Academic Continuity

Conversations with Program Reviewers (CPR)
May 19, 2020

Academic Programs Team

Campus Reviewer Contact Information:
https://system.suny.edu/academic-affairs/acaproplan/app/find-your-campus-reviewer/
Remote Learning in the Performing Arts

Agenda

• Dance
  o Nicola Allain, Dean of the School of Arts and Humanities, SUNY Empire State College

• Music
  o Brett L. Wery, Dean of the School of Music, SUNY Schenectady County Community College

• Theatre
  o Ken Goldstein, Chair and Professor of Design, Department of Theatre Arts, SUNY New Paltz
Teaching Dance Remotely

Nicola Marae Allain, Ph. D.
Dean, School of Arts and Humanities
nicola.allain@esc.edu
Remote Dance Pedagogy Considerations

- Learning Goals
- Space
- Privacy
- Collaboration
- Critique & Corrections
- Adaptability
- Feasibility
- Technical Considerations
- Available Resources
- Digital Resource Costs
Digital Learning Strategies

- Active, Authentic Assessments
- Promote Learner Autonomy
- Student choice of tools, topics
- Use smartphone video and apps
- Encourage students to learn to learn – video tutorials, how-tos, LinkedIn Learning, etc.
- Encourage experimentation and lessons learned
- Promote Peer-to-Peer Instruction and Feedback (ZPD)
Dance Pedagogy Resources

- **Dance Studies Association**
  Resources for moving dance-based pedagogy online

- **Dancio.com**
  is offering a free 2 week subscription during Covid-19. They provide online studio classes with leading dancers and dance educators:

- **Considerations for Moving University Dance Classes Online**, by Heather Castillo (CSUCI) and MiRi Park (CSUCI/UCLA)
  [https://docs.google.com/document/d/1RjinJswbxdzVMVZGa55d9dGb7623pZ000RNgdySYzFg/edit](https://docs.google.com/document/d/1RjinJswbxdzVMVZGa55d9dGb7623pZ000RNgdySYzFg/edit)
Meeting Student Learning Outcomes in Music Ensembles

Post COVID-19 Considerations

Brett Wery
Dean, SUNY Schenectady School of Music
Ensemble Size

- Reduction of size and scope of ensembles
- No in-person groups of more than six
Repertoire

- Shorter programs
- Smaller scope pieces
- Little or no mixed ensemble works (chorus and orchestra)
Rehearsal and Instruction

- Combination of synchronous and asynchronous instruction
- Sectional rehearsal plans
- Recorded Performance submissions
- Discussion forum assignments
Performances

- Virtual Performances
- Limited or no audience
Wind Ensemble

- **SLOs**
  - Perform contemporary and classic wind ensemble literature at an advanced level
  - Demonstrate an understanding of the collaborative process of large ensembles
  - Demonstrate correct performance practices including articulation, and rhythmic interpretation in public performance
Wind Ensemble

- Separate brass, woodwind, and percussion chamber ensembles
- One “Brady Bunch” virtual piece for full ensemble
- Rotating virtual synchronous instruction by sections
- Discussion forums focusing on recorded performances
- Recorded submission of assigned excerpts
Jazz Ensemble

- **SLOs**
  - Perform contemporary and classic big band jazz at an advanced level
  - Demonstrate correct performance practices including articulation, rhythmic interpretation, and improvisation
Jazz Ensemble

- “Brady Bunch” virtual performances
- Rotating virtual synchronous instruction by section (trumpet, trombones, saxes, rhythm)
- Recorded rhythm section comping
- Assigned recordings of solos
- Discussion forums focusing on historic performances
Chorus

- **SLOs**
  - Perform contemporary and classic choral literature at an advanced level
  - Demonstrate an ability to sing in various languages
  - Demonstrate correct choral performance practice including tone, diction, articulation, rhythmic accuracy, and interpretation in public performance
Chorus

- Exclusively virtual performances
- Rotating virtual synchronous instruction by voice mixed with SATB quartets
- Discussion forums focusing on recorded performances
- Recorded submission of assigned excerpts
Jazz Combos

• SLOs
  ◦ Perform contemporary and classic small group jazz at an advanced level
  ◦ Demonstrate correct performance practices including articulation, rhythmic interpretation, and improvisation
  ◦ Demonstrate small group jazz performance interaction and dynamics
Jazz Combos

