EdTh News

NYU Program In Educational Theatre*

So, my first three year period as program director has come and gone. It is hard to believe all of the many impressive accomplishments of our community in that time. Not only has the full time faculty doubled, with the expectation that a further hire will be advertised soon, but we have an outstanding part time faculty, three Founders Fellows, a graduate assistant, numerous work studies, and a dedicated office administrator who are responsible for the near 250 students enrolled in one of six degrees.

I am breathless with excitement as I scan through this newsletter and read about the widespread terrain of the program’s operations. Whether that be our recent Forum on Ethnotheatre/Theatre for Social Justice, the Shakespeare Youth Ensemble, the prison theatre project, and the many conference presentations focused upon the pressing issues of the day, there is no doubt that NYU-Steinhardt-Educational Theatre is well ahead of the game. Recently there was an external review of the Department’s operations, and we were noted as one of the top ranked programs in the country, if not the world.

I am pleased that five of our students have been awarded scholarships from a generous gift by Myoung Cheul Chung: Kristy Messer (PhD-EDTC), Jennifer Holmes (MA-EDTC), Clayton Dowty (MA-ETED), Rachel Wolf (MA-EDTA) and Katherine Pelkey (BS-ETHR). Each wrote outstanding essays on their research agendas and career goals. We send our congratulations to them all. The program is looking to build its external funding so if you are interested in contributing to one of our scholarships, or making your own gift, please contact Erin Dodd in the Office of Development: erin.dodd@nyu.edu.

By the time you read this newsletter, our summer offerings in artistic praxis and pedagogy will be well under way. I am thrilled that twenty of our students have a unique opportunity to study with theatre of the oppressed originator, Augusto Boal in his Brazilian center; as well, thirty five students have a rare chance to work with drama education pioneer, Dorothy Heathcote, her first visit to the US in over twenty five years.

We send our good wishes to all those students who are graduating. Please keep in touch and let us know what you are up to. I particularly want to express my gratitude to those who have been a personal support to me, most recently Kristy Messer who has done a smashing job as Editor in Chief. However, Kristy’s departure means I am short of a personal assistant in the fall, so if interested in this job, please let me know. All that is required is a good work ethic, a sense of humor, and preferably a driver’s license!

Philip Taylor, PhD
Director, Program in Educational Theatre

*Established in 1966 by Lowell and Nancy Swortzell. If you would like to contribute to the Swortzell Scholarship in Educational Theatre please read: www.nyu.edu/education/music/swortzell
Clayton Cross

When we began rehearsals on Stories from the Magic Lake, all we had was a title. David Montgomery, the director, previously directed a piece called Folktale Journey, and wanted to use the same concept to create a longer, more complex play for young audiences. With very few props and a simple set, we were to invent entire worlds, complete with magical creatures, enormous castles, mountains, rivers and, of course, lakes.

The first thing we had to do was find stories. We decided early on to re-create the original Magic Lake play which David had already constructed with another cast. That play, which involved a giant talking alligator, a human-sized crab and a flying sea serpent, was based on a Peruvian legend about a brave young girl named Sumac. As members of the cast brought in more and more stories, we experimented with images, and discussed the stories’ structures and morals. At last we decided on four more tales: An Indian folktale called “The Magic Pot”, a Cherokee myth called “She Who Is Alone”, A Chinese story called “Truth in a Peach Pit” and a folktale from Ireland called “The Contest”. We also had to find a structure for the stories to fit into which allowed them to flow seamlessly into one another, and which made sense with the title.

Creating these distinct, magical worlds required a lot of physical experimentation and improvisation. One example, from “the Magic Pot”, had six members of the cast working together to construct a giant cooking pot that at separate times was full of rice, was completely empty, or contained ferocious demons who attacked whichever poor soul let them out. Another image was that of a huge field covered in flowering bluebells, and yet another involved a cavernous castle hall with arched windows.

The imagery was helped enormously by the live music. Natalie Burgess, the musical director, composed three original songs and played over a dozen instruments over the course of the play. The lights, designed by Zachary Moore, and the set, designed by Daryl Embry, served to put a final, fairy-tale touch on the imaginary worlds.

We had an overarching storyline where children who live on an isolated island discover bottles washed up on the shore of a lake. In each bottle is a story, and as the children read them, they perform a make-believe version of the tale. By the end of the process, what had begun as only a title and a vague idea had become a fully-realized, original play, performed in the Black Box Theatre and toured to local elementary schools. Children had the opportunity to learn about the importance of understanding other people from places all over the world.

Stories from the Magic Lake was presented as part of the 2005-06 Educational Theatre season. The show took place in the Black Box Theatre over two weekends and included several student matinee productions.
Third Annual Theatrix! Festival Provides Platform for Student Work

Zachary Moore

This spring the Program in Educational Theatre’s 3rd Annual Theatrix! Festival took place in the black box theatre. Originating in 2003, Theatrix! is a program initiative that provides a platform for student produced work during two festivals a year, once in the fall and once in the spring. It is dedicated to giving program students the opportunity to do practical work that includes running workshops, playwriting, directing, acting, and technical work. Over the last three years, more than fifty creative projects have been produced by Theatrix.

This festival saw the largest number of student projects to date with twenty-one presentations occurring over the two weekends of the festival.

The projects presented included an Alexander Technique workshop by Christopher Beckstrom, A Dialogue on the Art of Acting by Marina Volok, Talented. In a Special Way by Arianna Lechen, Bill of (W)right directed by Belinda Kai-Atkins, original performances by the advanced directing class, 9 Students/11 Questions by Michael Roderick, Offense by Brad Vincent, Hearts on the Wire by Tamara Cooper and Ryan Spector, Kick’em When They’re Down by John Perovich, Stonewater Rapture directed by Jennifer Nario, Look Back in Anger directed by Heather Heels, Queer by Jennifer Holmes, Bad Therapy by Desiree Hamburger, Snapshots: A glimpse into the “other” Puerto Rican Theatre created by Students in Puerto Rico, Adopted by Cassie Rush, A Midsummer Night’s Dream directed by Whitney Stange and produced by Shakespeare to Go, Ladies and Gentlemen, The Rain directed by Blake McCarty, original performance by the Women’s Theatre Collective, Dulce by Ramon Esquivel, Come Like A Thief by Brie Walker, and An English Sheepfrog and the Plum-Toed Sloth Have a Real Wag-Dog of a Day! by Morgan Eckert.

“This spring saw a display of the huge commitment our students have to doing their own work, and Theatrix! once again provided a home for their work.”

One of the most exciting aspects of the festival was the number of originally written plays that were work-shopped. During the festival, fourteen original plays were presented, each one having a talkback session after the performance so that the playwright could receive feedback from the audience about their work. These talk back sessions were alive with excitement about the new work that was being presented.

