

2014

MUOP 356/856: Intermediate/Advanced Opera Techniques—A Peer Review of Teaching Project Inquiry Portfolio

Jamie M. Reimer

University of Nebraska-Lincoln, jreimer2@unl.edu

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Reimer, Jamie M., "MUOP 356/856: Intermediate/Advanced Opera Techniques—A Peer Review of Teaching Project Inquiry Portfolio" (2014). *UNL Faculty Course Portfolios*. 60.
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COURSE PORTFOLIO
BY
DR. JAMIE REIMER
ASSISTANT PROFESSOR OF VOICE

MUOP 356/856
INTERMEDIATE/ADVANCED OPERA TECHNIQUES
INQUIRY PORTFOLIO

SCHOOL OF MUSIC
UNIVERSITY OF NEBRASKA – LINCOLN
SPRING 2013

229 WESTBROOK MUSIC BUILDING
LINCOLN, NE 68588-0100
402.472.2497
JREIMER2@UNL.EDU

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INTRODUCTION & PORTFOLIO OBJECTIVES

Intermediate/Advanced Opera Techniques (see [Appendix A](#) for syllabus) is a two credit elective course offered each spring at the University of Nebraska-Lincoln. At its genesis, the course was primarily an opera scenes workshop, focused solely on the preparation and performance of an opera scene in a final concert. It is a cross-listed course meaning that students from the first year through advanced graduate study may enroll. Students may or may not have any experience on the music theater stage, nor have they had training in how to prepare a new role from casting to completed performance.

This course is an elective in the School of Music, but relates directly to the performance expectations anticipated in the Bachelor of Music, Master of Music and Doctor of Musical Arts in Vocal Performance degrees. This course serves as a preparatory – but not prerequisite – experience for students aspiring to principal roles in the main stage opera season. Course objectives include understanding the basic process for researching an operatic role; exploring and applying techniques for helping an operatic character come to life; demonstrating professional behavior in preparation, rehearsal and performance situations; and performing at least one scene from the opera repertoire for a live audience.

When I was assigned to teach the course three years ago, I observed that, while students were successfully learning the music and the text of their assigned scene, they weren't coming to the rehearsal process with thoughtful or well-researched perspectives on their characters. The final performances, while well sung, were not always well acted or interpreted in a sophisticated and nuanced way.

As a result, I considered ways to revise the course content to better achieve a more fully developed performance from the students. An initial revision of the course included work with historical and cultural exploration, experimentation with subtext and communication between student and instructor in a very formal, written manner. Preparation for rehearsals took on an academic aspect that it had not previously included, holding students responsible for researching, reporting and applying their work to their performances onstage.

Reflection on previous offerings of the course revealed that the traditionally academic elements of the course were helpful in establishing a more fully developed character for many of the students. However, the research aspect of the course did not seem to translate as well to the staged performances as I had hoped. Students were intellectually engaged during the written aspect of the course, but the research did not seem to manifest in the final performances.

For the benchmark study in the Spring 2013, I opted to include elements of social media and pop culture in addition to the more traditional character research methods. I hypothesized that by meeting students "at their level," or in a medium with which they were already comfortable, they would more easily connect with characters from different cultures, eras and social backgrounds.

METHODOLOGY

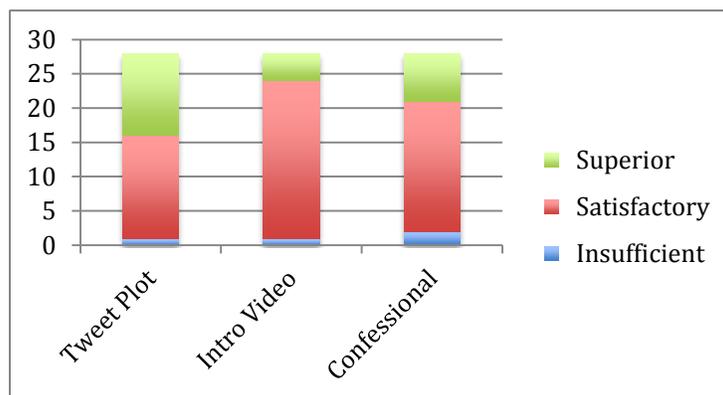
In addition to written research and reflection, students were asked to create short introduction videos (a la reality television—see [Appendix B.1](#) for assignment sheet) to present in class as their characters. A few weeks later, students were also asked to provide an in-class video commentary – as the character – on their scene. Students responded positively to the activities, and several indicated that they found it helpful to summarize traits of the character. Again, however, the consideration of the character seemed surface-level at best, and when asked in staging rehearsals to provide an opinion about the character and/or the scene, responses were underwhelming.

