs
The Metropolitan Opera Guild	<ul style="list-style-type: none"> Met School Memberships 	<ul style="list-style-type: none"> Research and Development Opera Institute In-Class Arts Partnerships 	<ul style="list-style-type: none"> Urban Voices 	
The San Francisco Opera Guild	<ul style="list-style-type: none"> Student Dress Rehearsals 	<ul style="list-style-type: none"> Book to Bravo 		<ul style="list-style-type: none"> Creative Opera Workshop (D/E) Opera à La Carte (D/E) Sing a Story (D/E)
Houston Grand Opera	<ul style="list-style-type: none"> Opera to Go! Student Matinéés 			
Lyric Opera of Chicago	<ul style="list-style-type: none"> Opera in the Neighborhoods Student Matinees Teen Opera Circle 		<ul style="list-style-type: none"> Opera in the Classroom OperaKids 	
Washington National Opera	<ul style="list-style-type: none"> Opera Look-In Student Dress Rehearsals 	<ul style="list-style-type: none"> District of Columbia Public Schools Partnership 	<ul style="list-style-type: none"> Kids Create Opera 	
Seattle Opera			<ul style="list-style-type: none"> Opera Goes to School 	<ul style="list-style-type: none"> Experience Opera (E/I)

Figure 2. Categorization of school programs.

Placement decisions were made based on key words such as curriculum, teaching artists, performance, partnership, planning, professional development, dress rehearsal, etc. and upon the description of the program as a whole. Interestingly, while each organization was chosen from the list of the top ten American opera companies as ranked by Opera America, only the Metropolitan Opera and San Francisco Opera rely

on their guilds to deliver school programs. The Houston Grand Opera Guild, for example, was founded around the same time as the opera company and while they do offer some educational programs, school programs have always been the responsibility of Houston Grand Opera.

The number of school programs offered by these organizations range from two to five, with Houston Grand Opera and Seattle Opera on the lower end and the San Francisco Opera Guild and the Metropolitan Opera Guild on the higher end. While most sets of programs are fairly balanced between the categories, Houston Grand Opera is behind the trend of incorporating more classroom integration and discipline-based learning into education programs. Both of their programs, *Opera to Go!* and student matinees, are strictly exposure models with either the opera coming to the school or the school going to the opera. This analysis reveals that only half of these top organizations are utilizing integration in a significant way. This is not entirely unexpected, however, given that exposure programs have been around a lot longer and are also much easier to implement. School programs that emphasize integration with curriculum are in their very nature more personalized and require more planning on the part of the school and the opera education staff. It is important to remember that this is a very small sampling of the opera companies and guilds in the United States and that more research would be needed in order to accurately define the level of opera integration in school programs across the country.

Conclusion

This literature review has provided a historical background to opera companies and the creation of opera guilds. It also introduced the wide variety of school programs that are available through their education programs. The next chapter will look at the ways the two case study sites, the Metropolitan Opera Guild and the San Francisco Opera Guild, are using the concept of arts integration in their school programs and what has shaped these programs' development.

CHAPTER 4—CASE STUDY

Introduction

In exploring how guilds are using opera integration in their schools programs, this study draws upon a case study of the guilds of two American opera companies, the Metropolitan Opera and San Francisco Opera. These organizations were chosen because they support the top two opera companies in the country and each had a comprehensive set of school programs, including programs that would be characterized as “opera integrated,” as defined in this study.

This study looked at not only how guilds were using integration with curriculum in their school programs but also the reasons why these types of programs are bridging the mission of guilds and the needs of students in the No Child Left Behind era. Data was collected through in-depth interviews with school program administrators at each site and through document analysis of school program materials, both provided to me by the administrators and publicly available on their websites.

This chapter contains sections on both of the guilds, each detailing the organization, its school programs, data collection and major themes.

The San Francisco Opera Guild

The San Francisco Opera Guild is housed in a building in downtown San Francisco, just a few blocks from the opera house. In stark contrast to the striking

presence of the War Memorial Opera House, the existence of its guild to passersby is only revealed by a small plaque beside the buzzer. The modest edifice, however, belies the organization's history and its significance to hundreds of Bay Area schools. The San Francisco Opera Guild was founded in 1939 "to develop greater understanding of opera and to increase the audience reached by this art form through educational and outreach programs" (History of San Francisco Opera, n.d.). The organization also assumes a fundraising role and coordinates volunteers.

Description of School Programs

Since its foundation, the guild has offered an array of different school programs for grades K–12. The guild's earliest education program was student dress rehearsals, which also began in 1939. At its seventy-year mark, this program serves around 900 students for four operas each season.

Caroline Altman, the Director of Opera Guild Education Programs, has designed three new programs in her three years at the guild. For kindergarteners through third graders, they offer *Sing a Story*. This is a one day program in which a visiting teaching artist tells the story of a classic opera with singing and musical excerpts, teaches the students some simple choral parts, and leads the students in acting and singing the story with props and costumes. The classroom teachers receive a CD of the opera and a study guide to help them prepare their students.

Third grade through eighth grade can participate in *Opera à la Carte*, which brings 4–5 professional singers to a school to perform a shortened version of an opera in English with students cast in the speaking parts. While this is a one day program that includes rehearsal and performance time, the students are required to study the opera and memorize their parts beforehand.