While finding time and space to rehearse was a challenge, the result was an unqualified triumph for Theatrix! With exciting workshops, mounted plays, and original play readings, there was something for everyone to witness and/or participate in. This spring saw a display of the huge commitment our students have to doing their own work, and Theatrix! once again provided a home for this work.
The Hidden Rewards of Stage Management

Annaleigh Kress

I have to admit, stage management is not exactly my passion. When Jennifer Nario asked me if I would be interested in stage managing Stonewater Rapture, her project for Theatrix!, I agreed simply because I wanted to do something. I thought the show would serve as a simple schedule-filler, something to keep me involved in the theatre world. I was wrong. Yes, it kept me busy and certainly polished my organizational and problem solving skills, but working on Theatrix! made me realize the necessity of getting involved in anything this program has to offer.

I had auditioned for a few shows in the Educational Theatre community but with no luck. I happened to be sharing my plight with a few friends when Jennifer Nario asked me to help her. Jumping on board Jennifer’s project was such a spur-of-the-moment decision. She and I worked very well as a team both in and out of rehearsals, and I now consider her almost a big sister. She made sure that joining her team would be worth my while, and it most certainly was.

Along with the usual truckload of stage manager’s duties, Jennifer also handed me the responsibilities of creating the set and designing the poster--tasks I was glad to take on. Because I work in Steinhardt’s scene shop and also have an insatiable obsession with digital art, I was able to make a more substantial contribution.

This is why I feel Theatrix! is such an essential part of our program and that everyone should take advantage of the opportunity, even if it seems like a small contribution. Theatrix allows students to work with other students and recognize hidden talents and interests. It is also a great place to make connections. Because of my work on Stonewater Rapture, I got the chance to work with Christina Marin on “14” as part of the Forum on Ethnotheatre and Theatre for Social Justice.

I am setting up an internship with a local youth theatre for the fall. Had I not accepted the offer to work on spring Theatrix!, I would most likely still be wallowing in rejection. Even though the show only was performed once, it has been unquestionably one of my most valuable experiences this year.

DULCE: A Staged Reading of a New Play for Young Audiences

Ramón Esquivel

People laughed. Some even cried. But most importantly, nobody walked out! Under the care of director Brie Walker, my first play, Dulce, had its first public reading as part of the 2006 Theatrix! Festival. Nothing in my many years as a performer and director prepared me for the anxiety I felt before this reading.

The fact that the story of Dulce is very close to my own childhood experience only intensified that feeling. Fortunately, I quickly relaxed as the four actors brilliantly brought the fictitious Mendoza family to life. Belinda Kaim-Atkins, Dani Snyder, Melinda Peinado and Fareed Moustoufi fully embodied these characters who had, until then, only existed in my imagination.

Ten minutes into the reading, I was able to step out of my role as playwright and simply enjoy the story that was unfolding before me. Most encouraging of all was the warm, positive feedback that we received. Dulce resonated with others, from children to seniors. It’s nice to know that people are interested in the story of a chubby kid who wants to eat candy.

Dulce emerged from the Playwriting class I took in Fall 2004 with Laurie Brooks. Laurie is a masterful playwright, an encouraging mentor, and a challenging teacher. What I appreciated most of all was Laurie’s willingness to discuss her own insecurities, her own mistakes, her own frustrations.

It reassured the aspiring playwrights in the class that our own insecurities, mistakes and frustrations were okay.

Theatrix! is such a remarkable and important showcase for student work, and I can’t imagine the Educational Theatre program without it. Theatrix! reminds us that while many of us are learning how to be teachers, we are also artists.

When the reading of Dulce was over, I did not feel the sense of relief that I had anticipated. Instead, I felt as any artist would: I wanted to improve upon the work and show it to as many people as possible. The play has been heard, but it has yet to be seen in a fully staged production. Perhaps someone will take on that project for one of next year’s Theatrix! festivals.
Shakespeare Initiative: Shakespeare’s Theatre II

This spring, in part two of the Shakespeare’s Theatre class, thanks to a one year NYU Curriculum Development Challenge Fund Grant, Ed Theatre graduate students were able to work together with teen members of the Shakespeare Initiative Youth Ensemble to workshop an abridged production of Richard II. Graduate students coached students one-on-one and worked on dramaturgy, costumes, set, music and publicity, and also took small supporting roles in the play while the teen ensemble members played the main roles. Joe Salvatore taught the graduate class and directed the ensemble’s performance with the help of Master’s student and ensemble assistant director Andy Robinson and graduating senior and ensemble stage manager Heather Heels. Below are some participant perspectives and pictures of the rehearsal process. If you are interested in learning more about this project or in contributing, please contact Joe Salvatore, js1655@nyu.edu.

A Graduate Student’s Perspective

Tammie Swopes

I started this semester as I had each one before: with a mix of excitement and apprehension. I was excited about the possibilities that awaited me and apprehensive because it was the unknown. Who knows how this semester is going to turn out? With these thoughts in mind, I walked into Pless, my home away from home for these past two years, greeted Vera warmly and headed to the Black Box. Of course it was the first day and I was late—not a good start to Joe Salvatore’s Shakespeare II class.

I walked in and saw many familiar faces including those of the Shakespeare Youth Ensemble. While I’ve definitely learned a lot from my Ed Theatre courses, there is something transformative about having the opportunity to work with and learn from youth. I’ve found this to be abundantly true and my experience in Shakespeare

Youth Ensemble Perspective

Nicole Courtney, 16

Shakespeare is often believed to be too advanced for young people to interpret artfully. However, at the Shakespeare Youth Ensemble, we believe otherwise. Twelve high school students have come together under the outstanding direction of Joe Salvatore and the support of the Educational Theatre graduate students to tell the tale of Richard II.

This play parallels today’s society in its themes of the shifting of power, the fallibility of leaders, and the fleetingness of life. All of these are just as valid today.

Efrain Rios-Torres, 15

To be a part of the youth ensemble is a privilege that I hold dearly. I never would have believed earlier in my life that I would be accepted as a part of a group that performs Shakespearean plays.

This is only my second time performing in one of his plays, and this has been, by far, the most interesting experience I’ve had. Becoming Henry IV has been very fun, and I continue to learn more and more about him, which will undoubtedly help in the long run. The ensemble is wonderful, the staff is amazing, and I know, after it’s all said and done, we will blow all of New York City away.

While I cannot fully express what this new found knowledge and hands-on experience has done for my development as a practitioner, it has been the act of sharing this experience with the Youth Ensemble that has been the most rewarding for me. Sitting alongside a fellow graduate student and a Youth Ensemble member—each of us throwing out ideas and unlocking the meaning behind the Bard’s words—is an experience I am thankful for. The time spent unpacking and putting up a workshop performance of King Richard II with the Youth Ensemble at the forefront has placed me in the position of being both teacher and student, with the two roles interchanging at any moment in the process. This is what I consider true education to be and why I will miss being a part of this process when it’s done. As Shakespeare would say, “parting is such sweet sorrow.”
“Shakespeare to Go” Continues to Expand

Brad Vincent

“Wanted: Teaching artists to rise at dawn, trudge through rain and snow, ride subways to the end of the line in The Bronx, Brooklyn, Queens, and an occasional bus to Staten Island, to perform 45-minute adaptations of Shakespeare in classrooms, multi-purpose rooms, gymnasiums, and cavernous auditoriums. By the way, you will not get course credit nor will you be reimbursed for your travel expenses. Anyone interested?” Luckily for the school kids in New York City, the answer to that question was a resounding, “Yes!” and Shakespeare to Go was born.

