On April 27, 2007, an alumni event was held celebrating the achievements of the program since its co-founding by Lowell and Nancy Swortzell in 1966. What a grand evening as colleagues and friends reunited and shared classic moments of their time studying at NYU. Tales filled the air of study abroad, the vibrant production calendar, community outreach projects, and of memorable professors and classes. This event overlapped with the opening reception of the NYU Forum on Drama across the Curriculum and Beyond. Building on the work of previous seminars on assessment, teaching artistry, and ethnotheatre, over 100 participants joined our faculty, students and alumni on April 27. Professor Nancy Swortzell made the inaugural announcement of the Swortzell Scholarship recipient, Daphnie Sicre. Daphnie will be commencing her doctoral studies this summer in Brazil. It was a festive evening as the Steinhardt Dean, Mary Brabeck, and Department Chair, Lawrence Ferrara, applauded our global initiatives. “Educational theatre is a flagship of the School,” exclaimed Dr. Ferrara, “its history is impressive and its future secure.”

This edition of the newsletter acknowledges the vast academic, artistic, and service of the Program in Educational Theatre. Whether that be through our youth theatre projects, the mainstage theatre programming, Theatrix!, our work in prisons, or the new MA degree proposal in Theatre/Social Studies, it is evident that the program is a leading player in the field. We are pleased that four established scholarships support the work of our students. Educational Theatre is looking to build its endowment and we hope you consider making a donation to one of our funds, or indeed, creating your own. Details inside.

An enterprise as rich as ours is dependent on team-building and a generosity of spirit. I am forever grateful to my colleagues, our students, the adjunct faculty, the work studies, and our new administrative aide, Rochelle Brown, for all of their dedication and care. It is a wonderful place to be, studying at the center of the arts community in Greenwich Village. Who could ask for anything more?

Philip Taylor, PhD
Director, Program in Educational Theatre

*Established in 1966 by Lowell and Nancy Swortzell.*
Scholarships and Development

The NYU Steinhardt Program in Educational Theatre currently offers four dedicated scholarships for undergraduate and/or graduate study. We hope you might contribute to one of these funds so we can continue to build the next generation of theatre artists and educators. Descriptions of the program’s vast work in drama education, applied theatre, and play production for artists and educators, can be found at: http://steinhardt.nyu.edu/music/edtheatre.

The Lowell and Nancy Swortzell Scholarship (Endowed)

Established in 2002 on the retirement of the Swortzells, this scholarship supports students in financial need pursuing graduate study.

Ana Marie Bailey Scholarship Fund (Endowed)

Providing scholarship support for students pursuing undergraduate and graduate degrees in the Program in Educational Theatre.

Myoung-Cheul Chung Scholarship

Following his MA graduation, Mr. Chung established a scholarship to support undergraduate and graduate studies in educational theatre.

William Vorenberg Scholarship (Endowed)

Professor Vorenberg was on the faculty for many years and he established a scholarship at the time of his retirement. The scholarship is awarded to those with a particular interest in theatre directing within educational and/or community contexts.

How do I make a contribution to the Program in Educational Theatre?

If you would like to support one of the program’s many outreach efforts, including our Shakespeare Initiative with Youth, New Play Series, Prison Theatre Outreach, Production Season, Theatrix Student Theatre, or if you would like to contribute to our wide ranging teaching and research enterprise, please contact the NYU Office for Development and Alumni Relations. We are seeking to create more scholarships in educational theatre. If you are interested in establishing a scholarship, making a donation, or offering a gift of another nature, then contact:

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We are pleased to announce that incoming PhD student, Daphnie Sicre, has been awarded the inaugural Lowell and Nancy Swortzell Scholarship.

Daphnie’s passion for theatre comes from her diverse culture and background. Being born in Guayaquil, Ecuador to Peruvian and Spanish parents, and raised in Madrid, Spain allowed her to view the world from various perspectives. She has had the advantage of learning the best from multiple cultures.

Later, Daphnie moved to the United States to study, and has made it her second home. At Lehigh University she majored in journalism, history, and theater, and minored in photography and education. Afterwards, she attended Teachers College at Columbia University and received her first Masters of Arts in the Teaching of Social Studies. For the past six years, however, she has focused solely on theatre. Her students have won various district and state awards, as well as scholarships to prestigious schools. Their lives have been enriched by their exposure to the arts and to theatre.

While teaching full time, Daphnie spent her summers at New York University and received her second Masters in Educational Theatre. At the same time, she directed over 30 productions with disadvantaged teenagers from North Miami Beach Senior High in Miami, Florida. Among her favorite productions are the State winners Living On, which dealt and taught about AIDS survivors, and The Chrysalids, which promoted sign language as the only form of communication in a post-apocalyptic future. In the summer of 2006, she directed for Dade County, Romeo y Juliet, the first full Shakespeare in the Park production to be presented in Miami, Florida. She intends to develop a Spanish language Shakespeare troupe at NYU.

Daphnie is incredibly excited for the opportunity to start a new phase of her life as a doctoral student. While at NYU, she plans to explore why it has been a constant struggle to research and portray African-American and Latino perspectives in drama curriculum. She wants to encourage reflective practice by using ethnographic voices of multicultural communities to create more diversity in the drama curriculum. Daphnie hopes to develop a learning process through drama that would promote cognitive, social, emotional, and creative understanding and skills, bridging the gap between minority students and their work. If she is successful in this endeavor, she will be on the right path towards creating the diverse dramatic environment of which she has always dreamt!

Congratulations Daphnie, on being the inaugural winner of the Swortzell Scholarship!
Shakespeare Initiative

By Teresa Fisher

Teresa will finish the MA (EDTC) in the summer and begin the PhD this fall. She is an incoming Founder’s Fellow.

It started in 9th grade with a teacher: Mr. Wieczorek. He taught ninth grade English to a young Joe Salvatore. He introduced Joe to Shakespeare as theatre rather than as a piece of literature.

Now a teacher himself at NYU, Joe continues the tradition of passing on a love of Shakespeare to high school students and future teachers through his work administering the Shakespeare Initiative. The Shakespeare Initiative pulls three programs under one umbrella. The first, Shakespeare to Go, is a traveling Shakespeare in schools troupe made up of Educational Theatre student actors. It was started four years ago by PhD alumnus Brad Vincent and PhD candidate Zac Moore, and is now coordinated by current PhD candidate Desiree Hamburger. The second is a teen resident Shakespeare Youth Ensemble that works with graduate students training to teach Shakespeare. The third is the long-standing Looking for Shakespeare program. Joe is the director of the youth ensemble, which consists of NYC middle and high school students mentored by a production team made up of NYU graduate and undergraduate students. The graduate students participate as part of a two semester-long courses, “Shakespeare’s Theatre I” in the Fall, and “Shakespeare’s Theatre II” in the Spring. They provide coaching, acting, dramaturgy, design, and other production support while learning about directing, producing, performing, and teaching Shakespeare’s plays. Joe believes a solid foundation in Shakespeare is essential for Educational Theatre students: “I think it’s important that our Educational Theatre students understand how to read, act, and teach Shakespeare, and what better way to learn than by working with high school students?” He includes the modeling of coaching and directing techniques as an integral part of his teaching pedagogy.

The youth ensemble began two years ago when Joe Salvatore received a one-year NYU curriculum grant to expand on the summer Looking for Shakespeare experience by bringing in a year-round ensemble of teen Shakespeare actors to work with graduate students during the academic year. Looking for Shakespeare is a summer program started by former program director Alistair Martin-Smith, in which young people from the community work with a professional director (Joe has served as director for four of the past five summers), a dramaturg, and graduate students from NYU intensively for four weeks, to shape an original production of one of Shakespeare’s plays. The youth ensemble builds on this by providing an opportunity for year-round learning for both teens and graduate students — and, unlike the summer program, it is free of charge to its teen participants.

All of the middle and high school students in the Youth Ensemble bring a love of performance and a desire to learn to the process. All of them also lead incredibly busy lives— partcipating in school, athletics, and other activities. Yet, they make the time to work with the graduate students and perform Shakespeare at NYU. One student has been participating for the last six years. She has no theatre program at her school, so this is her outlet. Joe says, “She likes to be in this community. It allows her to be thoughtful in a way she isn’t able to be elsewhere. It allows her to be her observational self, but also to engage with others.” Joe approaches the directing of actors by taking their strengths and individual personalities into account. One of the things he models for the NYU students is his belief that, “You can rely on the instincts of the actors as they will know as much or more than the director or teacher knows.” Joe takes his directing cues from the actors and what they bring to the text. He teaches, “One must learn to trust one’s collaborators and they will tell you what they need and the direction things can go in.”