Because the guild does not have many middle school participants in *Opera à la Carte*, they recently designed *Book to Bravo!* This program, for grades 5–8, can be either an extension of *Opera à la Carte* or a stand alone program. *Book to Bravo!* is a programmatic leap both in length and depth; the guild is currently offering it as a ten to twelve week residency (but might offer fifteen weeks in the future) and students create their own opera “based on a myth or folk tale rooted in the curriculum of the class” (San Francisco Opera Guild, p. 4). With the guidance of teaching artists, students write their own script, melodies, and lyrics. They are “taught to go deeper into their social studies, history, or literature assignments, and ... find the human connections, movements, and themes that are necessary to turn the pieces they are studying into art” (San Francisco Opera Guild, p. 2). The goals of the program are:

- To familiarize and excite students about opera, drama, and music while they learn how to express ideas in different artistic genres
- To guide students in a greater understanding of the culture they are studying by examining how to represent it artistically

- To demystify the artistic process by nurturing the students' musical, creative, comic, critical, and analytical instincts
- For students to better understand the narrative structure and basic principles of storytelling
- To create strong singers, effective speakers, and active, lively participators with confidence in their creative abilities and expanded knowledge of music/drama technique and vocabulary
- To foster teamwork and positive ensemble interaction

Their high school program is a four week residency that focuses on one opera from the current season that lends itself to curricular connections. Operas based on Shakespeare plays are particularly advantageous for this program. Altman describes the content of the program as follows:

The first week we focus on the source material for the opera so in the case of the Shakespeare pieces we do scene work. Then the second week we focus on the opera's history and what it is that made this specific composer adapt this piece in this way. The third week is called "Being an Artist" where we bring in professional singers and a pianist to sing excerpts from the opera, and then the fourth week is an application and extension week in which we have already met with the teacher and talked about how we can take the scene and the ideas of this opera and connect it to the curriculum in the class.

In addition to these programs, the guild also offers two professional development sessions per year for classroom teachers. These workshops are “intended to help teachers in incorporate the arts more fully into their academic curricula” (San Francisco Opera Guild, p. 7).

Data Collection

In my preliminary research of the San Francisco Opera Guild’s education programs, I identified *Book to Bravo!* as their most integrated program. I called Caroline Altman to ask who would be the best person to interview and she replied that she was the most knowledgeable about the program. I then sent her a recruitment letter (see Appendix C) and we set up a time to meet at the end of March. At the time of the interview, Altman also provided a folder of promotional materials for analysis.

In talking about how the San Francisco Opera Guild is engaging in integrated opera education programming, one of the key issues was the educational environment. Similar to the many of the opinions expressed in the literature review, Altman has seen firsthand the effect of No Child Left Behind in Bay Area schools. When asked about external factors influencing classrooms she responded:

The classroom size is bigger. Originally *Sing a Story* was supposed to be for twenty-four kids and we’ve made that thirty. Thirty is a little bit challenging.

There are a lot of deep, saddening things in a lot of the schools. We’re working in one school right now doing *Book to Bravo!* as a scholarship program for them. I

went in December and asked [the teacher], “So what are you guys doing?” And she said, “Well, we’re not going to address humanities until April. All the STAR testing this year is for math and science for these kids and we really need to pull up [those scores] so we’re not even going to talk about English or history until April.” ... I was there yesterday and these kids are just hungry for attention and any kind of interaction. They have behavior problems and it’s hard but these teachers are forced to teach to the test so their schools can get funding so they don’t get fired. It’s horrible, it’s horrible.

The recent economic downturn is also affecting the school environment, with “school administrators ... looking for the most bang for their buck.” This impacts how deep and lasting a relationship with a school can be because *Book to Bravo!* (being a longer and more in-depth program) is inherently more expensive than a program like *Sing a Story*. The guild only charges schools one third of the real program cost for *Book to Bravo!*, but that amount is still equal to bringing *Sing a Story* to seven classrooms.

While these external factors are certainly making their mark on education and creating a place for integrated arts programs, this disparity first needs to be identified by classroom teachers or school administrators. The demand for integrated arts programs usually comes when teachers recognize that their students are being put at a disadvantage. Altman states:

I think the answer to that [the constraints of testing mandates] are teachers that are really savvy in the way they can integrate. We're working with another school that's brilliant and the teacher there, she says "Well, I introduce a new composer to the kids every week and a new artist. And we talk about that and we write sentences about this composer and this artist. And we only have P.E. once a week, so the days we don't have P.E. I make them run a mile around the school." She's been able to work that into her program where she says, "Okay, this is my responsibility," and I don't think it should be the teacher's responsibility but when you have teachers that step up like that and say, "these are the vital parts of life and I want to share them with you," then it's a good thing.

Integrated opera programs require what Altman calls "champion teachers," teachers like the one describe above who recognize the need and are willing to invest in process for the benefit of their students. Altman also described working with teachers that are "really reluctant to give more class time or they expect the teaching artist to do their thing and leave and that be it." These partnerships can never reach their true potential, because in order for it to be a fully integrated program the teacher must be invested in the process. Classroom teachers are responsible for supporting the students and continuing to work on the project when the teaching artist is not there.