Over the past three years, what began as a dozen Ed. Theatre students has grown into a resident theatre company of thirty members—supported by the NYU Shakespeare Initiative—that has performed over fifty times in schools for close to ten thousand K-12 students! In that time, STG has produced: The Taming of the Shrew and Romeo & Juliet, directed by Dr. Brad Edward Vincent; Hamlet, directed by Ph.D. candidate, Zachary Moore; and A Midsummer Night’s Dream, directed by Whitney Stange and assistant directed by Amy Murphy, both masters students in teacher certification.

“It was better than the movie,” and “My friend David cried when Romeo and Juliet died,” were a couple of the comments shared in the talkbacks with the young audiences. We often told our audiences, “Hundreds of years ago, a troupe of wandering players, much like STG, came to Stratford-upon-Avon and performed in front of a young school kid. The boy liked what he saw so much that he decided to do theatre himself and did nothing less than change the world. If he can change the world, so can you.”

Shakespeare changed the world by presenting plays for audiences that talked through the entire performance, shouted out at unexpected plot twists, and commented regularly on the action to the person next to them. When STG started, we knew that we would be emulating those first traveling bands of actors, but we learned that we were also emulating those actors who first performed characters and stories now so familiar and dear to us.

The kids became our “groundlings,” and they gasped with surprise and stomped the floor as if it were the very first time seeing the play, and for many, it was. Not a bad way to spend English class. Not a bad way to spend the morning. Not a bad way to spend the last three years. STG will need new members for the 2006 – 2007 season. Anyone interested? Contact Desiree Hamburger at dph239@nyu.edu.

Whitney Dawson Stange

A Midsummer Night’s Dream in the Big Apple

Fairies... Lovers... Mechanicals... a King and a Queen... a Goblin... and an Enchanted Woods. That’s what hundreds of New York City students saw in Shakespeare to Go’s production of A Midsummer Night’s Dream. Twenty dedicated undergraduate and graduate students played thirteen roles in an hour-long adaptation that toured throughout the five boroughs this spring. In this production, several characters were gender bended to reflect the student population within the department. Three trunks filled with minimal costume pieces and props were used to create the world of the play.
“If you build it will, they will come”. This mantra was put to the test recently at NYU. “If we create day long Saturday event where NYC high school students can attend theatre workshops and see a college production of a musical, would students relinquish their Saturday to come spend the day in a theatre? Would college students be willing to spend their Saturday leading workshops and working with high school students? And in the end, would it all be worth it?

Branden Huldeen

On October 1st and April 1st of this school year, 200 NYC High School students and 18 Educational Theatre Students spent their Saturdays on campus participating in the first two Theatre Development Fund/NYU Student Theatre Days. The Student Theatre Day was the brain child of Marianna Houston, Director of Education for Theatre Development Fund (TDF).

Houston saw a wonderful opportunity to bring students to see Broadway caliber productions of musicals that are worth exploration and study. The Program in Vocal Performance has a history of presenting works that are ripe for student exploration: Ragtime, A New Brain, Parade.

After meeting with NYU, a simple idea was crafted. TDF will bring 5 schools each with 20 students down to NYU for workshops and a production. Ed Theatre will provide 5 pairs of student teaching artists to lead a two hour workshop with the students to delve into the work of art and to prepare them for the production. In the afternoon, everyone will see a production from Vocal Performance followed by a talkback session with the high school students. The collaboration also proved to be mutually beneficial and met the expectations for all of the parties involved. TDF extended its services to the next generation of teachers and teaching artists. The Vocal Performance students performed for and had a talkback with the high school students. The Ed Theatre students led workshops for an eager audience. The Office of Field Projects met more prospective students with interest in the NYU’s arts programs.

But most importantly, the high school students got a chance to see and experience theatre. The students got a day to forget about SATs, homework and family problems, and experience theatre. A day to see why theatre is still relevant for young people and a day to remind all of us educators out here why we work so hard to help our students experience a little Shakespeare, Sondheim, tableau, mime and verisimilitude every day.

The event represented a collaboration of the best of NYU and NYC’s arts education initiatives. The high school students not only got the chance to learn about the resources and opportunities available to them at NYU and TDF but they also got the chance to spend a day centered around theatre. By spending two hours in experiential workshops preparing for the show, the students became immersed in theatre.

The workshops gave the students the chance to find relevance in the work of art by exploring the show’s themes, artistic forms, music or story. Each pair of student teaching artists prepared their own workshop for the day. The activities ranged from writing song lyrics to improvising scenes based on lines of text from the show, creating tableaux of key moments in their life (Merrily We Roll Along), and jumping in-character as a member of a fairy tale town with a water problem (Into the Woods). The workshops gave the high school students and the teaching artists an opportunity to work with the deeper themes within the show.

The success of the event lies in the bringing together of many parties. The schools were carefully chosen by TDF based upon the teacher’s commitment to the arts and the school’s hunger for more theatre lessons. The student teaching artists were volunteers, overseen by a faculty member, who were interested in a practical application for their classroom. The Department of Music and Performing Arts Professions provided administrative support from the Programs in Vocal Performance and Educational Theatre to ensure that the event had adequate resources. The Office of Field Projects and Talent Search provided support and spoke to the students about the importance of attending college and the resources available for the high school students at NYU.
Educational Theatre Research Gains National Visibility

NYU undergraduates, graduate, and doctoral students, along with the educational theatre faculty, continue to present research and workshops within fields of educational theatre, ethnomusicology, women’s studies and educational research. Highlights of some of the recent and future conference presentations educational theatre students and faculty are involved with appear below. Congratulations to over thirty NYU Educational Theatre students and faculty that will be presenting their work at American Alliance for Theatre Education (AATE) in Washington, D.C. this July. Please keep us updated of your own research efforts in the future.

Christina Marin and Kevin Bott (along with Sara Sanabia from ASU) will be presenting “Extra! Extra! Ripped from the headlines—Into the Spotlight” at the Pedagogy and Theatre of the Oppressed Conference in Chapel Hill, NC. The workshop involves a selection of Newspaper Theatre exercises giving participants a sense of agency in dialoguing about social change issues.

Christina Marin will also be presenting “We find the road by talking: A dialogue among researchers interested in Theatre of the Oppressed with adolescents” with Chuck Banaszewski and Johnny Saldana at the PTO Conference in North Carolina.

Philip Taylor was invited to keynote at Tsuda College, Japan, on arts education praxis. He has made recent presentations at the University of Melbourne and will introduce Dorothy Heathcote at the American Alliance of Theatre and Education Conference in Washington, D.C.

Edie Demas and Christina Marín, alongside Paul King, will present “Curriculum Collaboration: An Introduction to the creation and implementation of the New York City Department of Education’s Blueprint for Teaching and Learning in the Arts: Theater PreK-12” at AATE this July.