The Shakespeare Youth Ensemble was funded in its first year by a curriculum grant, but there is no such grant this year. Therefore, currently, both the ensemble and Shakespeare to Go are supported completely by the volunteer work of the youth ensemble, the NYU students who participate, and Joe. Any money spent will be out of pocket. The funding in the first year was helpful in many ways, including covering production expenses, allowing for reimbursement of the Shakespeare to Go actors’ subway transportation costs, and providing for a small stipend to be paid to the teen
Community Partnerships

Educational Theatre’s School Partnerships on the rise!

This past academic year, the program in Educational Theatre’s partnerships with the schools in New York City and around the world continues to grow. The Educational Theatre Shakespeare to Go company, comprised of 30 undergraduate and graduate students, has performed adaptations of *A Midsummer Night’s Dream* and *As You Like It* throughout the five boroughs of New York City, reaching over 2200 students! Additionally, student teachers in elementary and secondary placements were welcomed with open arms in over thirty public and private schools throughout New York City. More schools are becoming learning partners for our students who need to accrue over 100 hours of field observations. Overseas, graduate students in NYU’s London study abroad program team-taught in five secondary schools and two primary schools, deepening their understandings of teaching in different settings and contexts. Moreover, study abroad initiatives in Africa have developed partnerships with schools with a focus on drama as a learning medium. The program in Educational Theatre continues to build partnerships with schools and communities around the world and is thrilled to continue this outreach effort in the next academic year!

**Professor Joe Salvatore discusses Shakespeare**

youth ensemble actors. “Even though it was a small stipend, it allowed for some accountability from the actors,” Joe noted. Joe wishes he could pay the young actors so that being in the ensemble could become their job. He noted that they are providing a service to him and to the graduate students in the “Shakespeare Theatre I and II” classes. He would like to recognize their efforts. Joe believes this would also increase the number of students who would be able to participate in the program. For the young students, helping teach a class at NYU would be an experience to take with them into their post-high school academic careers.

This spring, Shakespeare to Go and the Shakespeare Youth Ensemble are performing Shakespeare’s *As You Like It*. “I was curious about seeing different interpretations of the play,” Joe remarked, in response to the question of why he chose the same play for both productions. Undergraduate student Blake McCarty is directing Shakespeare to Go with a cast of Educational Theatre students, and Joe is directing the youth ensemble. Why produce this particular play? Joe felt the young people could understand and relate to the complexities of the story. In working with this particular group of teen actors, Joe believes they are possibly the most talented of all he’s worked with here at NYU. Their willingness and openness has been refreshing to him. He’s impressed with how well they’ve understood the play. He noted, “They are really pushing each other to make strong acting choices.”

From his classroom work, coaching, directing, role modeling, and overall dedication to both the profession of teaching and emphasizing the work of Shakespeare, it would appear that Joe Salvatore is passing on the lessons he learned from his teachers to the next generation of theatre practitioners from the youth ensemble to the NYU students in his “Shakespeare’s Theatre” classes.
“This is actually my first year [in the Shakespeare Youth Ensemble]. I found out about it through Joe, and I liked what I saw. It takes a long time for me to understand Shakespeare. All of the grad students are really patient, which I was really happy about. I thought they would just go, ‘okay, this is what that means and this is what this means,’ but they gave me time to figure out my own stuff.” — Samantha Osborne

“I just really liked the group and the group aspect of it. [...] And I really enjoyed the fellow actors I was working with. I love my grad student coaches. They help me, they inspire, they teach you, you know, to handle it all yourself.” — Ryan Gregorio

“This is my first time performing Shakespeare. I was kind of worried about my lines and doing justice to it, being sure I could connect on a modern level with Shakespeare’s words. I feel really good about it [now]. I feel like I’m getting it.” — Ricky Goldman

“The reason I did this is because I don’t have much prior experience with Shakespeare, and it’s what we’re studying in school. I thought something like this would be great to supplement the training. [The grad students] are a lot of fun. Everyone is really helpful and it’s really safe to learn and explore.” — Davi Santos

STOP PRESS: keep your eyes open for next spring’s NYU Forum on Shakespeare! For further information, contact Joe Salvatore at js1655@nyu.edu
“Mikey:” An Inmate’s Forum Theatre: Moving Toward Possibilities

By Javier Cardona

Javier Cardona is an MA Candidate in the Program in Educational Theatre. In addition to participating in our Prison Initiative, this semester Javier could be found on our mainstage in Gross Indecency: The Three Trials of Oscar Wilde.

An African American hymn opens the gathering. It is the 28th of February, the last day of Black History Month. The inmates at Woodbourne Correctional Facility in upstate New York—mostly Blacks and Latinos—walked down to the gym ready to break the “fourth wall” and start a dialogical encounter stimulated through theatre. Mikey is the title of an inmates’ forum theater piece directed by Dr. Philip Taylor and assisted by Edmund Chow and myself, volunteering through the fruitful collaboration between NYU’s Graduate Educational Theater Program and Rehabilitation Through the Arts. “Mikey” is also the name of the protagonist of this forum theater: a talented 14 year old boy who suffers day by day with the terrible tensions of dealing with a dysfunctional family, peer pressure, and gender expectations within his school and community.

Mikey started originally as a community service project sponsored by an inmates’ theater group for the Youth Assistance Program which never came to fruition. The youth project faltered, we decided to continue working on the theater piece, thus Mikey ended up transforming into a theatre exercise with and for the adult incarcerated population at Woodbourne.

Mikey is not a biography of the inmates’ theater collective, nor is it an individual prisoner’s story framed as a play. However, Mikey was gestated and nourished by a diversity of voices, stories, and experiences, some lived, some told. As a social forum, as a metaphor for problem-posing, and as a rehearsal for revolutionary possibilities, Mikey was seeking to make a space where diverse voices could join together as a community to compare and contrast perspectives, tactics, and ideas in order to sort out a conflict. The character of “Mikey” represents a phase or a historical moment in many men’s and women’s lives, when they are pushed to make decisions in a very narrow social environment that makes it difficult for them to envision alternative possibilities. This may explain why, demographically, prisons are mainly constituted by young people or people who entered young. Poverty, racism, lack of opportunities, and the absence of an empowered education have brought young people closer to following “street codes” as a kind of manhood initiation ritual, the same ritual that had initiated them into the penitentiary system.

Within the prison context, Mikey could be seen as a paradox, because it challenged the participants to emancipate themselves and enact possibilities not seen at the outset. But Mikey also confronted the inmates’ lives, by making the familiar strange, and that process is not always sweet and pretty. Perhaps, Mikey functioned as a mirror that reflected part of the inmates’ lives, confronting them with a past that was void of options. That may be why they are now living behind bars, and that is painful. But, in the future, the majority of these human beings will return to the free community, and with multidimensional art in education experiences like Mikey, they may be better prepared to confront new life experiences with a full spectrum of possibilities to consider.

If you are interested in participating in or contributing to the Program in Educational Theatre’s Prison Initiative, please contact Dr. Philip Taylor at pt15@nyu.edu
Creating Theatre with Young People: an Interview with the Youth Ensemble

By Ami Formica

Ami is an MA Candidate in the Program in Educational Theatre.