- Virtual synchronous instruction
- Recorded rhythm section comping
- Assigned recordings of solos
- Discussion forums of historic recordings
- Student run virtual rehearsals
Requirements/Concerns

- Streaming capabilities
- Copyright issues for streaming performances
- Digitalization of music libraries
- LMS with robust video chat capabilities
- Virtual instruction platforms separate from LMS
- Editing, mixing, mastering capabilities
- Low latency video
- Student microphone and camera quality
- Student instrument access
- Internet access
- Professional Development for faculty
- Sanitation protocols if face-to-face instruction can occur
Remote Learning in the Performing Arts:

*Theatre Arts*

Ken Goldstein
he/him/his
Chair/Professor of Design
Department of Theatre Arts
Immediate Observations of Strengths

- Understanding of Circumstances
- Quality of Faculty
- Familiarity with our Students
Scene Painting:

- In Scene Painting, we used the remaining course/material fee of the semester to purchase materials for the students to have at home.
- Students had a chance to pick up a set of supplies before leaving campus, and then another was packaged and sent to them.
- Projects were scaled down dimensionally so they could be executed in personal workspaces, and videos provided demonstrations for each.

These are painted on ¼” Masonite (provided) and are 1'-6” x 1'-6”. They would have been 4'-0” x 4'-0”. Rosco Iddings Deep Colors were supplied via mail.

Demonstrate basic techniques and practices of Scenic Art.

Demonstrate use of the standard scenic painting materials including color mixing.
Costume Construction:

- Hand sewing skills, to replace the need for sewing machines, were applied to projects—including masks—having to do with repairing, decorating, and repurposing existing garments and was expanded to explore Sustainability in fashion and theatre.
- This included the watching of online videos related to textile manufacturing, environmental impact and the exploitation of labor. In fact, much of this is being added to the syllabus for Fall 2020 to support our Departmental Learning Outcome.
Musical Theatre Workshop II:

- Similar to Acting I and Acting II, Voice for Musical Theatre II was adjusted to incorporate the camera, and began to stress the development of material not only for live performance, but towards the creation of effective “Self Tapes” a contemporary tool for auditioning.

- This course is in part about ensemble singing. Tracks needed to be created for students to learn and perform the music.
Studio and Lab Courses: Performance

Notated Screenshot of LOGIC

The assignment was to learn "The I Love You" song, a trio from the musical "25th Annual Putnam County Spelling Bee".

I recorded the piano accompaniment first, using an electric keyboard connected to my laptop through an audio interface.

I then recorded each of the three vocal parts (Mom, Dad, and Olive) using my own voice and a microphone.

For the final presentation, the student singing the part of "Olive" received a track with Olive's part muted. She sang along with the other two voices and the piano accompaniment.
Moving Forward

- How best to keep the human connection, presence, and exploration in the work of our students’ experiences? Addressing first year students where there is no history, and more importantly trust, between faculty and students.

- How to best address coursework that relies on collaboration in real time and similarly, how to have students work in the actual theater in order to bridge the gap between demonstration/viewing and participating?

- The faculty will be able to communicate any adjustments being made in each course so that sequential courses can be adjusted moving forward.

- Explore collaborations with other individuals, institutions and departments.

- **Try to get a sense of how/if to rebalance professional preparation given the changing professional landscape. How best to incorporate live theatre performance into a (post) covid world of social distancing? This cannot be overstated.**
Resources

- SUNY Health Alert: http://suny.edu/health-alert
- SUNY Remote Learning Resources: https://innovate.suny.edu/covid19/
- SUNY Academic Programs: https://system.suny.edu/academic-affairs/acaproplan/app/
- Middle States: https://www.msche.org/covid-19/
- USDE: https://www.ed.gov/coronavirus

The Academic Programs Team (David Cantaffa, Lenora German, Ann Hawkins, Fred Hildebrand, Dan Knox, Deb Moeckel, Lisa Montiel, Phil Ortiz, Angela Pagano, Susan Panetta, Laura Trottier): program.review@suny.edu and/or https://system.suny.edu/academic-affairs/acaproplan/app/find-your-campus-reviewer/