Joe Salvatore shared research on self-assessment at the United Nations Educational, Scientific, and Cultural Organization's first ever World Conference on Arts Education held in Lisbon, Portugal in March 2006. He presented research on transfigured, an original theatre piece developed last year at NYU, at the British Forum on Ethnomusicology conference entitled "Sexuality and Gender in Performance, Fieldwork and Representation" in April 2006. transfigured will also be presented at the Pedagogy and Theatre of the Oppressed Conference in May 2006 and at the AATE conference in July.

Brad Vincent's "The Silence at School: An Ethnodrama for Educators about the elementary, middle, and high school memories of gay boys," has been presented at AERA in San Francisco, the Threat-n-youth Conference at Columbia University, the Forum on Ethnotheatre at NYU. It will also be presented at AATE in Washington, DC.

Dani Snyder presented at the Women and Creativity Conference in Milwaukee, WI this past March. The title of her presentation was "Educating the 'Co-Ed' for Activism: Using theatre for social change to de-mystify power structures with first year undergraduate students." She will continue presenting her work with undergraduate students at Pedagogy and Theatre of the Oppressed in Chapel Hill, NC, the National Women's Studies Association in Oakland, CA and The Learning Conference in Jamaica. Dani also recently presented a workshop at NYU's Forum on Ethnotheatre.

Kristy Messer and Tammie Swopes will be presenting reflections on classroom experiences combining media education and drama in Investigating Media through Dramatic Activities at the AATE in July 2006.

Julian Lazarus will be presenting “Structuring Applied Theatre” at AATE, outlining his theories and paradigms on the layout and implementation of applied theatre. He is also presenting “Building and Designing with Stock Scenery,” in which he will demonstrate how to build a scene flat and the design process involved in creating sets using these stock pieces.
Faculty Achievements

The following are a few of our Educational Theatre Faculty Achievements over the past year. Congratulations!

Philip Taylor will have two books published this summer: Assessment in Arts Education (Heinemann) and Structure and Spontaneity (Trentham Books). He has been invited to contribute to a new anthology on critical pedagogy by Joe Kincheloe and Pete McLaren. He is also the incoming chair of the Steinhardt Doctoral Activity Committee. His chapter on “Power and Privilege: Re-envisioning the qualitative research lens” was recently published in Research Methodologies for Drama Educators (Trentham Books) edited by Judith Ackroyd.

Joe Salvatore received the 2005-06 Steinhardt Excellence in Teaching Award. He also received a Steinhardt Research Challenge Fund Award in the Art and Culture category to support the development of a new piece that will explore the 15-year relationship between the writer Glenway Wescott, the Museum of Modern Art curator Monroe Wheeler, and the photographer George Platt Lynes.

Brad Vincent earned the Steinhardt Outstanding Dissertation Award for "extraordinary dissertation work" for his dissertation, “The Silence at School: An Ethnodrama for Educators about the elementary, middle, and high school memories of gay boys.” Steinhardt graduated 90 doctoral students this year, and only three awards were given.

Christina Marin received the “Outstanding Dissertation Award” from the Arts-based Educational Research Special Interest Group within the American Educational Research Association for “Breaking Down Barriers, Building Dreams: Using Theatre for Social Change to Explore the Concept of Identity with Latino Adolescents.” Her dissertation was selected as an arts-based research method involving identity, racism, and diversity.

David Montgomery has been nominated for the prestigious Winifred Ward scholarship. This scholarship is given by the Winifred Ward Memorial Fund, Inc. (WWMF), to a graduate-level scholar of demonstrated intellectual and artistic ability in child drama/theatre.

Nan Smithner serves as Chair of the Director of Undergraduate Studies Committee, an advisory group to the deans of Steinhardt on curricular issues. She judged debates this spring in the Zuckerman Forum, a university wide debate event. In a new film documentary on mime master Tony Montanaro, Nan appears as an authority on physical theatre and mime in theatre history. She also appears in two original works in the film. Her directing work on Mad Forest will be documented in a dramaturgical study by Marcie Thuristic of Villa Nova University.

Applied Theatre Inside Woodbourne Correctional Facility

Kevin Bott

The walk from the parking lot to the lobby is not terribly far but it is situated, like the prison itself, on a steep hill. Dr. Taylor and I stuffed our hands into our pockets and quick-walked past the high fence and razor wire that surrounds the brick building. Soon we were standing in the quiet of the white lobby at the Woodbourne Correctional Facility, where the inmate-actors that Dr. Taylor had assembled in the fall were waiting.

Dr. Taylor had met with the men a few times already, but because of difficulties in getting consistent transportation to and from the prison, located about 90 miles north of New York City, the program had yet to find a clear direction prior to my (and my car’s) involvement in January of 2006. Since then, Dr. Taylor and a number of his students (most consistently, Hester Wagner, Shendrina Alexander, Brita Down, and myself) have been meeting with the inmates every week for two and a half hours per visit.

The project involves nine men, some of whom had worked on theatre in other prisons. When Dr. Taylor asked them what they would like to work on, they reported that they had been working on monologues and would like to put on a performance of their work.

Since then, we have all been assisting them in staging what has become play that reflects their collective experience in prison as well as some of the strained and broken relationships outside. The guys have been warm and welcoming, and it is easy to forget why they are there. In fact, as I’ve gotten more into the work, I have had to remind myself of the other side: the lives that may have been destroyed as a result of their actions. Holding this in mind as I listen to their stories, it is easy to see that there are enough victims to go around. The hurt these men received, they have passed on to others. As a result, they have been punished. Without some intervention and rehabilitation, the cycle of retribution continues.

Applied theatre operates under the assumption that theatre has the power to facilitate transformation and empowerment. Despite Dr. Taylor’s hope that we would be able to guide them through a devised piece, applied theatre demands that we enter a community without an agenda.

We asked the men what they wanted to explore and they asked for help with work they had already created. As artists, we made aesthetic decisions and added theatricality to their work. We’ve introduced applied theatre exercises like “teacher-in-role”, “hot-seating”, and “image theatre” to encourage deeper reflection.

My own hope is that as we move on to other projects at Woodbourne, we will be able to use more applied theatre work to generate original material examining the complexities of their situations more intensely. Like everyone else, they just want to be seen and heard.
Experiences in “Creating Theatre with Young People” Course

Chris Beckstrom

This spring, the Program in Educational Theatre entered into a partnership with the educational outreach department of MCC Theater in order to provide NYU students with the opportunity to gain direct, practical experience devising theatre with New York City teens. The result was a course called “Creating Theatre with Young People,” an intensive two days per week practicum led by NYU faculty member and MCC Youth Company Artistic Director Stephen DiMenna.

One day of each week is devoted to the exploration of methods and activities for working with young performers. On the second day, NYU students are immersed into the world of the MCC Youth Theater Company. The second part of the class gives the students an opportunity to participate in the process of ensemble building and to find practical applications of the activities and theories explored in the other sessions as they work with the young artists.

Writing is a strong component of the MCC program, and as the year progresses, students are encouraged and guided to write more and more. The NYU students in the class agree that the imagination and talent of the company members is incredible. An environment has been created that fosters trust and allows for sharing and learning to occur.