As a first semester Master’s candidate in the Program in Educational Theatre, I walked into Pless Hall on the third Tuesday in January, excited and slightly nervous for my first class at NYU to begin. The class was titled “Creating Theatre with Young People II,” and I knew very little about it, except that graduate and undergraduate NYU students would be working with young people to, you guessed it, create theatre. I walked into the Black Box that Tuesday afternoon and nearly crashed into a mob of about 40 students. They were energetically chatting, laughing, and joking with each other, looking relaxed, eager and well... really young. Was I in the right place? Were these my classmates and fellow NYU students? I quickly learned that they were the MCC Youth Ensemble students with whom we would be collaborating. In fact, I discovered that the youth ensemble had been working together since the Fall semester and that they were in the throes of devising an original piece that they would perform in their annual spring show, Uncensored. Armed with this new knowledge, I found some of my fellow NYU classmates and settled in for what I hoped would be an interesting journey. We have all watched the students work, devising monologues, poems, spoken word pieces, giving each other feedback, participating in ensemble games, and have been floored by their interactions with one another. Overlooking for a moment the incredible quality of the work these students produce, their sense of respect, support and care for one another is palpable. The MCC Youth Ensemble dynamic is something all of the NYU students have noted and admired. Dan Poussart and I sat down to interview Elizabeth Rosenberg and Aidian Roche, two second-year members of the MCC Youth Ensemble (and both high school juniors), about their experiences as part of the group:

AMI: Can you talk a little bit about the ensemble, and the way it works in here, what you’ve learned from being a part of this group?

ADIAN: I got my family, my school is like my second family, and this place has been my interrelated third family. I never really thought I was a great speaker or that I was good at writing, but when I first wrote my pieces it was like, it comes to life. I actually had like, self esteem in myself. I saw that what I have in my mind I can direct out and express myself without any censorship, without any chains binding me. Katie, Education Director at MCC Theatre, and Steve, Artistic Director at MCC Theatre, helped me develop as an artist, a writer, and helped me develop a purpose in what I’m doing, a way I can express myself either negatively or positively, or stuff that bothers me, or stuff that I see, or what I feel from within. MCC has helped me create, explore and, basically, give out.

LIZ: I’ve learned to be more open than I have before because I used to keep my opinions to myself and let everyone else talk about it. It feels good because now I can let my thoughts out there and I can hear, “Oh wow, great!” And feel like it can actually do something for the production we’re having and do it in a way that doesn’t make you feel like “Oh, it’s not good enough.” Just like, “Oh I need to work on this,” and that just makes it more enjoyable for everyone, and myself.
times when I write a piece and I’m like “Ha, ha, I screwed this up” and I’m like “Why did I do this” and people are like “Nah, you did great.” They’re very supportive. Maybe they’ll criticize you in a joking way, but wholeheartedly they mean good.

**Ami:** One last question, what’s it like working with the graduate and undergraduate students, does that change the feeling of the group or how does that work for you guys?

**Liz:** I like it, I don’t feel like they’re older than us, I actually just think they’re the same age and just chilling and hanging with us. I don’t feel like “Oh, my god they’re here, they’re taking up our time, they’re bossing us around,” because they’re very open to our ideas. They respect us and we respect them. They know us as good teenagers, and that we want us to hear our ideas first, and they allow us to do that and they give their opinions. We’re not “Oh, they’re first, we’re second.” We’re both on the same page, and I’m really comfortable with that.

**Ami:** I’m really glad you feel that way!

**Aidian:** I think it’s friggin’ great! Last year we had a LOT of NYU students here with us, and my first year, second semester, I really bonded with them. I remember this one time I was doing this piece for *Uncensored* and I said, “Brad, this is not working,” and he would say, “Try this,” and I would think, “Ok that’s a little weird, but alright.” But the NYU students are great because, like Liz was saying, you can have a conversation with them. Even though some of them are older than us, like by a couple years, they know what we’re feeling and they have a lot to offer. And like they’re really supportive, they won’t shut down your ideas. They’re totally supportive of us and it’s a great pleasure to work with them. They really do help in a lot of ways, either writing-wise, or they’ll help you acting-wise, or self-esteem-wise, or just generally-wise. I feel like it’s a great pleasure and I wouldn’t change it for anything in the world.
INTERNATIONAL INITIATIVES
THE GLOBAL FACES OF EDUCATIONAL THEATRE: TEACHING FOR OUR UNDERSTANDING

By Amy Cordileone

Amy Cordileone is a PhD student in the Program in Educational Theatre. She is leading this summer’s Uganda project.

Building on an already impressive suite of course options abroad, the Program in Educational Theatre has widened its lens further, and endorsed a new collegium of educators. From Latin America, with programs in Brazil and Mexico, to Africa, with a brand new initiative in Uganda, Educational Theatre is collaborating with teachers and young people across the globe. While the visible learning opportunities available in such programs are quite tactile, for lack of a better word (i.e. team teaching, lesson planning, the weaving of arts-based education practices into international classroom settings, community-based theatre projects, and explorations in literacy to name a few), it is the profound nature of the invisible learning that happens abroad, which I am so anxious for our students to explore.

As educators in this millennium, which has been shifting since that first life-breathing tick of the clock, we are called to engage our classrooms with forward motion, meeting needs across the board, presupposing the next moves, intelligently and carefully exploring worlds through dialogic and performative measures, all the while maintaining our own mental health… balance. We are a part of a global chess game that is far more complicated than credited. Opportunities like those in Brazil, Mexico, and Uganda are platforms through which we can engage in strategic game planning through cultural immersion and reflection.

I am thrilled by these new collaborations, as they are ultimately off-putting. They throw us into disequilibrium, challenging our cultural, pedagogical, and personal philosophies. Praxis is essentially threatened, but inevitably redefined, and stronger for it. We move from quicksand to the soft, padded ground of moss. Still in the jungle, but better trackers for our journey. You can’t explain this kind of revolution – it must be experienced. I would posit that more exciting than the loss of grounding for the educator, is the net by which they are caught. This is where the journey becomes teaching for our understanding. Through our collaborations and missteps within these programs, we are transformed as learners. And our collaborators, very often young people, are the teachers that shape the melee in our heads, and conjure up more whole, inquiry-focused, engaged, and reflective practices.

Each of the programs offers a unique site for this transformation. In Mexico, NYU students partner with other academics at the Universidad de las Américas Puebla. In Uganda, educators from NYU team-teach full time with Ugandan teachers in secondary classrooms. And in Brazil, Augusto Boal leads NYU artists through forum theatre work in conjunction with his company of professional performers. These official partnerships only skim the surface of the engagement that occurs abroad. While I believe that the courses offered on our New York campus are in and of themselves remarkable, the experiences in Brazil, Mexico, and Uganda provide the needed culminating experience. Though they may seem overwhelming at times, these are the moments in which we as teachers do more than adapt, we evolve.

This summer, five Educational Theatre students will embark on an amazing journey to the north of Uganda. Seth Finkle, Margot Fitzsimmons, Catherine Hannah, Amy Cordileone, and Kevin Bott will travel to the Gulu region to partner with teachers and students in a secondary school. The purpose of this trip is to examine personal practice in this very new and exciting setting, while creating an international collegium of arts-minded educators. The classroom collaboration will be rich in new content and methods, as the participants explore the standard curriculum through an educational theatre lens.
¡Vamos a Puebla!

By Margot Fitzsimmons

Margot is an MA Candidate in the Program in Educational Theatre.

Our Applied Theatre class arrived in Mexico on the first day of 2007, armed with books by Philip Taylor, Paulo Freire, and Helen Nicholson, and ready for immersion in both Mexican culture and Applied Theatre. We landed in Mexico City, where we were surrounded by the beautiful decorations of the Christmas, New Years, and the Three Kings festivities. Everyone was out in the great big plaza where the market was buzzing with people. I knew this was going to be the beginning of a beautiful cultural experience.

The next day we traveled by bus to Puebla, two hours away from Mexico City, where we stayed in a little village called Chalula. Our wonderful hosts resided in la Universidad de Las Américas. Christina Marín emphasized how important it was, on this trip, for us to immerse ourselves in the culture, get out of our comfort zones, and learn a little bit of the language. We tried to take everything in through photographs and journaling.

If you have seen the movie Nacho Libre then you may be familiar with the Luchas in Mexico, but Nacho Libre doesn’t even get to the heart of what the Luchas are all about. At the Lucha, a competitive community-based wrestling match, the energy was high and everyone in the community was present for this weekly event. The Lucha is a time for everyone to release his or her emotional energy. It served as a space where anyone could laugh, curse, jump and have the permission to be however they wanted outside of society. It was an opportunity for us to let go! It certainly was an energizing experience!

Other excursions included seeing ruins, traveling to Mexico City, exploring Puebla, and going to restaurants in Chalula. Each outing was like an adventure. Whether it was trying a margarita the size of your head, getting to know the people in the community, climbing a pyramid, looking at the murals of Diego Rivera, seeing your first volcano or purchasing hand made jewelry from a local craftsman, it was all very new and very exciting.