There also needs to be student investment in the process. Altman believes this is best achieved by keeping the work relevant to what the students are learning and to their community and culture. She spoke about relating opera to contemporary music such as rap, emphasizing that “[composers] Verdi and Wagner were very controversial political figures of their time. At the time they weren’t just these old stodgy guys, they were really reflecting about what was going on in society.” People also tend to think of musical theatre as being much more accessible than opera but Altman believes that “the difference between opera and musical theatre is just history and language. So when you can illuminate what is going on as far as those two things go, then opera is just as accessible.”

When asked about opera’s ability to be integrated with curriculum, Altman replied:

It’s really one of the most integrated art forms that we have. It’s drama based, source material based. It encompasses all the arts; it definitely has a huge historical and cultural context. It can even lend itself to whatever is going on in the world of science, depending on what is employed in the opera. Even the connection of Darwin and Wagner. We did this big in-depth thing on *Das Rheingold* and talked about what was going on in the country politically and scientifically and spiritually. You’re talking about people who were commenting about history, essentially. It’s such a full expression of culture.

When asked about her thoughts on exposure and integrated program models, Altman expressed that she saw a place for both but felt strongly that there needs to be some sort of connection for the students to make. “Just doing the show and leaving is still a good opportunity but I think it’s a missed opportunity to actually engage the kids a little bit more,” she said. Altman also recognizes the importance of student participation:

Throughout my teaching career I definitely have seen a rise in enthusiasm from kids who participate in drama or musicals or opera over ones who don’t.

I think that it gives them ownership and I think everybody is more interested in something when they have certain a degree of ownership. Also, they can’t sit back. They have to invest something if they’re participating and once you’re invested, it’s like a little bug that gets inside you.

For Altman and the San Francisco Opera Guild, the purpose of the school programs is less about creating future audiences and more about creating rich educational experiences for students. “The idea is that kids create something themselves, they feel good about it, they learn about their subject matter, they’re exposed to more music and they feel excited about their end presentation.” While this program is still new, it is clear that classroom teachers, students and the guild are seeing great results and are happy with this model. “We get to create a more in-depth

relationship with the schools,” Altman said, “and we’re doing more concentrated important work. We’re changing lives at a greater pace.”

The Metropolitan Opera Guild

The Lincoln Center area on the upper west side of Manhattan is a hub of artistic activity. The Juilliard School, Lincoln Center Theater, the Metropolitan Opera, New York City Ballet, and the New York Philharmonic are just a few of the resident companies that reside there. Across 65th Street from Lincoln Center, the Metropolitan Opera Guild is located on the sixth floor of the Rose building. One half of the floor houses OPERA NEWS and the other houses all the other departments. The guild’s education department consists of community programs, including their lecture series, family programs, and backstage tours, and school programs. Their mission is: “to promote greater interest in opera, broaden the base of support for the Metropolitan Opera and develop future audiences by reaching out to a wide public and serving as an educational resource that provides programs, publications, materials and services to schools, families, individuals and community groups nationwide” (Metropolitan Opera Guild GuideStar Profile, n.d.).

Description of School Programs

Met School Memberships is the organization’s oldest program and brings students to the opera house to view performances. Prior to the performance, “all member schools

are provided with a subscription to Opera News magazine and an in-depth study guide, including background information on the opera and composer, a wide range of classroom activities, and detailed information on the opera's music and production" (Met School Membership, n.d.). Teachers are also required to attend a professional development workshop.

Urban Voices: A Choral Music Initiative is a more discipline-based school program that brings a teaching artist into the classroom at least once a week to "introduce a healthy vocal sound and proper singing technique, including good use of breath, diction, and vocal placement" (Urban Voices: A Choral Music Initiative, n.d.). Schools are required to stay in the program for at least one school year and students must perform in a culminating event.

The *In-Class Arts Partnership* is a residency program in which "teaching artists and teachers work together to encourage students to explore the arts through words, musical sounds and visual design elements" (In-Class Arts Partnership, n.d.). Each partnership is custom designed based on the needs of the classroom and the goal is for students to "create a story, write a script and lyrics, add melodies and other musical moments, and visual design elements to enhance the telling of their story" (In-Class Arts Partnership, n.d.).

The *Research and Professional Development Opera Institute* is a unique program in that it focuses on working with classroom teachers and school administrators. The

program's "overall purpose is to empower school administrators and teachers to design and implement ideas that best suit the needs of their students and their communities" (Research and Professional Development Opera Institute, n.d.). The participating schools are called "network schools" because they are encouraged to share their experiences and best practices with each other. Teachers, and sometimes administrators, attend a summer workshop in which they go through the creation process themselves. As Maggie Koozer, the School Programs Manager, describes:

They create their own musical works based on source material. They go through the whole process: writing the libretto, writing the music, acting it out. Then the second piece of that is to really explore how doing an exercise like that can support and enhance existing curriculum, how they can transfer what they've done into their classrooms.

Throughout the school year, network teachers are supported in their process by guild staff and teaching artists. Rather than the typical model of teaching artists coming to work with the students, this program provides teaching artists to work with the classroom teachers.

Data Collection

Because I was the School Programs intern during the summer of 2008 and Koozer was my supervisor, recruitment for this study was very simple. While she was aware of my research and my intent to interview her as early as last summer, a formal

interview occurred in the beginning of March. The *Research and Professional Development Opera Institute* was identified as the primary opera integrated program, although the *In-Class Arts Partnerships* program is also an integrated program and was also discussed in this interview.