In Spring 2014, I retained the “reality TV” exercises, but instead asked students to create them outside of class and upload them to a private YouTube channel. Students were restricted only by time limits (2 minutes each) and were encouraged to explore costuming, props and sets if they deemed it necessary to fully communicate their character. The results of the video assignments were surprising in their creativity, thoroughness and enthusiasm.

I also added a third “pop culture” assignment: Students were asked to create a Twitter feed (see [Appendix B.2](#) for assignment sheet and [Appendix C](#) for examples) that traced the plot of the opera from which their scene was excerpted. This assignment replaced the traditional plot summary essay that in previous years had simply been a regurgitation of resourced summary materials. The goal of the Twitter assignment was to help students think carefully about the evolution of the character throughout the opera, and how interactions with other characters in the opera evolve with the drama.

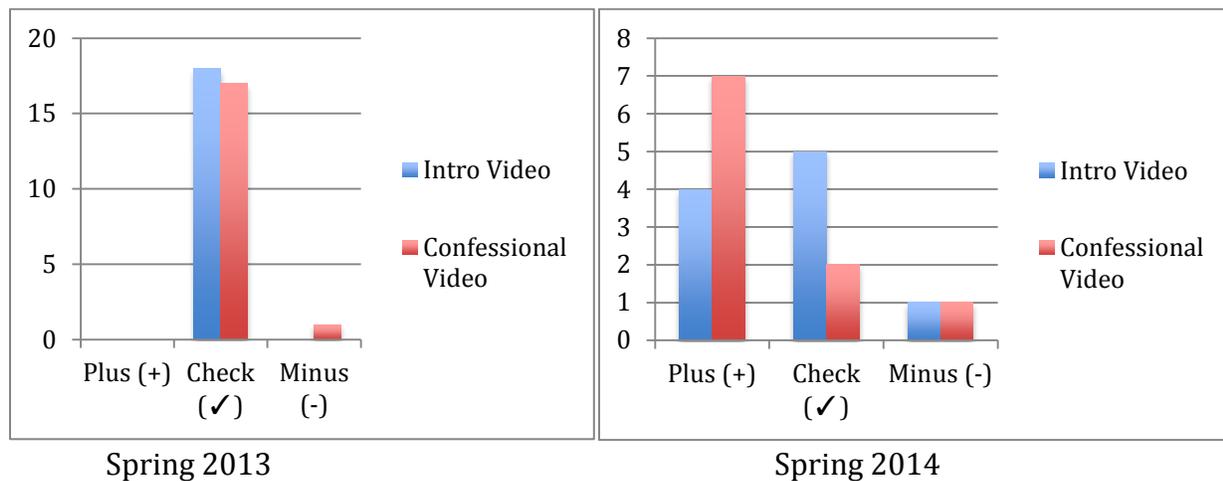
ASSESSMENT OF STUDENT ACHIEVEMENT

Performance evaluation in the arts is subjective by nature and requires an assessment system that acknowledges creativity and individual progress. For this course I adopted a tiered Plus-Check-Minus assessment procedure for all assignments and performances. Students that completed the requirements of each assignment as stated received a “Check” (✓). Students that did not meet the requirements of the assignment received a “Minus” (-). Students who delivered assignments with great insight or creativity received a “Plus” (+) for their work. I expected that the majority of students would achieve “Check” level work, and the data below supports that hypothesis.

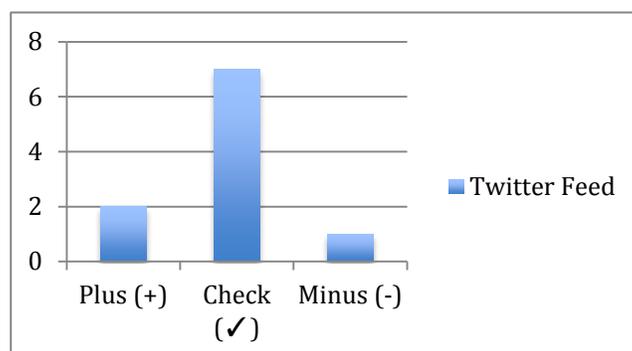


The Introduction Video was the first opportunity to see the students as actors and to assess their ability to synthesize what they had discovered in the character research into a live representation of the character. The data collected from the 2013 Introduction Video assignment revealed that all students effectively completed the work but seemed timid in making courageous choices about their characters within the context of the scene. The 2014 data, which included the out-of-class preparation and upload as well as strict time limits, revealed a much clearer, focused character presentation with greater freedom and creativity of thought.