An Applied Theatre trip would not be complete without theatre games, and creating paper airplanes with a partner and exploring image theatre helped establish our community and generate conversation about our own culture and the culture in which we were temporarily staying. For our final projects we were split up into groups. Our group went out into the community of Puebla and interviewed people in the community-- asking them what they wished for in their world, country, community, family, and for themselves. We interviewed waiters in restaurants, people working at local convenience stores, and a woman who called herself a “princess.” From these interviews, we were inspired to create a lesson plan for high school students to explore the cultural traditions of making wishes and offer a community group/class an opportunity to express their wishes for the world, their country, community, family, and for themselves. We then incorporated image theatre and the dynamizing of images to help explore our wishes and how we could go about attaining them.

I was definitely sad to leave the warm climate, culture, and people of Mexico, but hopefully I can return to NYC with a new outlook on a new culture and begin to read the world a little bit differently.
The Art of Change: Creative Minds, Create the World

By Jerry Maraia

Jerry Maraia (MA ETED ‘05) is an English and creative writing teacher and theatre director at The Clinton School for Writers and Artists in New York City. Jerry has been an instructor on the NYU Educational Theatre Study Abroad Program for the last three years, working in both London and Dublin.

International partnerships – exchange, collaboration, and connection – are central to the life and transformation of contemporary theatre education practice. Communities thrive from information that is shared by artists and educators who have been immersed in and come from other countries and cultures. These international exchanges broaden a community’s vision by providing new access to tools and structures, aesthetics and ideals that encourage them to see new possibilities in the field. I believe that sharing praxis internationally between artists and educators leads to the development of theatre education in the United States and abroad. The Art of Change, initiated by leading UK theatre education practitioners from the MAP Consortium and Central School of Speech and Drama, seeks to create a fresh and dynamic consideration of theatre education through cross-cultural collaboration.

The Art of Change is an educational theatre action research project that examines the relationship between theatre practice, young people, and culture. The project draws together groups of theatre artists and educators from Japan, India, Catalonia, the United States, and the United Kingdom over a period of two years. The ultimate goal of the project is to create and nourish new educational theatre practice in the light of an international context. Action research within each country will be informed by an interim meeting of international coordinators in Mumbai, India in November 2007. The central questions powering the project include: What are the building blocks of culture? In what ways are these mirrored/echoed in the building blocks of theatre? How might these components be significant in young people’s experience of and engagement with the world? How might theatre artists and educators collaborate with each other and young people to create new theatre education practice in response to these questions? There will be up to 25 artists and educators involved from each country.

During the last weekend in March, The Art of Change international partners, Fiona Lesley (UK), Chris Higgins (UK), Tim Baker (Wales), and Divya Bhatia (India) worked with a group of 15 artists and educators in New York City. The group consisted of classroom teachers, teaching artists, actors, directors, choreographers, film-makers, and arts activists. Many participants were from New York University’s Educational Theatre Program, including Jennifer Holmes (co-director of the project), Dr. David Montgomery, John Socas, John McEneny (Ed Theatre alum and drama teacher at MS 51 in Brooklyn), and Edmund Chow. During the three-day collaboration, we shared educational theatre and creative learning practices from each country, facilitated and demonstrated practical exercises for creative work with young people, and explored new possibilities for international collaborative work in the future. The Forum provided artists and educators from each of the countries the opportunity to develop international relationships and cross-cultural dialogue.

In a rapidly changing world, it is clear that these exchanges are more important now than ever before. As reflective practitioners, we must continue to ask: “Are our ideas about what is exemplary in the field fixed, or are we open to other possible ways to question, consider, nourish, challenge, and imagine what theatre education is and can be in the future?” International work plays a paramount role in the evolution of creating new and innovative practice. Through international exchange, collaborators are provided with opportunities to make significant contributions to the development of theatre education across the world.

For more information about The Art of Change, please contact Jerry Maraia at jmaraia2001@yahoo.com
Alumni Profile: Alex Sarian

As an undergraduate in the Program in Educational Theatre, I fell in love with the idea that theatre could transform people, and grew eager and impatient to test my newly acquired knowledge in a practical setting. As an international student, overwhelmed by the intimidating saturation of New York, I turned to my home country of Argentina to find a performing arts workshop that would cater to bilingual students in the outskirts of Buenos Aires.

With the help and feedback that was given to me in Jenni Werner’s Collegium, together with the collaboration of Argentine artists, The PlayingGrounds enjoyed its first week-long workshop in the summer of 2003. In 2004, it expanded and was successfully repeated; by 2005, I was able to invite other members of the Educational Theatre program to produce a show for the community and families that had helped us grow over the years. By this point, we had managed to link the artistic growth of teens to the development of social skills which not only made them better artists, but better students, peers, and members of their community. Such a discovery, however obvious to us at NYU, was ground-breaking to the collective consciousness of this conservative, South American community.

As a result of the international and cross-cultural nature of the work being done in Argentina, we received the attention of SEK, an educational company that oversees the running of several schools in Spain, Ireland, and France, who enthusiastically offered to host The PlayingGrounds on the condition that the program were expanded to a 4-week performing arts summer camp. After months of communicating between Argentina, New York, and Europe, The PlayingGrounds will offer its first Performing Arts Summer Camp in July 2007, featuring a staff of artists and educators from around the world, including alumni from our program.

Some call it luck. Others see it as a result of initiative. This is something that our program has taught me and I am extremely grateful for what is perhaps the most important lesson I could have learned. Hopefully, we are constantly working in communities that need us and the kind of work our program stands for. Unfortunately, sometimes these communities don’t have the infrastructure or mentality that welcomes the kind of work we do, leading us to take the initiative in creating or transforming such mentalities.

Simultaneous to the creation of The PlayingGrounds, I was fortunate enough to be a part of the realization of someone else’s dream as I became a founding member of Shakespeare-to-Go, the Program in Educational Theatre’s traveling Shakespeare troupe. Shakespeare-to-Go was perhaps the most important and influential activity I participated in during my years as an undergraduate, undoubtedly shaping my notion of arts-in-education and the need for working with and providing services to students and schools.

When the other founding members and I graduated, we stubbornly refused to give up our desire to do this kind of work. As a result, we founded Shakespeare At School as a professional, touring educational theatre company that takes the mission of Shakespeare-To-Go one step further by offering residencies, as well as workshops for teachers and students. The creation of this company proves and validates the importance of the work being done by university students while giving them the peace of mind that, upon graduation, they can continue this work in a professional environment.

Our program has taught me and encouraged me to take the initiative in creating my own opportunities and new projects. As a result, it has helped me grow and has put me on the map with the tools necessary to, in turn, be able to represent our community and, hopefully and eventually, give back to it a mere fraction of what it has given me.

To learn more about The PlayingGrounds and Shakespeare At School, please visit: www.AlexSarian.com
**GROSS INDECENCY**

By Seth Finkle

Seth Finkle is an MA Candidate in the Program in Educational Theatre.

This past winter, the Program in Educational Theatre produced *Gross Indecency: The Three Trials of Oscar Wilde* by Moises Kaufman. In typical Kaufman fashion, the play is crafted out of primary source documents, including interviews, and transcripts from trials brought forth by Oscar Wilde and against Oscar Wilde, and other historic archival materials. The play begins with the first trial Oscar Wilde (Christopher Silsby) brought against the Marquess of Queensbury (Alex Sarian) for calling him a “Posing Somdomite.” Queensbury accused Wilde of engaging in this behavior with the Marquess’ son, Lord Alfred Douglass (Javier Picayo). During this first trial, Wilde’s lawyer (Jason Zanitsch) is unable to prove Queensberry’s guilt; Queensberry’s attorney (Kevin Bott), brings forth accusations of Wilde committing acts of gross indecency with many young men. The remainder of the show details Wilde’s downfall, conviction, and sentencing to spend 2 years in jail with hard labor.