Similar to Altman, Koozer acknowledged both education policy and the economy as factors affecting the school environment. Koozer explains:

Programs were developed in answer to what the community needed, definitely in terms of education policy. The [*Research and Professional Development Opera Institute*] right now is absolutely in answer to everything that's going on both economically and in education policy. In response to No Child Left Behind and mandates on assessment, the guild is striving to teach in a way that is meaningful and really promotes learning, understanding and higher order thinking because we know all of that is furthered by the arts. We want to change teaching styles to match that, to really foster good learning is what it comes down to in program design.

Koozer sees a shift not only to a more integrated model but also to longer connections with schools. "Schools are moving away from the ten week residency and moving toward a capacity building role," Koozer describes. "The guild is providing professional development for teachers, providing resources so that we're making good

teachers that incorporate the arts in education rather than supplementing their classrooms with an artist that is gone after ten weeks and then what?"

Despite the guild's more flexible program design, there are still times when the No Child Left Behind environment derails good intentions. Koozer, however, identifies one way to combat this:

Funding is directly related to test scores so when test scores are low the pressure comes from administration, from whoever, to raise test scores. And for someone who hasn't experienced the power of this kind of teaching it's easy to say, "No, we're not going to do that, we're going to spend our time on other things like doing math practice exams." Which is totally valid, but we need to start building from administration, really. [We need to] find administrators that can encourage this type of work and then say "Oh, well maybe my hiring practice needs to change. I need to be looking for a different caliber of educator to further this."

Koozer recognizes that these changes are sometimes difficult to implement and that it "takes a special school" to get the most out of the process. While in the beginning there is a lot for teachers and administrators to learn, eventually there is a school-wide educational shift. Koozer explains:

It's about a deep experience that so closely ties to the existing curriculum. It's not extra work; it's a way of teaching and a way of establishing an art form. It's not about setting aside three hours a week to create something, it's about taking ten

minutes and saying, 'we can do that this way instead of reading it in a book,' or building on things in a way that makes a lot of sense pedagogically but also works for the art form and helps learning.

Koozer sees opera as an art form that needs this level of education to really reach students and connect with their lives. She explains:

The opera art form is so interesting because the repertoire is tough and being able to break down stereotypes and opera experience is a lot harder to sell as just an experience because of the way it is. Language, length, sometimes story content, you can't just go and sit through and expect them [students] to love it. Obviously there are some people who do but it's something that takes a lot of preparation and not just reading the synopsis. It's more about understanding why and what about this art form is relevant to me and relevant to the community.

Opera is successful at integrating with curriculum because there are so many connection points. Koozer explains:

There are so many different facets of the arts world combined into one. So from the very conception: librettist, writing of the script, interpreting source material to composing music to acting it out. Then you get to the production side, what it means to be a scenic designer and how that plays into this art form as a whole. I think the guild primarily turns to the art form as a huge best example of how the

arts can unite as the model for curriculum connections. We want to relate opera to existing curriculum so that it makes what is already happening in the classroom more relevant while making opera a really important learning tool and a stand alone art form.

Koozer also spoke about how taking source material from class curriculum and working through the Institute process can enhance learning:

By choosing the book that they're reading in class, exploring the characters in the book and exploring motivation and feelings, it allows students to have a more creative and rich experience rather than just reading it from the book. And suddenly reading the book means more because they understand what the character is thinking because *they* were thinking that when they were trying to act out that scene.

When asked about her thoughts on different school program models, Koozer replied that while she feels that "exposure is a very valid part of any arts education ... it becomes a lot less meaningful if there's nothing to connect it to. And it can't just be a one time connection, it's a long connection." Koozer believes that guild programs will continue to move more towards the philosophy of the Institute of capacity building and in-depth, adaptable partnerships. "What is appealing about a lot of our programs," Koozer says, "is that we design programs and partnerships that are totally dependant on what is going on what is going on in the school." The chance to see opera at the Met

is still important and the guild has started incorporating the option to see dress rehearsals into the Institute program. Koozer believes “in a perfect world we would have teachers that were doing the quality and caliber work that we want in their teaching all the time, students would see operas every year and they would have the opportunity to create one of their own.”

By recognizing that every partnership will be different, the guild is also very flexible in their expectations of the final outcome. Where some previous programs were designed to culminate in a complete twenty-five minute show that could be presented to an audience, the final product of their current integrated programs could also be a scene or a series of songs to support characters in the book. “It doesn't have to be a whole show for it to be valuable work,” Koozer explains.

The importance for us is that it is student created, that teachers are facilitating that and can transfer that into their teaching without artist help. We recognize that all teachers aren't going to be John Williams or Mozart but they can learn how to incorporate this kind of work in their everyday teaching because we know it helps the whole child.

For the Metropolitan Opera Guild, school programs are seen as much more than a fee for service made possible by their artistic resources. They want to provide programs that are meaningful and that meet school goals as well as the goals of the guild. The guild prides itself on being on the forefront of opera education in this

country. Koozer reveals, “Ideally we want twenty *Opera Institute* networks, one in New York City and others all over the country. It would be great to come together once a year for a huge sharing and experience.” This programmatic ambition addresses the education section of the guild’s mission which states that they “[serve] as an educational resource that provides programs, publications, materials and services to schools, families, individuals and community groups nationwide” (Metropolitan Opera Guild GuideStar profile, n.d.).