In short, the course offered a rare and dynamic opportunity for NYU students to create theater with young people. Students explored their own pedagogical process as they served as mentors and friends to the MCC Company members.

Graduate Perspective
Brad Raimondo

Working with the students of the MCC Youth Company has been full of surprises. Perhaps the biggest surprise of all has been the realization of just how little we teachers are required to do when we are lucky enough to be faced with a room full of young people eager to be there and passionate about their work.

Several weeks ago, the young people scattered around the room to do some free writing of scenes or monologues for “UnCensored.” The task for us, the NYU students, was to latch on to any of the writers who seemed as though they might be lost or in need of some extra direction.

I noticed one particular student staring off into space, obviously struggling to come up with an idea. I was surprised since usually he was overflowing with outrageous and hilarious stories to sculpt into jovial, bawdy and finely crafted monologues.

“Nothing to write about today?” I asked him. “I’m trying to write something serious,” he told me, “but I can’t figure out how to start.”

I knew from experience that humor came naturally to him, so by deliberately ruling that out, he was rejecting the path of least resistance in his writing in order to challenge himself—without any prompting from the grad students or instructors. I was impressed, but I could also see that he was really stuck and maybe on the verge of giving up.

“Well, why don’t you write a piece about wanting to be serious but not knowing how?” I suggested. He looked at me for a moment, then nodded and went to work. That was it—all he needed. I didn’t go near him for the rest of the class, because I could see that he was working.

The inspiration, the ideas and the words all came from him. I didn’t get him unstuck from his writers’ block—he did. My only contribution was to be an outside eye. He could use my experience and my perspective to help him see the problem from another angle in order to solve it. Apparently, that’s all teaching is sometimes.

“The biggest surprise of all has been the realization of just how little we teachers are required to do when we are lucky enough to be faced with a room full of young people eager to be there and passionate about their work.”
Youth Perspectives

Charlie Peppers, Jr.

To be honest, at first, I didn’t want to work with the NYU Graduate Students. The sudden change contradicted everything I thought MCC Theater was about—giving artistic kids an escape from school. If NYU students paraded in, what would become of this free-spirited program? Would the students and our group communicate successfully? More importantly, would they assign us homework? It was all enough to make this sixteen-year old cringe.

Alas, the day came. It started off like a routine day at MCC – and ended far better than expected.

The graduate students are a breath of fresh air: enthusiastic, insightful and approachable. Despite being knowledgeable in their craft, they never look down at our ideas, writing, and work. On the contrary, their encouragement fuels us to perfect everything that we write—from childhood experiences to aspirations.

Julia Torres

Working with the MCC Youth Company has been a tremendous life changing experience. I get to work with teenagers my age who have the same interest as I do: PERFORMING.

Experiencing the chance to be onstage, speaking the words of the youth, relieving any frustration and getting the big ideas off my chest and out of my head are all reasons why I do this work. It’s almost therapeutic.

With the help of more experienced teachers and learners, such as the graduate students of NYU, my techniques have grown and it has been a chance for me to talk to people who share the same interest as I do.

I couldn’t be more grateful for the ideas they have bestowed upon us and for the support they have given us.

The following is a poem written by Charlie Peppers, Jr., an MCC Youth Ensemble member in Creating Theatre with Young People

Snooze Button©

Damn you, snooze button.
You seductive, sexy snooze button.
I stroke you, first thing-six o’clock
You embrace me, in silence and blissful thoughts
I gaze at you, lovingly.
You sweet talk, give false empathy.
We cuddle, all lovey dovey and sweet affection
You lie, if I’m late one more time- its detention
I stroke you, aggressively- six fifteen
When I’m this tempted, boy I’m mean
I stroke you, anxiously- six thirty
Now tempers are flaring, it’s getting dirty!
I grab you, violently- six forty five
Not both of us, makin it outta this bed ALIVE!
I-unplug you, seven o’clock
Your cheap lovin’ and affection, I mock.
So, uh…
Same time, tomorrow?
Six o’clock?
Building upon two previous forums on significant issues in educational theatre, our program hosted The NYU Forum on Ethnotheatre for Social Justice on April 21st-23rd. This forum was the largest of the series and attracted a truly international audience. Participants came from Australia, Ireland, Texas, Arizona, Maryland, Michigan, Wisconsin, Massachusetts and New York to join us for the forum.

The weekend was comprised of performances, workshops and panels and kicked off on Friday, April 21st with an Educational Theatre Alumni Reception hosted by The Steinhardt School of Education. Dean Mary Brabeck and Program Director Philip Taylor gave inspired speeches to the alumni and current students gathered in Kimball Hall. The reception, offering alumni and forum participants the opportunity to connect, was followed by the U.S. premiere of Chatroom, by renowned Irish playwright Enda Walsh, at the Provincetown Playhouse. The work, starring students from the ed theatre program, explored issues of identity and isolation through an online chatroom brought to life onstage.

Saturday morning’s performances began with “14,” a piece written by José Casas and directed by Christina Marín, investigating the concept of borders in literal and figurative ways. After lunch, forum participants came together for interactive workshops led by presenters from various parts of the U.S. as well as overseas. These afternoon sessions focused on topics of generating original work with youth, applied theatre in prison settings, notions of identity and Playback Theatre techniques.

Next, participants made their way back to Provincetown for performances by two teen troupes, viBeSolos Program and the MCC Theatre Youth Company. Both devised works offered unique perspectives on developing and presenting original material that reflect the teens’ voices in staged performances.

The day came to a close with a lively discussion on ethnotheatre moderated by special guest Johnny Saldaña.

The rain did not stop participants from returning Sunday for more presentations and performances. The morning sessions offered everything from a hip-hop workshop to a presentation from Belfast on combining elements of ethnotheatre with ethnofilm.

An Teorain/Edge and Voices of Women were the next productions performed at the Provincetown. The first, directed by Joe Salvatore, explored border relations in Ireland through interview theatre staged in an active, dynamic piece. Voices of Women, directed by Nan Smithner, presented moving original works on culture and identity that kept participants talking through the lunch break.

The forum concluded with a final wrap up by Johnny Saldaña and a closing reception in the Pless Lobby. In addition to these events, Saturday and Sunday continued into the evening with nightly performances of Chatroom.

As the forum administrator, it was exciting to see this many people traveling such a distance to share their personal experiences with ethnotheatre and theatre for social justice. I was inspired by the NYU community coming together to develop and present productions, paper presentations and workshops that showcased our own work. The forum was filled with a sense of community and passion. It is the same kind of community and passion that fuels ethnotheatre work, and I am encouraged as I look to returning and participating in future NYU Forums, allowing for those in and out of the field to come together, share experiences and learn from one another.
Celebration of the Life of Nellie McCaslin

Desiree Hamburger  Saturday, March 4th the Department of Educational Theatre hosted a series of workshops, a panel discussion, and a reception to celebrate Nellie McCaslin’s legacy. Those close to Nellie, whether personally or through her work on creative drama, gathered to share their adaptations of her work through workshop presentations. Others gathered to talk about their experiences with Nellie in the panel discussion and reception, and by doing so, Nellie’s presence was felt throughout the day. While I have read some of Nellie’s books on creative drama, it was exciting to see her work on its feet and to learn about Nellie as an inspiration to many.