The talented cast and production team consisted mostly of Educational Theatre students ranging from undergraduates through doctoral candidates. The cast included: Alex Sarian, Christopher Lueck, Christopher Silsby, Dan Poussart, Edmund Chow, Jason Zanitsch, Javier Cardona, Jeremy Pippin, Kevin Bott, Lauren Lydiard, Javier Picayo, Lisa Vasfailo and Tyson Schrader. Dramaturgy work was done by Matt Bresler. Assisting the director, Dr. Philip Taylor, was Gretchen Davis. I was the Production Stage Manager; Helen Boyle and Teresa Fisher assistant stage managed. Our own Amy Cordileone designed costumes.

As part of the Program’s ongoing commitment to educational outreach, PhD candidate and Founder’s Fellow Jason Zanitsch designed an educational study guide, which was distributed to teachers bringing classes to our student matinees. The guide was filled with historical information about the time period, Oscar Wilde, Lord Alfred Douglass, Wilde quotations, and information about the playwright. The guide also included some ideas for pre- and post-show workshops. Students in the Program in Educational theatre visited schools to give pre-show workshops: a playwrighting workshop or a process drama about outsider status and betrayal. Christopher Silsby and myself ran one of these workshops at the Technology Arts and Science Studio for Lizzy Elliot’s (EDTA ‘06) seventh grade acting class. One of the activities was a frozen tableau about the student-created “outsider” characters. We then asked students, in role, to say one phrase they were thinking. Christopher and I were amazed by how deeply these students engaged with the material. We asked the class to look for ideas from this activity when they came to watch the show. Lizzy told us, later, that the students had an amazing conversation after we left and that they are still talking about the play. At the talkback following the student matinee, the students from Technology Arts and Science Studio asked very insightful questions and really seemed to enjoy the production.

Overall, working on this project was an amazing experience. It was a thrill to work with everyone involved in the show. It was an achievement for our department and was a success for everyone who worked on it.
Theatrix Rep Festival

By Zack Ross

Zack Ross is an MA Candidate in the Program in Educational Theatre.

In mid-January, a call went out over the Program in Educational Theatre’s list-serve announcing that the Theatrix board was looking to produce a series of previously published one-act plays. Individuals interested in directing were asked to submit “interesting, unusual plays” that could be produced entirely by the student body and run in repertory in the Black Box over the last weekend in March. From the pool of applicants, three directors and their three plays were selected and open auditions were held, thus beginning the long, but all too short, process of bringing these shows to life.

Undergraduate Isaac Polanco selected Pablo García Gámez’s White, a short play that “looks to provoke questions and address political and social inequality” regarding activities on the U.S.-Mexico border. The play takes aim at the United States’ policies regarding immigration and calls into question who is considered legal and on what qualifications that decision is based. The cast was made up of Jeff Hamilton, Demetrius Keone Thomas, and Alex Brown. Amy Turner stage managed.

Bertolt Brecht’s The Elephant Calf was the second offering at the festival. The play is really a play-within-a-play depicting the story of an elephant calf accused of murdering its mother. Graduate student Christopher Lueck re-imagined the story, originally told by British soldiers in colonial India, to be set in a circus of clowns. Christina Neubrand, Margot Fitzsimmons, Sasha Taublieb and Seth Finkle starred.

For my own piece, I chose to adapt Charles Mee’s Orestes 2.0. The play, itself an adaptation of Euripides’ classic story of family struggle and strife, tells the story of a society dealing with the aftermath of a war they did not support. Set in a mental institution in present day, Menelaus and his soldiers return from the war in Troy to find their queen slain and the person responsible, her son Orestes, driven into insanity by his heinous actions. He and his sister Electra now await the trial that will sentence them to death. Part tragedy, part political commentary, part soap opera, Orestes 2.0 asks the question, what happens when the disorder and nightmare of war follow the soldiers home? The cast was made up of Aminisha Ferdinand, Ami Formica, Brad Raimondo, Abigail Russell, Aaron Schwinn, Leann Searight, and Laura Lee Williams.

Theatrix Student Theatre is an extension of the Department of Music and Performing Arts Professions’ Program in Educational Theatre. Run entirely by students, Theatrix provides individuals with an opportunity to take their knowledge of theatre outside the classroom and practice their craft on stage. In addition to encouraging students to re-imagine existing work, Theatrix is dedicated to the development and creation of original theatre texts and last semester presented a Festival of New Work. Theatrix productions are an excellent opportunity for students in the Program in Educational Theatre to be active theatre-makers and gain production experience. Students are able to explore and expand their skills and at the same time produce work that is interesting, entertaining, and relevant to an educational atmosphere.
Theatrix Devising Lab: Finding Balance Through the Devising Approach

By Alison Fleminger

Alison will graduate from the MA (EDTC) Program this May.

Does a history teacher need to be an historian? Does a math teacher need to be a mathematician? Does a theater teacher need to be a practicing theater artist? Sometimes when I am teaching a theater class, I feel the presence of a white elephant in the room and I can hear it whispering an adage that has always made me feel tense with defense: “Those who can’t do, teach.”

Why does this make me tense? Is there truth in it?

During my time at NYU, I’ve had the opportunity to observe and participate in the creation of original theater where participants have collaborated by sharing and exchanging the roles of writer, director, and performer. While watching the young people of the MCC Youth Theater or CAT Youth Theater develop a deep sense of ownership of their material and process, I couldn’t help but be struck by the reality that my training and experiences in theater have been far more traditional: I studied plays; I was told by directors where to stand, how to speak, and what to feel. The vast majority of the theater artists I’ve worked with have not taken valuable rehearsal time to reflect on process or share the reasoning behind why particular artistic choices were being made.

Consequently, I began to desire opportunities to practice theater in the manner in which I believe it can most effectively be taught. The more I observed youth ensembles in action, the more I began to recognize the limits of my theoretical knowledge. Being capable of articulating the power of ensemble is important, but engaging in the practice of negotiating and developing ensemble work is truly transformative.

My search for opportunities to engage in ensemble theater-making projects led me to connect with my fellow NYU classmate, Brie Walker. She was also looking for a theater community that would challenge her to develop as an artist and a teacher. Together we created a vision, an ensemble experience designed especially for theater educators. We wrote a formal proposal and gained the enthusiastic support of the Program in Educational Theater faculty.

Both Brie and I agreed that a deep investigation of techniques for devising theater would maximize our artistic and educational objectives. The devising approach emphasizes the cultivation of an ensemble and utilizes a wide range of improvisational theater techniques to collaboratively build the content and form of original theater. The devising process is a form of praxis; a term defined by the educational theorist Paulo Freire. We generate material, we reflect on what we have created, and use our insight to refine, develop, or transform our ideas into theater.

During the Fall semester, Brie and I focused on learning how to articulate our vision to others. We defined our role as the group administrators because it is important that every member of the ensemble view themselves as facilitators. By the beginning of the Spring semester, we had fifteen committed members, and what has emerged over the past few months has been wonderfully demanding and fulfilling. We used theater activities to get to know each other. We traded facilitation strategies and became each other’s trusted advisors. We explored the Viewpoints approach, and the work of Augusto Boal. We had clarifying debates about what we want to communicate to our audiences and constantly assessed the course of our creative process.

On April 5th, we held an open rehearsal to present our work-in-progress currently titled A Question of Balance, which explores the concept of balance as it relates to our mind and bodies, our inter-personal relationships, and our relationship to the media and power structures. We used various brainstorming techniques to arrive at this topic and discovered that it resonated with all of us because we share a collective lens as artists, educators, and citizens interested in effecting positive social change through our work.

We are excited to share our process with our extended community and receive feedback on this project. It is a key part of our praxis and will inform our next steps in the process of creating an original, ensemble-based theater piece.

The Devising Lab meets on Thursday nights. We are open to new members and I invite you to contact me at af1071@nyu.edu if you would like to learn more about our work.
NEW PLAYS FOR YOUNG AUDIENCES
ANNUAL PLAY READING SERIES
AT THE PROVINCETOWN PLAYHOUSE

By Dr. Ann McCormack, PhD

Ann graduated from the PhD program this May.

Each June since 1998, New York University’s Program in Educational Theatre has presented a play development series at the landmark Provincetown Playhouse. This tradition of developing new scripts and new talents dates back to the early days of the Playhouse, originally the Playwrights Theatre, which fostered the early works of Eugene O’Neill, Susan Glaspell and Edna St. Vincent Millay and where future stars, such as Bette Davis and Claudette Colbert, made their debuts.