The Confessional Videos (see [Appendix B.3](#) for assignment sheet and [Appendix D](#) for example) revealed the same increase in performance level as the Introduction Videos. Students were asked to provide commentary on their scene as if it had just happened in the style of reality television. Students in the 2013 course competently completed the assignments, but none were of an exceptional level. Student work in the 2014 course, however, was more frequently of the “Plus” or Superior quality.



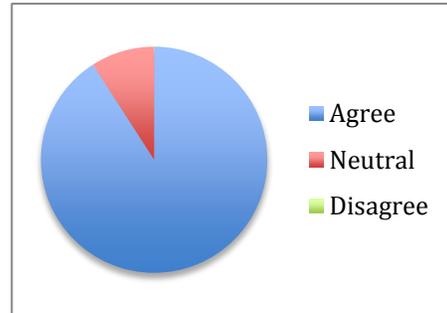
The Twitter plot assignment was new to the course in 2014, and it proved to be quite successful, both in communicating the student’s understanding of the plot development, as well as the evolution of the character throughout the drama. Students demonstrated thoughtful and cohesive thinking in their responses. The one outlier simply did not submit the assignment.



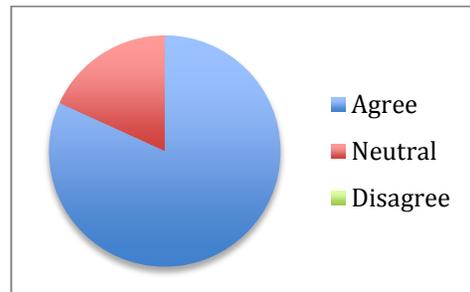
STUDENT FEEDBACK

I was also interested to learn which assignments the students felt most affected their growth and final performances. Students completed a survey that asked them to respond to the following statements:

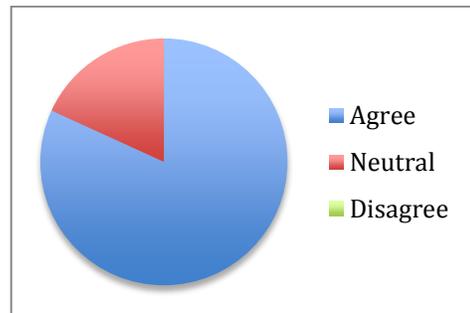
I have grown as a performer as a result of this course.



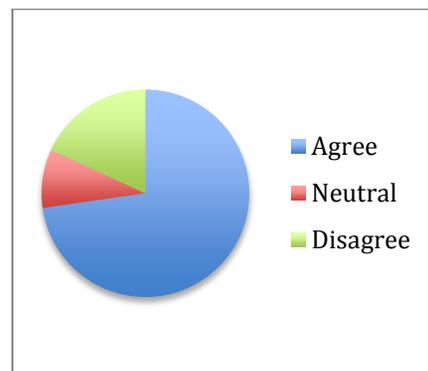
I have a better understanding of how to research an operatic character.



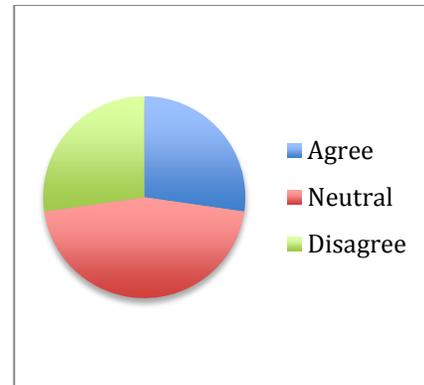
I have prepared my character differently than I have done for previously roles.



I will use tools from this course in future character research.



The use of social media and pop culture helped me to think differently about my character.



SUMMARY & CONCLUSIONS

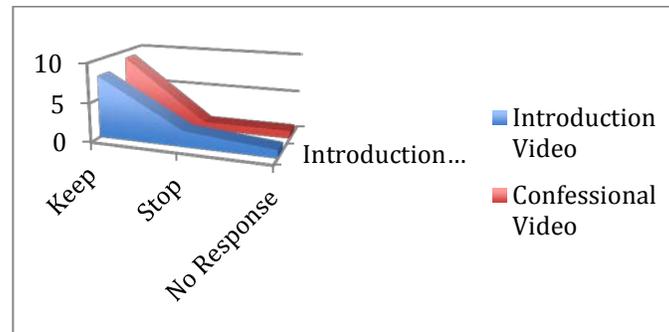
Collected data was simultaneously expected and surprising. The redesign of the Introduction Video and Confessional Video were expected to yield positive results, which they did, with 90% scoring Acceptable or Exceptional on the Introduction Videos, and 90% percent scoring acceptable or Exceptional on the Confessional video assignment. Most interesting about these results were the distribution of scores; 40% Superior and 50% Satisfactory in the Spring 2014 Introduction Videos compared with 100% Satisfactory in 2013, and 70% Superior and 20% Satisfactory in the Spring 2014 Confessional Videos compared with 90% Satisfactory in Spring 2013.