Branching out, however, does not necessarily mean more network schools in the New York City area even though it is tempting to want to help more schools. “I always feel like we could be reaching more people,” Koozer shares, “but it's so important for the people you are reaching to be the good ones. So I would much rather have my group of forty Opera Institutors that are totally committed to what we're doing than a hundred that are uncommitted.”

By creating programs that are not regimented and static the guild is able to develop strategies to reach students and enhance learning in the best way, whatever the current educational environment. Koozer explains:

The idea of developmentally appropriate creation is in the forefront. People see some of the things we help create and say, “That sounded like my four year old plunking around on the piano.” Well, because it was. But it was done with meaning and it was done with thought. And yes, the final culminating event of

sharing what we learned may look a little more rudimentary but it's much more organic and it's much more authentic. That can be a tough sell for our constituents; while a [previous] program like *Creating Original Opera* has a really beautiful “ta-da” ending and big huge show, something that is done and created with thought, with a purpose, seems to have a much deeper meaning in the climate that we're in right now.

Summary

The data collected for this study points to a shift in program models at these opera guilds; in both case studies the most recent programs designed have been the most integrated. Both administrators observe an educational environment, influenced by No Child Left Behind, that is far from ideal and believe that their programs can both help counteract the effect and improve the learning atmosphere for students. While the Metropolitan Opera Guild is quickly moving away from the traditional ten week residency model, the San Francisco Opera Guild is still working at this level or with even shorter models. It seems that Altman would like to be able to extend the length but feels that the cost might be prohibitive for schools.

Both administrators, while being fully dedicated to the integrated model, defended exposure models because it is important for students to see the art form. They agreed, however, that it is important for students to have meaning behind what they are seeing, especially because opera has an “ivory tower reputation” and is less

immediately accessible to first time viewers. Altman and Koozer emphasize that one of the things that make opera integration so successful is that it has so many elements that can become curricular connections. Subjects like English and History that deal with stories can easily be worked through in an opera integrated model, but, as Altman pointed out, there are examples in opera that can elicit discussions on science as well.

It is clear that, in the face of all the pressures put on teachers and schools, these programs need dedicated, “champion” teachers. Both administrators were admiring of the work that is facilitated by teachers in their programs and recognized the hardship the teachers face. They feel that in-depth partnerships, however, are the most rewarding for both the guilds and schools. In this direction, the prospect of the Metropolitan Opera Guild creating a larger network of *Opera Institute* schools is intriguing and could take their work to an entirely new level.

Conclusion

The final chapter of this study will revisit the purpose of the study and the research questions. It will then summarize the findings from these interviews and document analysis, propose avenues for future research on this topic, and put forth recommendations for administrators of opera education.

CHAPTER 5—FINDINGS AND CONCLUSIONS

Restatement of Purpose

The purpose of this study was to gain a deeper understanding of how the Metropolitan Opera Guild and the San Francisco Opera Guild are approaching opera integration in their school programs. My conceptual framework examined this research from two perspectives: the needs of the schools and the mission of the guilds. I was interested in exploring how the educational environment influenced program design and implementation and what the reasons are for doing these types of programs.

Literature reveals that declining funding for arts in the schools, exacerbated by financial burden of No Child Left Behind, and testing mandates directly from No Child Left Behind have created a narrow educational curriculum where students often are deprived of meaningful arts experiences. Data analysis also shows that opera guilds and companies usually offer an array of different school programs that use several arts education models. It was in this context that I wanted to look at the most recent opera integrated programs of the top opera guilds in the country, as I believe that their programs may serve as a model for opera education programs around the country.

The purpose of this study was achieved through a case study of the Metropolitan Opera Guild and the San Francisco Opera Guild in which I conducted in-depth

interviews with the managers of opera integrated school programs and analyzed program documents.

Research Questions

The following research questions were used to guide the study:

1. How are opera guilds engaging in opera integration in their school programs to meet the demands of K-12 schools?
2. What are the characteristics of this model that affect the effectiveness of the programs?
3. How does opera specifically lend itself to integration with curriculum?
4. What are the observed and/or anticipated impacts of an integration model as opposed to an exposure model?
5. To what extent is arts integration becoming increasingly important in K-12 curriculum?
6. Are school programs being designed to be congruent with the current educational environment?
7. What are the advantages and disadvantages for the opera guild in offering opera-integrated school programs?

Figure 3. Research questions.

These research questions were derived from my conceptual framework (see Appendix A) and directed the formation of a series of interview questions (see Appendix B).

Summary of Findings

Through data collection at the two case study sites I have found evidence that supports my initial conceptual framework and I have developed a clear understanding

of how these guilds are using opera integration in their school programs. Both the San Francisco Opera Guild and the Metropolitan Opera Guild have a long history of working with schools and, therefore, have the benefit of both an extended and close perspective of the school environment. The guilds recognize that there are deep and serious problems in the educational system and are designing programs that fill a perceptible gap or need. Exposure programs might have been sufficient when schools had sequential, discipline-based arts education programs but this is no longer the case in most schools. More teachers are also recognizing the benefits of integrated, project-based learning.