Now in its tenth season, the New Plays for Young Audiences (NYPA) play reading series focuses more specifically on the development of specific scripts for youth audiences. The creative vision of the Program in Educational Theatre’s co-founders, Lowell and Nancy Swortzell, was to establish a program to encourage the development of challenging plays for youth written not only by NYU students but also by authors representing the English speaking world. As a playwright himself and editor of several books of plays for children, Lowell believed in the written word. Despite the progress children’s and young peoples’ authors have made through the efforts of classroom teachers, regional and professional theatres, and college university programs, playwrights need a place where individual works can be developed, tried out and brought to the wide realms of production and publication. A place where playwrights can take risks in a supportive atmosphere designed to both nurture and evaluate what they have made. This is precisely what O’Neill and his colleagues achieved in their small theatre on MacDougal Street, and what the Provincetown project hopes to achieve for young audiences today.

So far, twenty-eight plays have been developed by both established playwrights (including Laurie Brooks, Max Bush, Jeff Obafemi Carr, Jose Cruz Gonzales, Kevin Willmott, and Y York) and emerging talents (Daniel Fenton, Christine Anderson, Linda Daugherty, and others). Plays are rehearsed for five days and subsequently presented as public readings. Community talk backs with the playwright, director, and actors occur following each Sunday matinee. Audiences enthusiastically participate in these discussions as well as completing written questionnaires about the play.

Directors from many of our notable theatres have participated: Jeff Church, the Artistic Director of the Coterie Theatre in Kansas City, MO; Graham Whitehead, former Artistic Associate at Childsplay, Inc., Tempe, AZ; Scot Copeland, Producing Artistic Director, Nashville Children’s Theatre; Shannon McDonald, Youth Theatre Director, People’s Light and Theatre, Malvern, PA; Christopher Gurr and Carol North, Metro Theater Company, St. Louis, MO. Noted local directors Nancy Swortzell and Ann McCormack, among others, also have directed. Our casts are drawn from NYU students, alumni, and professional actors.

Whereas at other weeklong play development symposia/workshops, playwrights are expected to present a performance for their peers, publishers, and potential producers, NPYA exists without those pressures, offering authors instead an experience with community audiences. In the future this is the very audience for which playwrights will work.

Previously, Time Out New York has praised the Swortzells’ process when it wrote, “Some of our best plays for young people have been polished during the NYU Educational Theatre Program’s New Plays series.” The NPYA series won national visibility when it achieved the 2001 Award from the American Alliance in Theatre and Education (AATE) for Outstanding New Theatre Project. Productions are regularly listed in the New York Times, Time Out New York, and other publications.
Over the course of two and a half days in April, the Program in Educational Theatre promoted dialogue on the important contributions of drama education to school and wider communities. Together, we asked probing questions:

What research supports the potential of drama as a learning medium? How does drama make connections across curricular content areas and beyond schools? How does drama contribute to life-long learning? What role does drama play in community agencies?
Participants traveled from across the country--California, Connecticut, Florida, Illinois, Maryland, Massachusetts, Michigan, Mississippi, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, and Texas, and from all over the globe--Australia, Canada, England, France, New Zealand, Russia, and Spain.

We were delighted to be joined by honored speakers who challenged and inspired us: Plenary sessions were led by Carole Miller (University of Victoria, BC) and Christine Warner (Ohio State University), Cecily O’Neill (UK), James Fraser (NYU) and Robby Cohen (NYU), and Chris Vine (Creative Arts Team).

Other luminary speakers included: Manon van de Water (University of Wisconsin-Madison, Kathleen Gallagher (Ontario Institute for Studies in Education of the University of Toronto), and Madeleine Grumet (University of North Carolina-Chapel Hill).
Alumni Profile:

Brother Augustine Towey, CM, PhD (1973)
& Sharon O. Watkinson, PhD (1977)

By James V. DeVivo

James V. DeVivio is an alumnus of the Program in Educational Theatre.

The effects of a good teacher stay with you for life. The legacy of the Program in Educational Theatre is the development of such teachers. Theatre students at Niagara University (NU) in upstate New York benefit from the guidance of not one, but two such mentors.

Brother Augustine Towey, CM, PhD, (1973) and Sharon Watkinson, PhD (1977) first met as teacher and student, respectively, in a contemporary literature class at Niagara University in 1964. At the time, Niagara’s theatre offering was limited to an extracurricular program under the direction of Brother Augustine. The theatre program’s popularity sparked the development of theatre courses within the English Department, the first step towards creating a theatre degree program within the university. In preparation, Bro and Sharon (as they are called by their students) both pursued doctorates at NYU under the mentorship of Lowell and Nancy Swortzell – Bro first, while Sharon conducted the theatre program at Niagara; Sharon began studies at NYU upon Bro’s return.

“The Swortzells were very influential,” says Bro. “(They) were great with students, extremely supportive.” For Sharon, the time at NYU was a second introduction to Eugene O’Neill, with Lowell as a welcome mentor. As Sharon explains, Lowell’s lectures and knowledge were “so complete; his research was so concise,” he solidified her interest in the playwright.

Upon returning to Niagara, Bro and Sharon cultivated a conservatory theatre degree ratified by the State of New York in 1989. Under this unique curriculum, theatre students study the liberal arts, take courses in technical theatre, history and theory, and a pursue a full menu of performance classes – acting, dance, movement, voice, etc.

Bro retired from full-time teaching four years ago, but remains active within the Niagara department, conducting one course per semester and directing at least one show per year. In April, the department will present his new play, Letters Home from Niagara, a story based on the experiences of a Niagara student from 1911 to 1914. “An administrator found on eBay letters written by an NU student home to his sister,” Bro explains. The play centers on the imagined reactions to those letters by the student’s mother and sister.

Sharon is the Department Chair and recently established a study abroad program for Niagara theatre students in cooperation with Schiller International University in London. She credits her passion for this program to the Program in Educational Theatre’s study aboard program, which was just getting its start at the time of Sharon’s attendance at NYU. “The germ was what Nancy and Lowell had done,” Sharon explains, “and that always stayed with me until I could finally realize it here.”

The pride with which Bro and Sharon speak of their students is emphatic. I was one of those students, and found my niche with the Program in Educational Theatre. I’ve often felt that graduating from both programs makes me something of an “academic grandson” of Nancy and Lowell. But in all, I am proud to be the most recent addition to a unique cycle of teachers and students; I’m looking forward to keeping the academic legacy passed on by Lowell and Nancy and Bro and Sharon to another generation of students.
STAGECRAFT

By Daryl Embry

Daryl Embry is a New York-based designer, technician, and teacher. He is an alumnus of the Program in Educational Theatre.

At first, the idea of teaching Stagecraft was somewhat daunting because a) the students who take this class are mostly doing it because they have to, not because it is a genuine point of interest and b) how can I make something as nuts and bolts (no pun intended) as scenic construction engaging to students who, in other classes, are dissecting educational theory, dramatic structure, and everything in between? Ultimately, I had to ask myself: Why is Stagecraft important?

Reflecting on my own experiences as a carpenter, electrician, manager, and designer both at NYU and elsewhere, I was able to simplify the reasons for my excitement and passion in Stagecraft.

The process of building a set or hanging a lighting plot yields the exact same progression of planning, compromise, execution, reflection, adaptation, and pride that comes in performing a complicated character in a play, directing a scene or play that speaks to my heart, or completing a seemingly mammoth lesson or unit in the classroom. It is about more than learning exactly what a turnbuckle is, or the reasons we use an industrial strength sewing machine for some tasks and a serger for others. It is about the act of comprising a plan, attempting to execute said plan, failing in some ways, succeeding in others, using the resources of your peers, and finally being able to witness all of the individual efforts of every person in the shop, every staple, every brush stroke, and every sketch coming together to create something that is much larger than the sum of its parts.

In the end, I found that Stagecraft was the perfect practical application metaphor to tangibly experience all of the theory and dissection that comes with investigating the wide myriad of definitions that can characterize Educational Theatre.

Returning to NYU in the fall? Joining us for your first semester? Don’t Miss the Ed Theatre Welcome Party!

Monday September 10, 2007
7:30-9:30PM
Kimball Hall
They’re strong. They’re wild. They’re brave. They’re wonderful! They’re America’s folk heroines, brought to life on the stage as only Lowell Swortzell could bring them.