Since the Twitter Feed assignment was new in Spring 2014, it is impossible to compare progress made by the students from the year before, but casual observation from the instructor as well as students indicated that the activity was interesting, useful and did manifest in the final staged performance.

The less quantifiable data sets are those interactions with students during the staging and performance segments of the course. Since any theatrical performance is an evolutionary process, each student develops at a different rate and a different degree than his colleagues. It was clear to this instructor, however, that students came to the staging rehearsals with a better understanding of their characters and the development of their character over the scene.

Feedback provided by the students indicated that they did recognize improvement in their personal performance and a greater understanding of how to research an operatic character for performance. Most students indicated that their preparation of the character assigned for this course was different than in previous roles. Approximately 70% of students even suggested that they would use tools from this course in future role preparation. Most interesting to me, however, was the response to the question about the effect of the pop culture/social media exercises. Fifty percent of students indicated a Neutral response, and 25% disagreed that these assignments changed the way they thought about their character. Only 25% acknowledged the impact of the pop culture and social media assignments on their character development.

In addition to the general course survey above, I also asked students to complete a Keep-Stop-Start survey about the assignments that I consider flexible in the course, particularly those of interest in this study.



Even though over half of the survey responses indicated a neutral or disagreeable response to the impact of the social media assignments on their performances, a sizable majority of students wanted the assignments to remain as part of the course, 70% (Introduction) and 80% (Confessional), respectively. As the Twitter assignment was new this semester, it was not included in the aggregate totals.

This leads me to question if the students did not recognize the impact of the exercises on their performances, or if they were simply appreciated as “fun” assignments with no significant contribution to the final product. It is clear that some element of the course resulted in the students’ ability to better connect to the character and bring it to life onstage. It is also clear that the students made stronger choices about their characters, and brought a greater depth of understanding to the rehearsal process and final performance.

In conclusion, I do believe that the approach of meeting students “where they are” is useful, particularly for those singers with little or no previous stage experience. The skill of distillation is essential in finding the essence of the character, and this semester was the most successful application of that skill to date. I anticipate continuing with this group of assignments in future offerings of the course.

APPENDICES

Appendix A
University of Nebraska – Lincoln
School of Music
Spring 2014

COURSE INFORMATION

MUOP 356/856
Intermediate/Advanced Opera Techniques
2 Credit Hours
TR 12:30-1:20*
WMB 130

CONTACT INFORMATION

Dr. Jamie Reimer
WMB229
(402) 472-2497
jreimer2@unl.edu
Office hours by appointment

* Additional rehearsals may take place outside of the scheduled class time.

COURSE OBJECTIVES

By the end of the semester, the student will:

1. Understand the basic process for researching an operatic role
2. Explore and apply techniques for helping an operatic character come to life
3. Demonstrate professional behavior in preparation, rehearsal and performance situations.
4. Perform at least one scene from the opera repertoire for a live audience

COMMUNICATION

A majority of communication will take place via email and Blackboard. Plan to check your email daily and respond promptly with requested information. Occasional communication will arrive via text message, particularly if the situation is urgent. It is recommended, however, that students use email as the primary form of communication regarding lessons.

REQUIRED TEXTS

Students are required to obtain a copy of the scene to which they are assigned. Scores are available on reserve in the library.

Students may choose to purchase the source materials used in class; however, all materials are available online or may be borrowed from the library.

GRADING PROCEDURES

Students will be evaluated on the following criteria: class attendance, assignment completion, role preparation (music, text and staging), and performance & progress.

Class attendance & participation	30%
Assignments & preparation	40%
Performance & progress	30%

COURSE CALENDAR

January 14	Course overview and distribution of syllabus
January 16	Music Rehearsal #1A – Harbison, Floyd
January 21	Music Rehearsal #1B - Laitman, Adamo
January 23	Character research & development techniques Communicating in a “foreign” language Source material due/ Video introduction due
January 28	Music Rehearsal #2A – Harbison, Floyd
January 30	Music Rehearsal #2B - Laitman, Adamo
February 4	Acting the action: physicalization of the character Comparison reflections due/Video confessional due
February 6	Music Rehearsal #3A – Harbison, Floyd
February 13	Music Rehearsal #3B - Laitman, Adamo
February 18	Introduction to recitative/Improvisation day Subtext due
February 20	Music Rehearsal #4A – Harbison, Floyd
February 25	Music Rehearsal #4B - Laitman, Adamo
February 27	Speaking the scene
March 4	Music Rehearsal/Staging TBA – Harbison, Floyd
March 6	Music Rehearsal/Staging TBA - Laitman, Adamo
March 11	MEMORIZATION deadline
March 13	Staging
March 18	Staging
March 20	Staging
March 24-28	Spring Break – no classes
April 1	Staging
April 3	Staging