Because these programs are largely fee for service, meaning that schools usually pay for all or part of the cost of the programs, the guilds must be aware of the difficulties faced by teachers and school administrators and offer programs that are appealing to them. For schools that have not fully grasped the disadvantage of an education without a full arts program—meaning sequential disciplined-based arts, arts exposure, and integrated arts—the guilds offer dress rehearsal fieldtrips or abridged opera performances during an assembly. The administrators at the case study guilds, however, see an increased demand for more meaningful partnerships that use opera integration to improve teaching and learning. These programs are simply more effective in accomplishing the mission of the guilds to increase the understanding of/interest in opera and, as a result, develop future audiences. As both Altman and Koozer pointed

out, opera is not an inherently accessible art form. Due to language and cultural barriers, students often need more preparation and connections to fully understand opera.

Opera integrated school programs are not easy to implement due to their in-depth nature and the number of constituents that are involved. Setting aside adequate planning and professional development time and scheduling teaching artists for classroom visits can be problematic for teachers that already feel like they have too little time with students. While both Altman and Koozer put forth the concept of “champion teachers,” I propose that these programs also require champion school administrators, teaching artists and opera education administrators. Besides scheduling logistics, these programs sometimes bring about systematic change in the classroom environment so all constituents need to be engaged and supportive of the transformation. These models also can demand more of teaching artists who must be a little more hands-off in the creation process. They are there to guide and teach rather than make artistic decisions to ensure an attractive final production. This means that guilds need to find and train teaching artists that are capable of putting their own creative objectives aside and being present as a support system for students and/or teachers.

Opera integration can provide a foundation for a more engaged education because these kinds of creative processes are the natural way that children learn. It is more authentic for them discover and make connections through inquiry-based, project-

based and team learning. Students learn how to compromise, give constructive criticism, analyze their own work, speak in front of a group, and be a part of a team in addition to the myriad of creative and musical skills that goes into creating an operatic piece.

This level of work is so much more satisfying to all of the persons involved than an exposure model. The tone of both interviewees when talking about these programs conveyed a great sense of pride and excitement. They love the work they are doing and are eager to share their expertise and artistic resources with more students and classroom teachers. Both guilds have created programs that address the needs of the schools and their missions; *In-Class Arts Partnership* and *Book to Bravo!* are comparable programs in their use of teaching artists, source material, and outcomes. *Book to Bravo!* has a more regimented program length, while *In-Class Arts Partnership* is flexible in accommodating the needs of the school.

The Metropolitan Opera Guild, with their *Research and Professional Development Opera Institute*, has gone one step further. While this program cannot be necessarily described as being more integrated than the others, it does alter the historical framework of how performing arts organizations work with schools. This model ensures that while the guild might not have direct, prolonged contact with a school, via a teaching artist, the teachers and school are given the tools and support to continue the level and depth of the work that the guild promotes. This arrangement is reminiscent of

the Chinese proverb: "Give a man a fish and he will eat for a day. Teach him how to fish and he will eat for a lifetime."

Professional development is essential in accomplishing the goals of these programs. For many teachers, there is a learning curve with both the opera art form and this different teaching method. Workshops can cover the basics of opera for the uninitiated, introduce teachers to the integration process, and provide an opportunity to try all aspects of the program themselves. It can also be a chance for teachers to meet the teaching artists outside of the classroom and begin a professional relationship.

Because these programs are not static and are adapted to each classroom's curriculum and students, documentation and evaluation are indispensable elements of the programming cycle. Successes and failures must be looked at equally and evaluated in order to improve these programs and ensure that they are still meeting the needs of the schools and the mission of the guild. Programs should be evaluated, often through surveys, by all constituents on a scheduled, regular basis. With regular feedback, the guild can be proactive, rather than reactive, to changes in the educational environment.

From data collected through a review of literature, in-depth interviews, and document analysis I have compiled a list of the characteristics of effective opera integrated school programs, as provided in Figure 4.

Characteristics of Effective Opera Integrated School Programs

- Program is adaptable to each classroom
- Classrooms are led by champion teachers
- Teaching artists partner with classroom teachers
- Work is student-centered and has meaning to students' education and lives
- Classroom teachers and teaching artists engage in professional development
- School administration is supportive of work being done
- Students have the opportunity to see opera done by professionals
- Partnership is long-term
- Process gives teachers more "tools" to be effective in the classroom
- Process is documented and evaluated
- Students have the opportunity to share what they've learned
- Students participate in multiple roles in the creation process

Figure 4

These characteristics provide a strong structure on which to base opera integrated programs; indeed, with some slight changes, these elements could be incorporated into many different kinds of arts integration programs. The strengths of any quality educational experience are that it is purposeful and there are high expectations of all the persons involved.

Recommendations

Given the current educational and economic climate, integrated opera programs should have a large presence in the menu of school programs offered by opera guilds and companies. These programs not only help to counteract the damage of No Child Left Behind but, if taken to the level of the *Opera Institute*, can be financially accessible

as well. I imagine schools can eventually become self-sufficient, in a manner, and rely on the support and guidance from veteran “Opera Instructors” to help teachers that are new to the process. This will be especially powerful if the Metropolitan Opera Guild goes forward with the idea of creating a larger network of schools. The level of sharing and increased expertise could be immense.