Workshops: Nellie’s core ideas on their feet

While Penny Jones passed shells around the room for us to hear the sounds of the ocean, she set up her cardboard stage. She then presented an African tale about a young girl kidnapped by a magical creature and was later rescued by her family. The story was enchanting and engaged us to participate by stepping into role as the townspeople. Julia Morris told us another folk tale about a selfish one-legged chicken that refused to help fire, air, water and earth on her travel to find her riches. As audience members, we participated by making sound effects and playing the four elements. Milt Polsky led participants through improvisation games with the aim to free our creativity.

Sobha Kavanakudiyil Parades led us to dialogue about school violence through image theatre and some work in-role. Nan Smithner wrapped up with physical games that allowed participants to make deeper connections with each other. The workshops in themselves were filled with creative drama core ideas – all of them powered and inspired by Nellie’s work.

Panel Discussion and Reception: Nellie as inspiration

Panelists Robert Landy, Nancy Swortzell, Chris Vine, Jennifer Fell Hayes and Edie Demas each shared how Nellie inspired them to be where they are today. Nancy shared how Nellie decided to learn the piano at the age of 80 and how Nellie burned her feet by stepping into a hot bath.

People celebrated her zest for life as it symbolized how she always jumped into everything. Robert was inspired by Nellie’s constant “YES” – how she would push him to try new things and how everything tied into drama. Nellie was against separating ideas but rather blurred boundaries and marveled in detecting crossovers between theatre and the world.

Jennifer, Edie and Chris described her dedication, her work ethic and never taking no for an answer. Moreover, many people cherished her as a dear friend, one who listened, loved and never complained. After being submerged with her work and her life for a mere 8 hours, Nellie’s resounding YES continues to echo in my mind weeks later, propelling me to believe that YES, with a strong work ethic and dedication to the field, anything is possible. YES, blurring boundaries is a way to connect theatre arts with the world at large.
Storytelling Continues its Home in Educational Theatre

Regina Ress

Storytelling continues to flourish in the Program in Educational Theatre. The Storytelling intensive, Storytelling/Storytelling in the Classroom, taught one weekend a semester by Regina Ress, is an intense plunge into the deep waters of the art, craft and applications of this ancient art form. It is a quick trip through various aspects of the subject: some historical perspective on storytelling in traditional societies; a bit of personal storytelling; a look at and some practice in storytelling technique; and, of course, discussion and experience of applied storytelling for the classroom.

Many students report that they find immediate use in their classrooms for ideas and practices learned in the workshop. The Storytelling series at the Provincetown Playhouse showcases nationally and internationally renowned storytellers who bring a wide variety of tales and styles, both innovative and traditional.

This past spring The Storycrafters, Barry Marshall and Jeri Burns, demonstrated traditional—and not so traditional—tandem-telling accompanying themselves on a variety of instruments. In April, Japanese storyteller Hiroko Fujita, with the help of English introductions by American teller Fran Stallings, led us deeply and delightfully into Japanese culture. As NYU storytelling student Jaclyn Silvestri wrote, "I couldn’t understand the Japanese, but I could understand the stories..."

In February, Regina Ress performed her annual Love Stories program, this year of original stories written especially for the series. Storytelling continues in the fall with the workshop September 29-30 and more great programs at the Provincetown Playhouse. Join us!

Educational Theatre Presence Felt at Threat-n-Youth Conference

Columbia University, Teachers College, April 1st, 2006

Vince Umbrino

On April 1, Ed Theatre EDTC students Aliza Mendelewicz, Tamara Cooper, and John Perovich and I participated in the Threat-n-Youth Conference at Columbia University’s Teachers College. Threat-n-Youth brought together faculty and graduate students from around the world as well as teachers and students, K-12, from New York City in an effort to address various issues in cultural studies and education. The focus of the conference was the impact of violence on education. Talks and workshops ranged from process dramas presented by our group and by Sharon Counts and Annette Cortes, to a presentation of Dr. Brad Vincent’s The Silence at School, to short film festivals on youth violence, to a panel discussion regarding having an active police presence in NYC schools, to presentations regarding the effects of violence from various visual media (i.e. television, film, and interactive video games) on students and how this can be addressed in the classroom.

Our particular presentation was a process drama focused on what we called “The Teakettle of Violence,” attempting to use dramatic activities based on both fictional and non-fictional pretexts to highlight possible progressions of youth violence. Activities included “step into the circle,” image theatre, an in-role parent/administrator meeting, and a one-word reflection. Those who attended our workshop included several teachers from the New York City school system, some private school teachers, a few students and faculty from Teachers College, and members of the group whose presentation followed ours, NYCoRE. The response we received was mixed but we were all really pleased at how many participants, who had initially expressed their lack of experience with dramatic activities of this nature, were not only fully engaging themselves in terms of the subject matter but also creating a thoroughly different character.

What pleased us the most, I think, was the list of possible solutions to youth violence that our presentation generated. Without the emotional connection that a creative approach provides, what I’ve discovered is that no connection to the idea or problem is created to help you move past that problem towards viable resolutions. This is yet one more example of the importance of art in education.
**Drama in Education I**
*Annie Montgomery*

Okay, I admit it. When I decided to attend the Drama in Education 1 course in Puerto Rico, it was for purely selfish reasons. As a mother of two children who was struggling through her final year in EDTC, I saw the two week sabbatical as a way to get three credits while getting a much needed respite from diapers, whining, and nurturing—all while enjoying trashy magazines and sipping margaritas.

Arriving in Puerto Rico, I was struck by the intensity of our course work. Straight away we were welcomed by performances by Deborah Hunt, Javier Cardona, and Teresa Hernandez. These pieces stemmed from the lives of the performers. The depth of their honesty touched me immensely, and I could see already that my time in Puerto Rico would be more artistically invigorating than I had imagined.

We jumped right into Image and Forum theatre with Javier and Rosa Luisa Marquez. Their assuring and supportive presence allowed us to take risks and explore all types of images that seemed intangible. We participated in the exercises of Augusto Boal, and experienced workshops that left us feeling invigorated and inspired. Because the workshops were experiential and approached from a place where students were considered contributing artists with voices that were valued and encouraged, we began to understand how teaching and learning are simply different strokes applied from the same brush and that the artistry of understanding and compassion comes from floating seamlessly between the two strokes.

We traveled to Cayey and met the artist Antonio Martorell. The pure, honest, evolving, and artistically brilliant relationship that Rosa and Antonio shared and we were privileged enough to witness and learn from was one I will always remember. I was particularly struck by how they continually allowed themselves to evolve as artist. Their use of movement, sound, literature, music, visuals, drama and all other artistic mediums was astounding.

We saw incredible local Puerto Rican theatre, we listened to Salsa music until we couldn’t help but give it a try, we tasted local dishes in the market across the street from the university, we toured Old San Juan and attended the Three Kings Festival in Ponce. We kayaked by starlight, became dazzled and amazed at performances by other NYU student groups, and we rehearsed like mad. We even had time to take in a margarita…or two.