April 8	Video self-assessments (by appointment)/Staging
April 10	Video self-assessments (by appointment)/Staging
April 16	Staging TBA
April 18	Run through
April 22	Run through
April 22	Dress Rehearsal, 4:30 pm WMB 130
April 23	PERFORMANCE, 4:00 pm (3:30 call)/STRIKE immediately following
April 24	Personal assessment and course evaluation in class
April 29	Assessment appointments with Dr. Reimer
May 1	Assessment appointments with Dr. Reimer

This schedule may be amended. Students will be notified of any changes in writing.

APPENDIX B.1

ASSIGNMENT 1 – MUOP 356/856: DEFINING YOUR CHARACTER

FOLLOW EACH OF THE STEPS BELOW TO DISCOVER AND DEFINE YOUR CHARACTER. USE THESE QUESTIONS AS A GUIDE, BUT FEEL FREE TO ADD OR AMEND THEM TO GET TO THE CORE OF YOUR CHARACTER.

STEP ONE:

Read the original source for your scene. Read the entire source, not just the section from which your scene is drawn. Take notes about your character, from where he/she comes, what motivates him/her, the challenges he/she faces, what brings him/her joy, etc. Who are the important people in his/her life? Are these people in your scene, referenced in your scene, or not present at all?

STEP TWO:

Fill in the blanks. What did you *not* learn about the character from the source material? What can you imagine or infer from what you do know? Consider historical and societal factors that may influence your character's choices and perceptions. (Some extra research may be involved.)

STEP THREE:

Compare the works. Does the scene you are performing come directly from the source material? How does the story of your assigned opera differ from the source material? Are there significant differences that impact the plot, and/or your character?

STEP FOUR:

Prepare a 3-4 minute video introduction as your character. DO NOT improvise. Provide essential information that demonstrates your understanding of the character, his/her environment and values. Appropriate attire (though not necessarily costuming) is welcome and appreciated.

Upload your video to the class YouTube channel no later than 12:00 am on the date specified in the syllabus. Details for accessing the channel are available on Blackboard.

See: [INTRODUCTION VIDEO by Kaitlin Pearson as Jo March \(*Little Women*\)](#)

APPENDIX B.2
ASSIGNMENT 1A – MUOP 356/856: PLOT “TWEET”

Create a (faux) Twitter handle and profile for your character. As your character, produce a series of tweets that outline the plot of your opera. Tweet from the perspective of your character, not a third party. Use as many tweets as you require to fully tackle the plot, but not less than 20 individual tweets. You are limited to the 140-character text maximum; please do not include links or photos. All tweets must be date and time stamped.

Submit your tweets in a Word document in class on Thursday, January 23.

APPENDIX B.3
ASSIGNMENT 2 – MUOP 356/856: SCENE “CONFSSIONAL”

Prepare a 3-4 minute video confessional about your scene as your character. DO NOT improvise. (Think reality TV.) You should have a strong opinion – in the mindset of your character – about what has led up to the scene and what occurs during your scene. You may reference previous plot developments or significant relationships in your video. Build on any character traits (vocal and physical attributes, etc.) that you established in the Defining Your Character assignment. Props and/or appropriate attire are welcome and encouraged but not required.

Upload your video to the class YouTube channel no later than 12:00 am on the date specified in the syllabus. Details for accessing the channel are available on Blackboard.

See: [CONFSSIONAL VIDEO by Thomas Stoysich as Nick Carraway \(*The Great Gatsby*\)](#)

APPENDIX C
SELECTED TWITTER ASSIGNMENTS

Jon Frazier
Intermediate Opera Techniques
Dr. Reimer
21 Jan 2014

@Tweedythetweetr

July 5, 1906 12:15pm

Whoa! Grandpa intends to marry Miss Love! Ain't he a little old? #mustlovethemyoungones

12:42pm

I'm not sure about this Miss Love. She's a Yank after all! #isheoutofhismind

1:13pm

I guess Grandpa does need someone to take care o' him. He is pretty darn old. #oldgeiser

2:04pm

Won't let that news spoil my day. It's time to catch me some fish! #fishing #YEEHAW

4:15pm

That was a close one! Nearly had a train chop me to bits! But I'm smarter than that train I tell ya. I know how to survive. #genius