That being said, there should be more connection and cooperation between opera education departments of guilds or companies even if there is no formal network of schools to establish. There are certainly smaller organizations around the country that do not have nearly the kind of resources of the case study guilds, both in staff and budget. It would be wonderful if they could be supported in their educational efforts with program guides, documentation, and perhaps even instruction on improving or implementing new programs. As the guilds of the two top opera companies, the Metropolitan Opera Guild and the San Francisco Opera Guild should serve as an example to other opera education departments.

This field could certainly benefit from a more formalized structure for public sharing of documentation and evaluation. There is incredibly thoughtful and creative work being done in these classrooms and their successes should be documented. The kind of documentation that should be available for public consumption is the topic for another study but certainly there would be a use for a network school only, internet-based system for the collection and distribution of program documentation and

analysis. This could also be helpful in the facilitation of more everyday network communication from teacher to teacher.

Avenues for Future Research

Because there is so little research about opera guilds and opera education programs, there are several ways that this study could be expanded. Firstly, this was a small, focused study that only looked at the two top opera guilds. As shown in the literature review, not all opera companies have guilds that offer school programs beyond dress rehearsal fieldtrips. In fact, many opera companies have in-house education departments that take on this role. An examination of the integrated school programs offered by opera companies and guilds of all sizes would provide a more comprehensive analysis of this practice.

Due to a lack of time and resources, I had to delimit my data collection to guild administrators. Including the experiences and viewpoints of classroom teachers, school administrators, teaching artists, and even students would also provide great insight as each constituent plays an important role in program implementation.

I also believe that a longitudinal study of the impact these programs have on student perceptions of opera and their educational experience would provide great evidence for the value of these programs, especially if compared with students who only had opera exposure experiences. From my own, limited data collection, it is clear that there is a perception that these programs inspire a greater interest in and

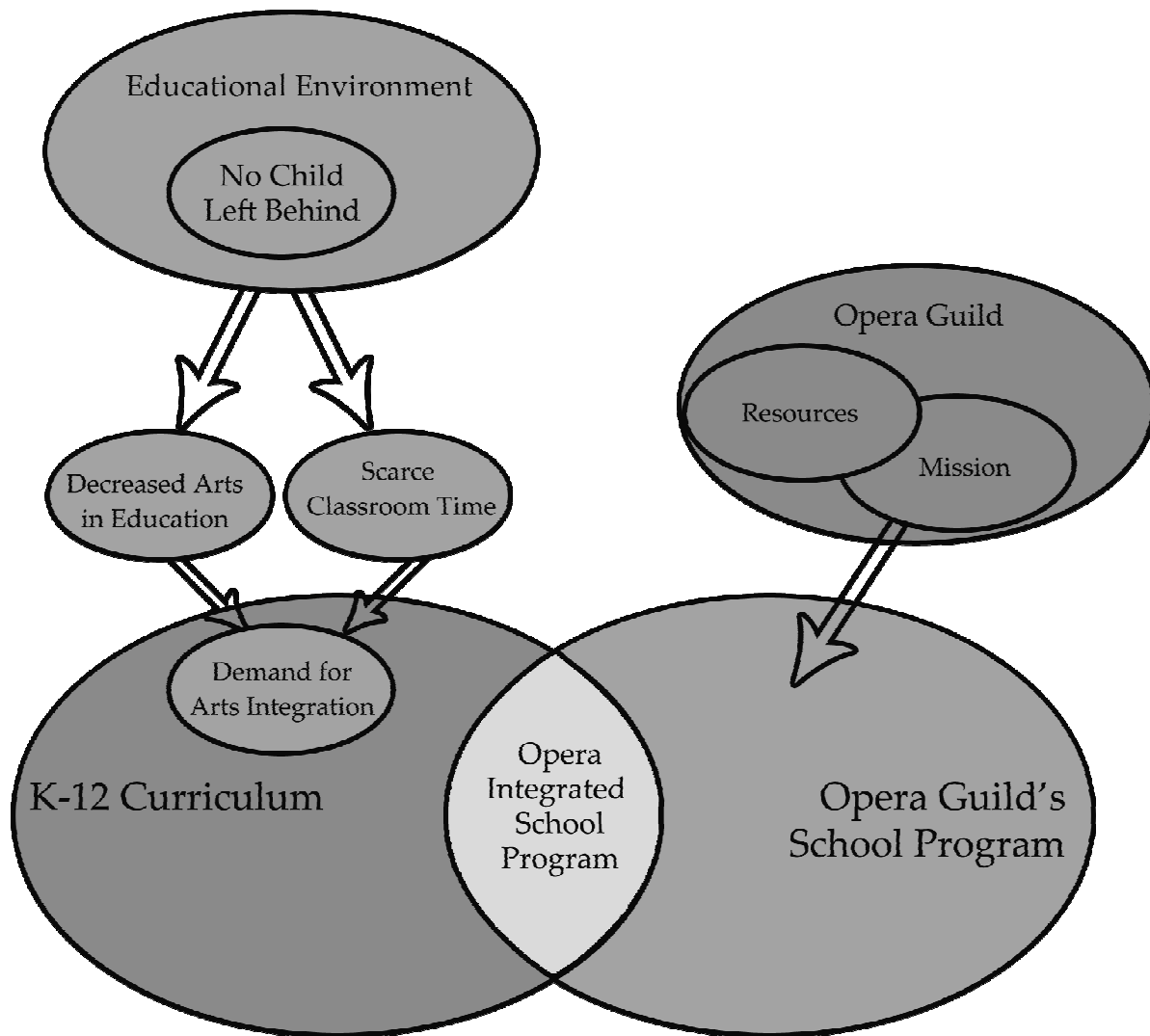
understanding of opera, and that they deepen and enhance students' learning experience. Future research in this area might be influential in program design and modification.