In Puerto Rico, I came to understand that the responsibilities in my life—cleaning, shopping and mothering two small children—were not limitations at all. As Antonio Martorell said, “Limitations are the gateway to freedom.” Looking at my children in the light of freedom makes me savor and appreciate how infinitely inspiring their souls are to my artistic path. I will never forget my experience in Puerto Rico for teaching me this.

**Drama in Education II**
*Desiree Hamburger*

In just two weeks, students delved into two intense courses, one focused on Boal’s forum and image theatre, whilst the other course explored how to physicalize thoughts and feelings through movement and masks. Exploring all art forms, from dance, art, theatre, poetry and music, revealed the power of communication. Art in Puerto Rico has become a vehicle to communicate when words are not enough. Both courses joined together to celebrate their love of the arts through bomba: a traditional dance where the dancer and the drummer communicate through an exploration of rhythm, music, physical expression and dance.

One of the highlights of the Puerto Rican theatre experience was meeting and working with Antonio Martorell, a super-artist: one who experiments in all art forms, blending them together and providing a different lens of the world. This experience demonstrated that it just takes people, space, and time to create something incredibly beautiful, aesthetically pleasing, and deeply thoughtful with hardly any resources: Masks were created out of found objects and movements were born inspired by written works that reflected the students’ understanding of not just the Puerto Rican culture, but humanity.

If you have not yet had the opportunity to experience the Educational Theatre courses offered in Puerto Rico over the January Intersession, make sure to invest your time and money, not just to get a few more credits under your belt, but to have a truly transformative experience where two cultures unite through theatre arts.
Legendary Dorothy Heathcote Teaching at NYU This Summer

DRAMA IN THE ELEMENTARY and SPECIAL EDUCATION CLASSROOM
JULY 31- AUGUST 4, 2006
Sessions: Monday thru Friday 9.00AM-2.30PM.
Sessions will be held at New York University’s Washington Square Campus in Greenwich Village

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 Looms 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 and controversial reflective strategies. This once in a lifetime opportunity to study dramatic activities with pioneer Dr. Heathcote should not be missed. She has not taught in the US in over twenty years.

Participating teachers of this one week master class 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 elementary level school students, short lunch, followed by afternoon planning, tutorials and reflection.

Topics to include:
- Mantel of the Expert
- Process Drama
- Teacher in Role
- Planning innovative reflective strategies

COURSE: E17.1029 Dramatic Activities in the Elementary Classroom
FACULTY: Dr. Dorothy Heathcote
REQUIRED READING: Drama for Learning by Dorothy Heathcote (Portsmouth, Heinemann 1995)
COST: $790.00
PAYMENT DEADLINE: MAY 15th, 2006
For more information and to rsvp, see www.steinhardt.nyu.edu/conferences/heathcote

Theatrix! 06-07 SEASON
Theatrix! is looking for board members for its 06-07 season! If you’ve got ideas and/or want to be involved in the planning and execution of Theatrix!, please email Dani at dls315@nyu.edu.

Kickoff
THEATRIX! BACK TO SCHOOL 24 HOUR PLAY FESTIVAL
Jump right in and write, direct, or perform in our instant gratification ten minute play festival.

November
THEATRIX! FESTIVAL OF NEW PLAYS!
We will be soliciting proposals for unstaged, semi-staged, and fully staged new plays for our fall festival in the Provincetown!

March/April
THEATRIX! REP
We will be soliciting directing proposals for full productions of one act plays -- three will be selected to run in rep. Collaborate with a production designer and propose your vision of a published piece 45 minutes to an hour in length, to be produced in the Black Box.

More details to come! Email Dani at dls315@nyu.edu with all your questions
Dissertation Proposals Exceed Expectations

This past spring the dissertation proposal class developed first rate studies, clearly demonstrating that Steinhardt students are advancing scholarship in the national and international arena. What is especially impressive is that five of these students were in their first year of doctoral work at NYU. Here are some of the titles and innovative research in which our students plan to be engaged:

Denise Bruxelles, "What are the experiences of eight middle school students, designated by their school as needing Academic Intervention Services, who participate in after school drama-based active reading strategy instruction?"
Selena Burns, "First year educational theatre trained English teachers integrating drama into their ELA curriculum: A multiple case study"
Dana Edell, "Girls in Charge: a study of the experiences of teenage girls who create and direct their own performing arts project"
Desiree Hamburger, "Temperament-based Classroom Management: Third grade teachers' experiences using role-play with interactive puppet videos as a tool to teach classroom community procedures"
Dani Snyder, "Policies, power and performance: An American experiment in legislative theatre"
Jason Zanitsch, "Power plays: The intersection of critical pedagogy and the praxis of Heathcote and Boal"

Two members of the course, second year students, successfully defended their proposals with minor revision at the Department Doctoral Proposal Commission:
Kristy Messer, "Teaching Television through Drama: A reflective practitioner study with fourth graders"
Zachary Moore, "Investigating the Cycle: A study of the experience of adolescent girls who create an ethnotheatre piece about survivors of domestic violence"

Welcomes and Farewells

The program received 23 applications for PhD study in 2006-2007 (a record). We are delighted to announce that the following three students have accepted a place: Kevin Bott (Founders Fellowship), Amy Cordelione and John Socas. We hope their time here is very rewarding. We look forward to Kevin, Amy, and John's numerous contributions to the program and field.

New GA 2006-2007
The faculty congratulates Dani Snyder on her appointment as graduate assistant for the program. She follows in the excellent footsteps of Zachary Moore (2004-2006) and David Montgomery (2002-2004). Please make Dani welcome. Dani has excellent credentials, a strong work ethic, good sense of humor, and undying passion for her discipline.

New Student Advisor
We welcome Desiree Hamburger to the new look MA-EDTC advising team. Desiree will be assuming some of Dr Vincent's responsibilities and will work from the rear office with David Montgomery. Do stop by to say Hello. Desiree has considerable interpersonal skills and impressive academic connections. We note our gratitude to Brad, 2006 Steinhardt Dissertation Awardee, for his dedicated service, and wish him well as he advances his academic career.

A Sad Farewell
National playwright for young audiences, Laurie Brooks, has indicated that she will not be returning to the program next year. Laurie, an award winner dramatist who has served the program over many years, is selling her home and relocating to another city. We send Laurie our great thanks for her long standing leadership at NYU. She will be sorely missed. As well, Zeke Leonard, Theatre Technician, has decided to go back to school for further study. Zeke has been such a friendly and amenable instructor, and a great support to faculty and students in their production efforts. Both will be sorely missed by their colleagues and students.