5:00pm

Word travels fast in this town. I'm already a celebrity for beating that train #fame
#Imabigboynow

6:12pm

Well, it was fun while it lasted. Grandpa had to steal my fame with his new bride though.
#oldfart #notfair

July 11, 1906 2:48pm

Spent some time with Miss Love. She ain't so bad after all. #nicegal

July 13, 1906 4:28pm

This ain't a real marriage! Miss Love told me! She said Grandpa just promised her the deed to his house and furniture. #thisiswrong

July 17, 1906 4:12pm

There's some rumor going around about Miss Love, how she kissed her former fiancé.
#idontbuyit

July 20, 1906 11:42am

Some of my buddies and I are taking a trip. Gonna go pick up a horse for Miss Love. #camping
#mountainmen

July 23, 1906 3:27pm

We made it back. That was a fun trip. And after this trip is over, dad wants us to take a trip to
New York! #bigcity

3:59pm

Mom apparently doesn't want to go to the city. It would do her good though. Help her forget
about Grandma #therapy

5:18pm

Uh oh. Dad decided to go with me and Miss Love instead of mom. I think she's mad at Miss
Love now. #catfight

July 28, 1906 4:19

That was some trip! And to make it up to mom, dad bought her a new Cadillac! We own a car!
Yippee! #joyriding

4:48pm

I noticed some chatting between Grandpa and Miss Love. I think they are actually becoming a
real couple now. #loveisintheair

5:02pm

Grandpa bought a car too....and now wants to see them in Cold Sassy. We'll see how long that
lasts.

July 30, 1906 10:46am

I get to drive the car today...and I'm picking up Lightfoot. #nervous #excited #prettygirl

2:18pm

I don't care if she's from the poorer side of town. I like her still. #prettygirl #kisses

4:27pm

Well great! Someone saw me kiss Lightfoot. They won't let me drive their car....but that won't stop me from taking Grandpa's car. #devious

July 31, 1906 11:12am

I get to go with Grandpa and Miss Love into the country. Driving the car for them. This should be fun! #funtrips

1:02pm

I get to teach Grandpa and Miss Love how to drive. #awesome

6:19pm

CRAP! I crashed Grandpa's car...broke the radiator. We are stuck in a nearby house till someone can come repair it. #imacultz

10:42pm

I just heard Miss Love send Grandpa away....I hope everything is okay with them #depressing #theywouldbeperfecttogether

August 1, 1906 4:19pm

Made it back to Cold Sassy....that was an awkward car ride. #silence #thecarisfixed

August 7, 1906 2:18pm

Uncle committed suicide....I still don't know how to feel #depressed #notgood

August 8, 1906 10:02am

Damnit! Grandpa hired that stupid Roach to work at his store...#nothinggoodishappening

August 10, 1906 3:16pm

Of course! Now Roach plans to marry Lightfoot since he has money now. #cantaguygetabreak

August 12, 1906 2:27pm

Grandpa got beat up the other day. He's slowly getting better though.

August 15, 1906 5:19pm

Grandpa seemed to be getting better...but now all he is doing is getting sicker and sicker #darkdaysindeed

August 20, 1906 4:28pm

Grandpa is still sick...and MISS LOVE IS PREGNANT WITH HIS BABY!!! #whoa #inshock
#whatwillhappenifgrandpadies

August 24, 1906 2:12pm

Grandpa died today...I remember him telling Miss Love that God will provide to the faithful
#willhe? #idontknow

August 25, 1906 10:18am

I'm coping with everything. Grandpa I think was right. And who will look after Miss Love? It's
up to me since no one else will.

Tweet Plot

Jo March @AugSnodgrass

Just found out we are too poor to have Christmas presents this year...guess I will just buy Undine and Sintran myself #fml #poorpplprobs
December 19, 1861 5:23 pm

Jo March @AugSnodgrass

Providing the Hummels with breakfast, presents for Marmee, a play, & a surprise from Mr. Laurence; a #merrychristmas afterall #blessed
December 25, 1861 8:06 pm

Jo March @AugSnodgrass

Had a capital time with @neighborlaurie tonight at the Gardiner's! #NewYearsEve #friendship
January 1, 1862 1:17 am

Jo March @AugSnodgrass

Talked @neighborlaurie into letting me keep him company...and met his grandfather! #scary #friendship #justbeingneighborly
January 27, 1862 6:38 pm

Jo March @AugSnodgrass

@AmyMarch1868 BURNED my most prized possession because I didn't want to drag her to the theater with us #mylifeisover #ihatyou
February 10, 1862 9:14 am