Conclusion

This study was conducted not only to understand how opera guilds are using opera integration in their school programs but also to address the lack of research on the subject of opera education programs. The result of this study is a clearer picture of the purpose and methods of these programs as well as several characteristics that I believe define their effectiveness. These findings, while they cannot be generalized due to the small scale of the study, may provide arts education administrators with useful information for thinking about and managing school programs. I encourage all opera educators to strive for more meaningful education programs and to consider the tremendous value of integrating opera with curriculum.

APPENDICES

Appendix A: Conceptual Framework



Appendix B: Research instruments

Research Instrument: Interview

Case Study:

Data ID:

Key Descriptor:

Date:

Interview Location:

Interviewee Details:

Consent:

☐ Oral

☐ Written (form)

☐ Audio Recording

☐ OK to Quote

Member check:

☐ Yes

☐ No

☐ Completed: _____

Notes on Interview Context:

Key Points:

Coding	Information	Notes

Semi-Structured Interview Questions:

1. What is your role at the Guild?
2. How is the Guild engaging in curriculum integration in its school programs?
3. Why is the Guild using this model and how was this decision made?
4. Is there a school program at the Guild that exemplifies this model?
5. What are the goals of this program?
6. Do you think this program is meeting its goals? Why or why not?
7. Have you observed any impacts of an integration model that cause you to prefer it to an exposure model?
8. How do you see opera specifically lending itself to curriculum integration?
9. What do you see are the advantages and disadvantages for the Guild in offering this model to schools?

Research Instrument: Data Collection Sheet for Document Analysis

Organization Name:

Data ID:

Key Descriptor:

Date:

Document Location:

Document Type: ☐ Website ☐ Internal Report/Document ☐ Promotional Material

Reference Citation:

Name of Program:

Coding	Information	Notes

Appendix C: Arts Administrator Recruitment Letter

Date
Name
Address
City/State/Zip

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Opera in the Classroom: A Study of Opera Integrated School Programs* conducted by Josephine Kuever from the University of Oregon's Arts and Administration Program. The purpose of this study is to understand how opera guilds are approaching curriculum integration in their school programs to form a rich, arts-integrated curriculum for students.

Arts integration is a concept that has been prevalent in education for many years and has been shown to improve student learning, transference, engagement. Opera guilds, with resources and knowledge, are positioned to be great facilitators for schools looking to introduce arts integration into their curriculum. Despite an abundance of such programs, no research exists on how opera guilds are using the concept and practice of curriculum integration in their school programs, why this model is becoming more common in the school programs offered by opera guilds, and whether this model will be viable if the educational environment changes. This research will draw upon two case studies with opera guilds.

You were selected to participate in this study because of your leadership position with <NAME OF CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to curriculum-integrated opera programs. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during March 2009. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at 415-686-0040 or josephin@uoregon.edu or Dr. Patricia Dewey at 541-346-2050. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,
Josephine Kuever
610 Kingswood Avenue
Eugene, OR 97405

Appendix D: Interviewee Consent Form

Research Protocol Number: E343-09
Opera in the Classroom: A Study of Opera Integrated School Programs
 Josephine Kuever, Principal Investigator
 University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Opera in the Classroom: A Study of Opera Integrated School Programs* conducted by Josephine Kuever from the University of Oregon's Arts and Administration Program. The purpose of this study is to understand how opera guilds are approaching curriculum integration in their school programs to form a rich, arts-integrated curriculum for students.

Arts integration is a concept that has been prevalent in education for many years and has been shown to improve student learning, transference, engagement. Opera guilds, with resources and knowledge, are positioned to be great facilitators for schools looking to introduce arts integration into their curriculum. Despite an abundance of such programs, no research exists on how opera guilds are using the concept and practice of curriculum integration in their school programs, why this model is becoming more common in the school programs offered by opera guilds, and whether this model will be viable if the educational environment changes. This research will draw upon two case studies with opera guilds.

You were selected to participate in this study because of your leadership position with <NAME OF CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to curriculum-integrated opera programs. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during March 2008. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the field of arts education and continuing research on arts integration programs. I cannot guarantee, however, that you will personally receive any benefits from this research.

If you have any questions, please feel free to contact me at 415-686-0040 or josephin@uoregon.edu or Dr. Patricia Dewey at 541-346-2050. Any questions regarding your rights as a research participant should be

directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, 541-346-2510.

Please read and check each of the following statements to indicate your consent:

- ☐ I consent to the use of audiotapes and note taking during my interview.
- ☐ I consent to my identification as a participant in this study.
- ☐ I consent to the potential use of quotations from the interview.
- ☐ I consent to the use of information I provide regarding the organization with which I am associated.
- ☐ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,
Josephine Kuever
610 Kingswood Avenue
Eugene, OR 97405

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