We know all the males. Paul Bunyan. Davy Crockett. John Henry. Even Babe the Blue Ox. But how many of us know the larger-than-life gals that share the world of Tall Tales with them?

Yes, we know Sweet Betsy from Pike by her song, but not by her heroics. A lot of young folk today know little about Rosie the Riveter, and even less about Bess Call and Sal Fink. Yet they deserve their moment in the sun, and *Women of Wonder* gives it to them. These are America’s folk heroines, and their stories are told with gusto and exaggeration, accented with the music of guitar, banjo, and harmonica.

“Lowell Swortzell brings a lifetime of experience in theatre for young people to this larger-than-life panorama of women’s contributions to the invention of America. Whether they are opening up new frontiers or helping to win World War II, these Women of Wonder come dancing off the page. A potent mix of myth and history, wonderful acting opportunities and inventive staging possibilities make this an ideal play for young actors and audiences.”

Cecily O’Neill, author and playwright

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**WOMEN OF WONDER**

**BY LOWELL SWORTZELL**

Four plays and a framework which can be performed together or independently, with resources for study and workshops by Nancy Swortzell. Eight or more women, six or more men, accompanied by musicians. One hour fifteen minutes. $8.95.
Dorothy Heathcote returns to NYU in the summer 2007

Teaching Through Drama Workshop
Drama Education Pioneer Dorothy Heathcote visits U.S.

- Process Drama
- Teacher in Role
- Planning innovative, creative and reflective strategies

Teaching Through Drama Workshop
July 30 - August 3, 2007
Monday Thru Friday, 9a.m.-3:15p.m.

Professional Development Workshop

Join us for this five-day professional development workshop with one of the drama world’s preeminent teachers, the legendary Dr. Dorothy Heathcote. A subject of an influential BBC documentary Three Loaves Waiting, numerous books and articles, including Dorothy Heathcote: Drama as a Learning Medium, and a biography, the Dorothy Heathcote Story: biography of a remarkable drama teacher. Her educational approach is characterized by innovative, creative and reflective strategies. This once-in-a-lifetime opportunity to study dramatic activities with pioneer Dr. Heathcote should not be missed.

Participating teachers of this one week non-credit workshop will explore drama in education techniques designed to develop students’ content area knowledge as well as foster their analytic skills and creative intelligence through a morning workshop with high school students, short lunch, followed by afternoon planning, tutorials and reflection.

Topics to include:
- Process Drama
- Teacher in Role
- Planning innovative reflective strategies

Noncredit workshop fee: $750.00
Payment deadline: June 1, 2007
University housing is unfortunately not available.

For more information, contact the Office of Special Programs:
212 998-9303; e-mail: dy14@nyu.edu

For registration information:
http://steinhardt.nyu.edu/conference/heathcote/
**Fall 2007 Classes**

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<tr>
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<td>Independent Study (graduate)</td>
<td>Taylor, Philip</td>
<td>TBA</td>
<td>1-6</td>
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<tr>
<td>Practicum in Ed Theatre</td>
<td>Salvatore, Joe</td>
<td>TBA</td>
<td>1-6</td>
</tr>
<tr>
<td>Teaching Through Drama</td>
<td>Vine, Chris</td>
<td>10/7, 10/14 10-6</td>
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<td>10/21, 10/28, 11/4 12-6</td>
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<td>10/20, 10/27, 11/3 10-6</td>
<td>3</td>
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<tr>
<td>Drama with Special Education Populations</td>
<td>Granet, Russell</td>
<td>R, 6:45-8:25</td>
<td>3</td>
</tr>
<tr>
<td>Teaching Literacy Through Drama</td>
<td>DiMenna, Stephen</td>
<td>10/12 6:30-9:30</td>
<td>3</td>
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<tr>
<td></td>
<td></td>
<td>10/13 10-5</td>
<td>1</td>
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<tr>
<td>Creating Theatre with Young People I</td>
<td>DiMenna, Stephen</td>
<td>TR, 4:40-6:35</td>
<td>3</td>
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<tr>
<td>Doctoral Proposal Seminar</td>
<td>Taylor, Philip</td>
<td>M, 6:45-8:25</td>
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<tr>
<td>Arts in Early Child Curr II</td>
<td>Staff</td>
<td>TBA</td>
<td>1</td>
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<tr>
<td>Collegium</td>
<td>Werner, Jenni</td>
<td>W, 3:30-4:45</td>
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<tr>
<td>Field Observations</td>
<td>Pignatosti, Frank</td>
<td>TBA</td>
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STOP THE PRESSES: MA Dual Certification Program in Educational Theatre, All Grades, and Social Studies, 7-12, is underway*

We are thrilled to announce the latest offering to our suite of programs in Educational Theater.* Social studies and theatre have a powerful alliance when learners are provided with the chance to explore a period of history, historical concepts, and historical debates through the use of drama-based frameworks. Given the growing student and applicant interest in a program combining social studies certification with theatre certification, we offer this innovative dual certification program built on the school's already registered programs in Educational Theatre, All Grades, and Teaching Social Studies, 7-12.

The need for models of artistic expression that lead toward literate engagement with historical concepts and texts has never been greater than it is today. The concern that technologies such as film, television, and the internet are replacing basic reading, writing, and critical thinking skills can be addressed by providing opportunities for students to explore key ideas in primary source documents or historical texts through the use of interactive dramatic strategies. The dual certification program will adhere to State Learning Standards for both theatre and social studies. Each of the competencies now necessary for teacher certification programs are met by the coursework, fieldwork, and student teaching requirements in both programs, as well as all the faculty and institutional requirements. If you are interested please contact MA advisor, David Montgomery, Ph.D. at dm635@nyu.edu.

*Pending State Approval

Farewell to our Graduate Assistant, Dani Snyder!

The program would like to acknowledge the outstanding service of Dani Snyder as our GA 2006-2007. Dani brought an exceptional work ethic to the office, and spearheaded a number of new initiatives, especially in relation to our student theatre festival, Theatrix! We wish her well as she completes her doctoral research, “Constructions of the Antagonist in Augusto Boal’s Theatre.” Dani will be joining our adjunct faculty in the fall to teach New Student Seminar.

Welcome to Jennifer Holmes, incoming Graduate Assistant 2007-2008!

B.A Drama/correlate in Social, Ethical and Political Philosophy, Vassar College, M.A Educational Theatre, NYU. In 2006, Jennifer taught secondary school students in Tanzania using playwriting and dramatic techniques to encourage critical thought and improve literacy. She is the director of The Zanzibar Project, a program that seeks to improve educational opportunities for young people in the village of Jambiani through connections between artists and educators in Zanzibar and New York. Jennifer is co-director for The Art of Change (see article on p. 12). She is a teacher at The Dwight School in Manhattan. Jennifer is a member of Actor’s Equity Association and AFTRA.

Welcome to Rochelle Brown, the new Administrative Aide in the Educational Theatre Program Office!

Rochelle Brown began her NYU career on a part-time basis with TASC Center under a government grant. The program, which became the Head Start Q.I.C., valued her service and employed her on a full-time basis until the grant ended in 2003. She went on to work with the ALT department, where she assisted the Master and Doctoral Programs in Business and Higher Education. Currently, with the Educational Theatre Program she assists program faculty and students with program needs. She has many creative talents, one of which is being an accomplished seamstress.
Looking for Shakespeare: *The Tempest*

**July 2-29, 2007**

This exciting theatre workshop brings together an ensemble of young people aged 13 to 18 from throughout the metropolitan area to create and perform an original production of one of Shakespeare's plays.

This summer's participants will work with a director and dramaturg to discover how Shakespeare's play *The Tempest* resonates for them within their own personal experiences. Using these connections as source and inspiration, the ensemble members will then rehearse and perform their own version of the play. The production will be supported by costume and set designers, stage managers, lighting and sound designers, and documented by a video artist.

The program will run for four weeks, five days a week, **July 2 through July 27** from 9am to 3pm, with additional evening commitments in the final week for performances. Performances will take place on **July 27 and 28 at 8:00pm** and **July 29 at 3:00pm** at the historic Provincetown Playhouse, the birthplace of new American drama pioneered by Eugene O'Neill, George Cram Cook, and Edna St. Vincent Millay.