Jo March @AugSnodgrass

Almost let my darling sister @AmyMarch1868 die because of my petty anger...Thank God for second chances #lessonlearned
February 11, 1862 10:06pm

Jo March @AugSnodgrass

Convinced @AmyMarch1868 and the others to let @neighborlaurie into the club! #Pickwickforlife
May 20, 1862 7:49pm

Jo March @AugSnodgrass

Almost killed everyone with my cooking by using salt instead of sugar #epicfail ...and lost a great soul today #RIP Pip the Bird
June 8, 1862 8:04 pm

Jo March @AugSnodgrass

Great time at Camp Laurence with @neighborlaurie and @AmyMarch1868 except those Brits were kind of rude #AmericansvsBritish 'MERICA!
July 26, 1862 9:43 pm

Jo March @AugSnodgrass
And now we wait... #secrets
October 12, 1862 1:27 pm

Jo March @AugSnodgrass
THE WAIT IS OVER!! I AM A PUBLISHED WRITER!! #missionaccomplished
October 29, 1862 2:26 pm

Jo March @AugSnodgrass
Sold my "only beauty" to help Marmee get to Father in his time of illness #ShortHairDontCare
#justkiddingactuallycryingontheinside
November 13, 1862 11:43 pm

Jo March @AugSnodgrass
Exposed Beth to scarlet fever and trauma because of my laziness...I am a despicable human being
#praying #worried
November 25, 1862 8:22 pm

Jo March @AugSnodgrass
Hurry home mother! #waiting
November 30, 1862 9:33 pm

Jo March @AugSnodgrass
Beth's fever broke!! and Marmee is home!! #hallelujah #thingsarelookingup
December 1, 1862 2:18 am

Jo March @AugSnodgrass
got blamed for @neighborlaurie's jokes AND had to clean up his messes... #typical #youowemeone
December 4, 1862 6:53 pm

Jo March @AugSnodgrass
FATHER IS HOME!! best Christmas present ever!!! Thank you, @neighborlaurie!! #thankful
#wholeagain #happiness
December 25, 1862 9:32 pm

Jo March @AugSnodgrass
Meg has changed...and NOT in a good way...she just has to tell that Brookes guy off and all will be well! #fingerscrossed
December 26, 1862 1:03 pm

Jo March @AugSnodgrass
Well...thats it...she caved *sigh* at least I've got @neighborlaurie to help me get through #lovesucks
#marriagesucks #sisterstealer
December 26, 1862 3:42 pm

Jo March @AugSnodgrass

What a day! I guess weddings can be kinda fun

June 6, 1866 9:13 pm

Jo March @AugSnodgrass

A silly sensationist story is worth the money even if it goes against my traditional writing habits...right? #conflicted

August 7, 1866 10:01 pm

Jo March @AugSnodgrass

Chopping up my first novel...mixed reviews and mixed feelings =/ #authorprobs

October 17, 1866 8:24 am

Jo March @AugSnodgrass

TWINS TWINS TWINS!!!!!!! So happy for Meg and John!! Welcome to the world, Daisy and Demi! #auntjo #doubletrouble

July 9, 1867 2:31 pm

Jo March @AugSnodgrass

Took ALL of my dear sister @AmyMarch1868's advice today...I hope I made her proud! #sarcasm #calls #missionaccomplished

July 18, 1867 6:41 pm

Jo March @AugSnodgrass

@AmyMarch1868 is going to Europe... #fml #shouldberne #furious #ihateeverything

August 23, 1867 9:45 pm

Jo March @AugSnodgrass

Off to New York for a change of scenery...wish me luck! #needtogetaway

November 3, 1867 7:39 am

Jo March @AugSnodgrass

This isn't too bad! There are so many interesting people in this boarding house..especially this German guy #branchingout #culture

November 19, 1867 8:50 pm

Jo March @AugSnodgrass

Well I got caught today, but it was a pleasure to finally meet @BFritzMeister! #nomorecreeping #letsbefriends

December 7, 1867 9:02 pm

Jo March @AugSnodgrass

@BFritzMeister is trying to teach me German...you've got your work cut out for you! #deutsch #dasistschwer #meingott

December 12, 1867 6:41 pm

Jo March @AugSnodgrass

Shakespeare book from @BFritzMeister for Christmas and a pleasant time at the New Years Eve masquerade! #HappyHolidays #justfriends

January 1, 1868 2:06 am

Jo March @AugSnodgrass

@BFritzMeister defended religion when everyone else was against his old fashioned ways...Father would approve #respect

February 16, 1868 11:01 pm

Jo March @AugSnodgrass

He found out about my silly stories...oh why do I care about the money so much? #embarrassed #ashamed #neveragain

