



eCOMMONS

Loyola University Chicago
Loyola eCommons

Department of Fine & Performing Arts: Faculty
Publications and Other Works

Faculty Publications and Other Works by
Department

Spring 2018

Introduction to "Rethinking the College Summer Intensive: A New Model for Collaboration"

David Callaghan

Ann Shanahan

Loyola University Chicago, ashanah@luc.edu

Follow this and additional works at: <https://ecommons.luc.edu/dfpa>

 Part of the [Performance Studies Commons](#)

Recommended Citation

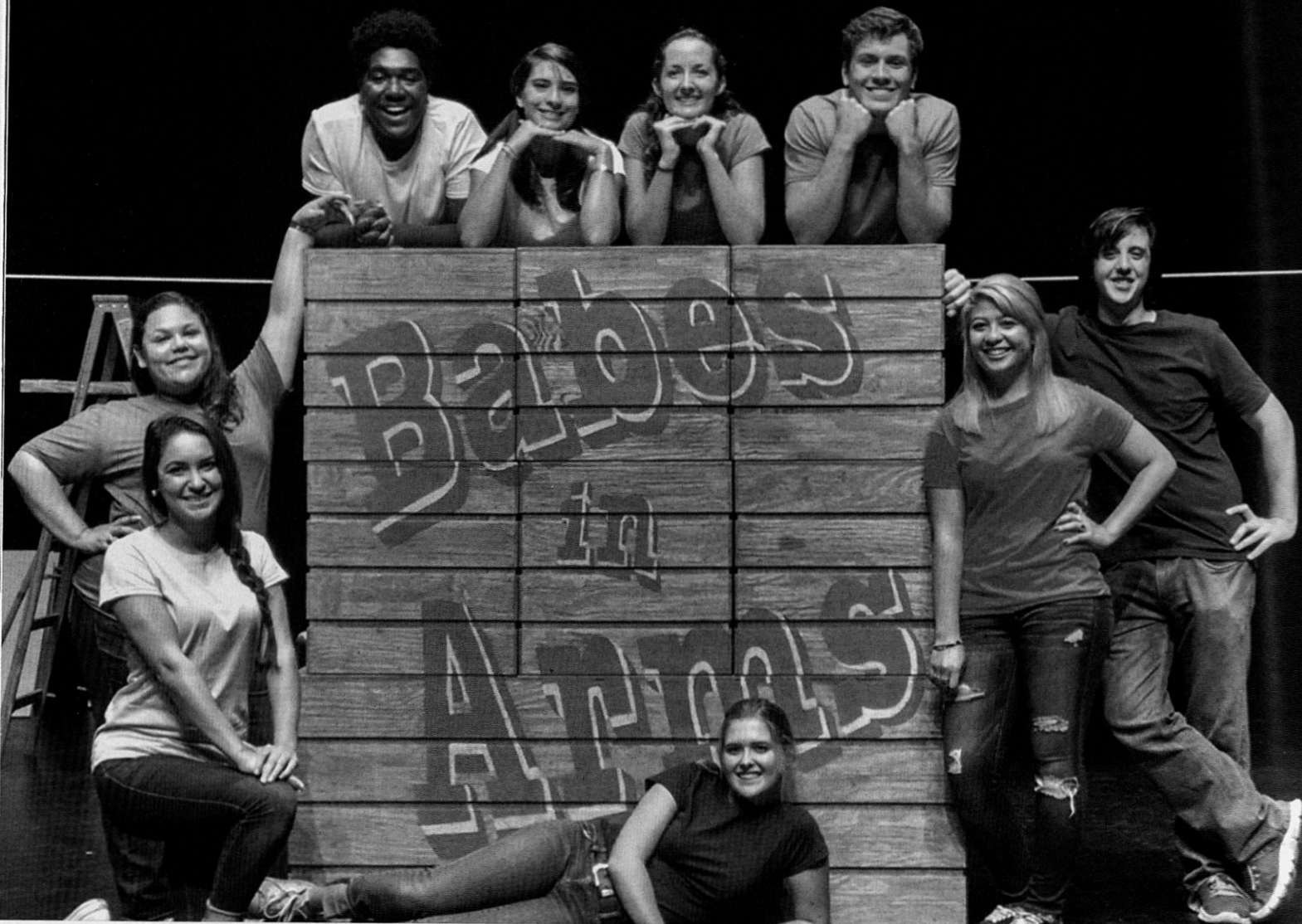
Callaghan, David and Shanahan, Ann, "Introduction to "Rethinking the College Summer Intensive: A New Model for Collaboration" (2018). *Department of Fine & Performing Arts: Faculty Publications and Other Works*. 21.

<https://ecommons.luc.edu/dfpa/21>

This Article is brought to you for free and open access by the Faculty Publications and Other Works by Department at Loyola eCommons. It has been accepted for inclusion in Department of Fine & Performing Arts: Faculty Publications and Other Works by an authorized administrator of Loyola eCommons. For more information, please contact ecommons@luc.edu.



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 License](#).
© Stage Directors and Choreographers Society 2018



SDC JOURNAL PEER-REVIEWED SECTION

Musical theatre training programs in higher education continue to grow and evolve, with many formal degree programs now operating with faculty and staff voice teachers, accompanists, etc., that are totally separated from counterparts in music programs. However, despite differences between disciplines and pedagogy, many colleges and universities, especially those with a liberal arts model of arts training, often produce a collaborative musical offering that integrates the talents, resources, and training approaches of faculty and students from both music and theatre.

In the following essay, Amanda Nelson and Richard Masters explore the traditional pros and cons of engaging collaboration among faculty artists from different fields, with a fresh perspective. Given the current trend of declining summer enrollments at many colleges—as students increasingly seek online options outside regular semesters—their summer musical theatre intensive was conceived in response to a university charge to boost on-campus enrollments. Nelson and Masters examine how their course allowed students from both departments, none of whom had extensive musical theatre training, to rehearse and perform a lesser-known, historic musical for audiences drawn from the campus and local communities. In our current economic climate, professional and academic theatres often turn to co-productions and collaborative endeavors to increase opportunities for their companies and audiences. We hope that the model described in the essay might prove inspirational for arts programs and directors seeking to expand programming, training opportunities, and audiences within an intensive summer experience.

INTRODUCED + EDITED BY **DAVID CALLAGHAN + ANN M. SHANAHAN**