**LOOKING FOR SHAKESPEARE PARTICIPANTS WILL RECEIVE:**
- over 75 hours of contact time with a professional production team that includes faculty members and graduate students from NYU's Program in Educational Theatre.
- Materials fee: $625
- Scholarships are available.
- 5 complimentary tickets for the performance run
- Lunch each day
- A video of the production
- A t-shirt and commemorative poster

For more information, call the Office of Special Programs at 212-992-9380

For downloading: Applications visit: [www.steinhardt.nyu.edu/music](http://www.steinhardt.nyu.edu/music) (click on, academics > summer programs)

**FACULTY**

JOE SALVATORE, Artistic Director of NYU's Shakespeare Initiative, is a faculty member in the Program in Educational Theatre. He has directed the Looking for Shakespeare productions of *Measure for Measure, Romeo and Juliet*, and *Pericles* and has worked as a teaching artist in the Brooklyn Academy of Music’s Shakespeare to Students program. Joe has also conducted numerous workshops in acting, directing, and teaching Shakespeare for the New York City Department of Education and for the Educational Theatre Association’s International Thespian Festival.

**NYU Steinhardt**

Department of Music and Performing Arts Professions

35 West 4th Street, 7th Floor

New York, NY 10012

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For more information, visit: [www.steinhardt.nyu.edu/music](http://www.steinhardt.nyu.edu/music)
PROGRAM IN EDUCATIONAL THEATRE
2007-2008 Season

The Eumenides
DIRECTED BY NAN SMITHNER
WRITTEN BY AESCHYLUS

October 26-November 4
Black Box Theatre

Kindertransport
DIRECTED BY DAVID MONTGOMERY
WRITTEN BY DIANE SAMUELS

February 22- March 2
Provincetown Playhouse

FORUM on SHAKESPEARE: Page, Stage, Engage!
APRIL 24-27, 2008

FOR MORE INFORMATION
contact Joe Salvatore at js1655@nyu.edu

PLUS:

INSTANT GRATIFICATION PLAY FESTIVAL
September 15
Black Box Theatre

THEATRIX STUDENT THEATRE
November 16-18
Provincetown Playhouse
and
April 4-6
Black Box Theatre

STORYTELLING
AT THE PROVINCETOWN PLAYHOUSE
curated by Regina Ress

September 30
November 11
December 2

World-class Professional Storytelling at The Provincetown Playhouse: Fairy Tales, Trickster Tales, War Stories, Love Stories. Stories told in English, stories told in Spanish, Japanese, Fon, and in American Sign Language. We are delighted to offer these educational and entertaining programs to all ages in the NYU and NYC community. The 2007-08 season opens on September 30th with Journeys! Travels Through Inner and Outer Space.

PLUS:

SHAKESPEARE-TO-GO
tours October through May, bringing hour-long cuttings of Shakespeare plays into city schools.
ALUMNI NOTES

Our Alumni Notes section is new, and we’d love to hear from you! Please email Jennifer Holmes at jmh502@nyu.edu and let us know what you’re up to!

2002

Jane Wilson (MA ETED) teaches English and drama at the Chapin School in Princeton, NJ.

2003

Marcie Colleen Sturiale (MA EDTC) is the Director of Education at TADA! Youth Theatre, where her programs reached 35,000 kids and 500 teachers from throughout New York City. She also teaches Rasa-boxes to teachers and students. Spica Wobbe (MA EDTC) works as a freelance puppeteer, doing performances, designing puppets, consulting, and teaching. Spica works with Chinese Theater Works, Creative Arts Team, Theater for the New City, Arts Connection, and New Victory Theatre in many, many school sites. Kate Neidorf (BA) is spreading Educational Theatre through the Balkans. Currently, she lives in a village with 600 people and 6000 chickens, and teaches drama in the village school.

2005

Jennifer Kapitan (MA EDTA) is a 1st grade inclusion teacher at PS 10 in Park Slope, Brooklyn. Her class partners with the Metropolitan Opera Guild, and she is proud of her students, who are creating their own original opera. Seren Levinson (MA ETED) teaches theatre and English at White Plains High School in White Plains, NY, and will marry Craig Cepler (NYU Law 05) in August.

2006

Monique Peaslee (MA EDTC) is living in Hanover, NH and working as the Outreach and Arts Education Coordinator at Hopkins Center of the Performing Arts at Dartmouth College. Honey Goodenough (MA EDTA) lives in Brooklyn. She works as a teaching artist with Puppetry in Practice, using folk tales, puppetry, and storytelling to advance literacy and ESL skills in elementary and middle school classrooms. Honey also worked with Martin P. Robinson (aka Snuffleupagus on Sesame Street) to build puppets for Go, Diego, Go, which will open at Radio City Music Hall in April. Clayton Dowty (MA ETED) lives in Brooklyn and teaches English and Theater at the Opportunity Charter School in Harlem. Corie Kanter (MA EDTA) lives in Queens and is teaching 9th grade drama at the Bronx Center for Science and Math, where she directed High School Musical and A Midsummer Night’s Dream.

2007

Kate Delaney (BS) lives in Chicago and is the Arts-in-Education Program Assistant for the Illinois Arts Council. Kelly also house manages at the Goodman Theatre. Nora Stillman (MA EDTA) has been teaching Drama at Fetham Community College in London, and is relocating to Dublin to work as Education Officer with TEAM Theatre Company. Nora will travel to Tanzania this summer with the International Theatre & Literacy project. She became engaged to Noel O’Flaherty in November.

2008

Nicole Kaplan (MA ETED) lives in Washington, DC and works as a teaching artist and director for Imagination Stage. Lisa Siemer (MA ETED) teaches English and Drama at Humanities High School on W. 18th St.

2009

Go Diego, which will open at Radio City Music Hall in April. Clayton Dowty (MA ETED) lives in Brooklyn and teaches English and Theater at the Opportunity Charter School in Harlem. Corie Kanter (MA EDTA) lives in Queens and is teaching 9th grade drama at the Bronx Center for Science and Math, where she directed High School Musical and A Midsummer Night’s Dream.

2010

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2011

Jaclyn Silvestri (BS) is teaching 7th and 8th grade drama at the Dwight School. Victoria Row-Traster (MA EDTC) is the Curriculum and Publications manager at New Victory Theatre.
The Department of Music and Performing Arts Professions was established in the Steinhardt School at New York University in 1925. In 1968, the Department merged with the New York College of Music, the oldest conservatory of music in New York City. Since that merger, the Department has functioned as the conservatory of music and has become a locus of research in music technology, scoring for film and multi-media, and the performing arts-in-education at NYU. Today, approximately fifteen hundred students -- baccalaureate to doctoral -- major in classical, jazz and music theatre performance, music composition, film scoring, music technology, music education, music business, music and drama therapy, performing arts administration, dance education and educational theatre guided by three hundred Department faculty. Faculty and students share a spirit of openness and innovation encouraging the pursuit of high artistic goals. Our energy and interests often cross school lines and bring performers and composers together with choreographers, directors, actors, librettists, and film makers in innovative, collaborative projects often reviewed by the New York media. Every night of the week, a master class, recital, concert, lecture, music theatre, dance or dramatic production is presented within the Department. In addition to these multiple Department based performances and events, our campus is surrounded by and blends into the world’s center and heartbeat of the performing arts and our students have available the professional opportunities only found in New York City. This setting provides myriad opportunities for outreach programs which resonate with The Steinhardt School’s commitment to culture, arts education, and wellness in the urban community. Our alumni have moved on to major performing careers and have secured coveted professional positions in the entertainment industry as well as faculty positions in colleges, conservatories and universities. Distinguished Department alumni include: Jazz great Wayne Shorter, Tony Award-winning composer Cy Coleman and lyricist Betty Comden, composer and conductor Tania Leon, music technologist Enoch Light, film composer and Academy Award winner Elmer Bernstein, and Academy Award, Pulitzer Prize and Tony Award winner John Patrick Shanley.

Lawrence Ferrara, Director

Congratulations to Alumna Jennifer Strycharz, who graduated from the Masters program in 2005. Starting Sept. 1st, Jennifer will be heading up the newly established Masters Program in Educational Theatre at City College. Jennifer was accepted to the Ph.D. program at CUNY Graduate Center here in New York City, which she will also begin in the Fall.