April 12, 1868 8:02 pm

Jo March @AugSnodgrass

Time to head home #bittersweet

May 1, 1868 7:10 am

Jo March @AugSnodgrass

Congrats to @neighborlaurie!!! Successful graduate!! We all knew you could do it! #soproud #friends4life

May 17, 1868 10:38 am

Jo March @AugSnodgrass

That awkward moment when your best friend proposes... #justfriends #badcouple #sorrynotsorry

May 17, 1868 7:19 pm

Jo March @AugSnodgrass

@neighborlaurie I hope you have a great time abroad! I will miss you! #bestfriends

July 14, 1868 9:03 am

Jo March @AugSnodgrass

I dedicate my soul and body to you, Beth #love #hopeless #bawling

March 10, 1869 5:04 pm

Jo March @AugSnodgrass

Hope&faith,born of my sorrow/Guardian angels shall become/&the sister gone b4 me/By their hands shall lead me home #RIP Beth #Heartbroken

May 19, 1869 7:03 am

Jo March @AugSnodgrass

& now Amy is engaged...maybe I took this independent thing too seriously #sloppyseconds #foreveralone

June 25, 1869 4:49 pm

Jo March @AugSnodgrass
@AmyMarch1868 @neighborlaurie YOU ELOPED?!? #kidsthesedays
August 21, 1869 5:42 pm

Jo March @AugSnodgrass
Cannot possibly describe how happy I am to have @BFritzMeister here!! One of the best surprises yet! #soblessed #happiness #nolongeralone
August 21, 1869 6:57 pm

Jo March @AugSnodgrass
Daisy keeping house and Demi kissing girls already?! They grow up so fast! @BFritzMeister
#DoubleTrouble #ladiesman
August 30, 1869 2:18 pm

Jo March @AugSnodgrass
I said yes =) @BFritzMeister #joy #truelove #worththewait
September 5, 1869 3:59 pm

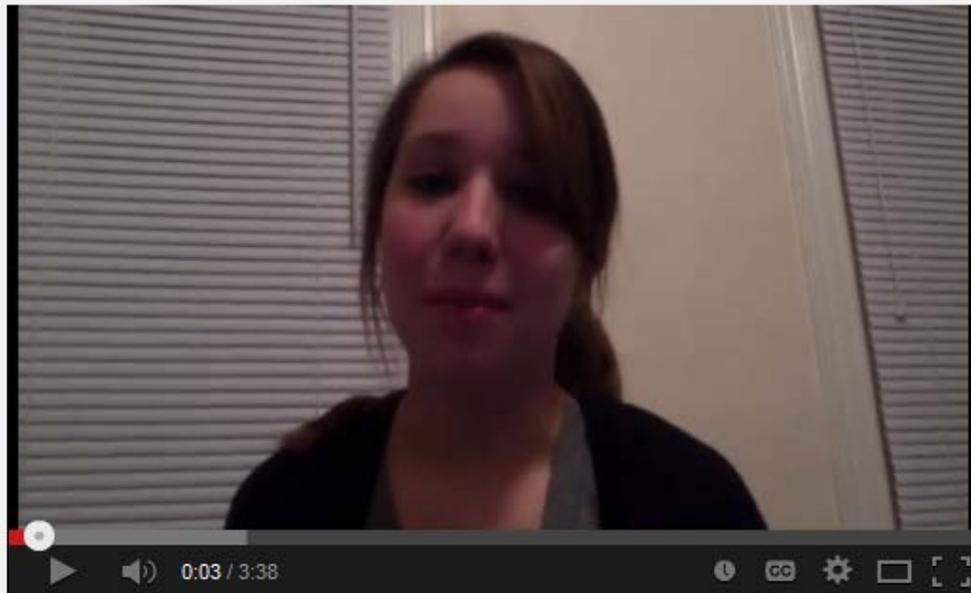
Jo March @AugSnodgrass
Well its open! Spread the word! We have a school for boys! #Plumfield #soexcited #Bhaer-garten
#philanthropy
August 18, 1870 6:02 am

Jo March @AugSnodgrass
Time flies! Here I am w/ a husband, 2sons, a new niece, a herd of little men, & Marmee is 60!
#soblessed #family #happyapplepicking #love
October 22, 1875 5:28 pm

APPENDIX D
LINKS TO SELECTED VIDEO ASSIGNMENTS

CLICK ON IMAGES TO GO TO VIDEOS

INTRODUCTION VIDEO by Kaitlin Pearson as Jo March (*Little Women*)



Kaitlin's Jo Intro

CONFESSIONAL VIDEO by Thomas Stoysich as Nick Carraway (*The Great Gatsby*)



Nick Confessional (Thomas Stoysich)