New Design Instructor
Scenic designer, Troy Hourie, who has worked for Westport Country Playhouse (Joanne Woodward), Williamstown Theatre Festival, The Guthrie Lab Theatre, The New York Theatre Workshop and many other theatres across the country will be joining our faculty to teach Design for the Stage in the fall. He will also design some of our productions. Troy comes to us highly recommended and it is quite a coup for us to have him on our team. Welcome aboard Troy.
New Plays for Young Audiences at the Provincetown Playhouse!
2006 Play Reading Series Enters Its Ninth Season
Artistic Director – Dr. Nancy Swortzell

Performance Schedule

RED SKY
by Bryony Lavery (Frozen)
Directed by Anthony Banks
June 10-11, 2006

*Red Sky*, companion play to the widely produced *More Light*, also features a chorus element. It is about man creating art to leave a mark on the world for following generations to discover.

GETTING NEAR TO BABY
An adaptation of Audrey Couloumbis’ Newberry Honor Book
By Y York (Afternoon of the Elves)
Directed by Mark Lutwak (Director, Theatre for Youth)
June 17-June 18, 2006

Willa Jo and her Little Sister are sent to live with Aunt Patty because their grief stricken Mother can no longer care for them. Life with Patty, a narrow minded over socially correct, but humorous lady, offers the girls little solace and less understanding. It is an uplifting story about healing and the power of acceptance.

THE GOLDEN APPLE
An adaptation of Lady Gregory’s fairy tale
By Cecily O’Neill (Drama Worlds)
Directed By Audry Coldron (Sands Theatre)
June 24th - June 25th, 2006

This adaptation is about a Prince who searches for the Golden Apple to cure his dying father. A thrilling story of a Giant, an Evil Witch, and an imprisoned Princess enacted with hilarity, warmth, suspense, and courage.

For more information:
The Provincetown Playhouse is located at 133 MacDougal Street.
For tickets, please call (212)-998-5867

Website
www.steinhardt.nyu.edu/music/cal/php
Summer 2006 Courses

E17.1000-001  Independent Study  Smithner, N
5/15-6/9/06 9/1/06  1-4 credits
MTWR 9:00AM-2:50PM  7/31/06-8/4/06  2 credits

E17.1068/E17.2031 Dramatic Activities in the Secondary Classroom  Salvatore, J
MTWR 3:45PM-6:00PM  5/15/06-6/1/06  2/3 credits

E17.1109-001  Studies in Directing  Smithner, N
MTWR 6:45M-8:45PM  5/15/06-6/1/06  3 credits

E17.2042-001  Storytelling in the Classroom  Ress, R
6/2-6:30PM-9:30PM  6/3-10AM-5PM  1 credit

E17.2077-001  Methods and Materials of Research  Marin, C
7/19-7/21-3PM-6PM  7/24-7/26-3PM-6PM
7/31-8/2-3PM-6PM  7/17/06-8/3-3PM-6PM  3 credits

E17.2152-001  Theatre Practices: Problems in Play Production  Whitehead, G
MTWR 6:30PM-8:45PM  6/5/06-6/22/06  3 credits

E17.2193-001  Drama in Education I  Smithner, N
MTWR 6:30PM-8:45PM  6/26/06-7/14/06  3 credits

E17.2300-001  Independent Study  Smithner, N
TBA 6/29/06-8/2/06  1-4 credits

E17.2301-001  Practicum in Ed. Theatre  Salvatore, J
TBA 5/15/06-6/2/06  1-6 credits

E17.2301-002  Practicum in Ed. Theatre  Salvatore, J
TBA 6/5/06-8/4/06  1-6 credits

E17.2955-001  Drama Across the Curriculum  Montgomery, D
5/27-10AM-8PM  5/28-10AM-8PM  1-2 credits

E17.2960-001  Drama with Special Ed. Populations I  Granet, R.
6/9-6:30PM-9:30PM  6/10-10AM-5PM  1 credit

E17.2961-001  (pre-reg: E17.2960) Drama with Special Ed. Populations II  Granet, R.
6/16-6:30PM-9:30PM  6/17-10AM-5PM  1 credit

E17.2962-001  (pre-reg: E17.2960 & E17.2961) Drama with Special Ed. Populations III  Granet, R.
7/28-6:30PM-9:30PM  7/29-10AM-5PM  1 credit

E17.2965-001  Intro. To Boal's Theatre of the Oppressed  Vine, C.
MTWRFSU 10AM-6PM 8/7/06-8/13/06  3 credits

E17.2977-001  Understanding Diversity, Teaching Pluralism  TBA
6/24-3PM-6PM  6/25-10AM-5PM  1 credit

E17.2987-001  Youth Theatre Internship: Looking for Shakespeare  Salvatore, J
MTWR 9AM-4PM  6/26/06-7/23/06  3 credits
plus evening rehearsals and performances 7/15/06-7/23/06
### Summer Study Abroad - Drama Education and Applied Theatre

**LONDON**

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### Fall 2006 Courses

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<td>Stagecraft</td>
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<td>Intro to Theatre for Young Audiences I</td>
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<td>TR 9:30AM-11:35AM</td>
<td>2-4 credits</td>
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<tr>
<td>E17.1051-001</td>
<td>Acting: Scene Study</td>
<td>staff</td>
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<td>MW 9:30AM-11:35AM</td>
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<td>E17.1051-002</td>
<td>Acting: Scene Study</td>
<td>Bussert</td>
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<td>MW 11:45AM-1:50PM</td>
<td>2-4 credits</td>
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<td>E17.1052-001</td>
<td>Acting: Character Study</td>
<td>Russell</td>
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<td>TR 11:45AM-1:50PM</td>
<td>2-4 credits</td>
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<td>Course Code</td>
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<td>Instructor</td>
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<td>E17.1057-001</td>
<td>Masters of Modern Drama</td>
<td>staff</td>
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<td>M 6:45PM-8:25PM</td>
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<tr>
<td>E17.1065-001</td>
<td>Theory of Creative Drama</td>
<td>staff</td>
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<td>T 4:55PM-6:35PM</td>
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<tr>
<td>E17.1068/E17.2031</td>
<td>Dramatic Activities in the High School</td>
<td>Montgomery</td>
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<td>U 9/17, 9/24: 12PM-6PM</td>
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<td>F 9/22, 10/6: 6PM-10PM</td>
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<td>S 9/23, 10/7: 10AM-5PM</td>
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<td>E17.1079-001</td>
<td>Masks &amp; Puppetry</td>
<td>Lee, Ralph</td>
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<td>M 4:55PM-6:35PM</td>
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<tr>
<td>E17.1081-001/V30.0643-001</td>
<td>Directing</td>
<td>Smithner</td>
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<td>F 11:45AM-2:15PM</td>
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<tr>
<td>E17.1099-001/V30.0646-001</td>
<td>Styles of Acting &amp; Directing</td>
<td>Swortzell</td>
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<td>M 6:45PM-9:00PM</td>
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<td>E17.1105-001</td>
<td>Beginning Playwriting</td>
<td>Brooks, Laurie</td>
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<td>T 8:35PM-10:15PM</td>
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<td>E17.1113-001/V30.0648-001</td>
<td>Physical Theatre Improvisation</td>
<td>Smithner</td>
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<td>T 6:45-8:25pm</td>
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<td>E17.2042-001</td>
<td>Storytelling in the Classroom</td>
<td>Ress</td>
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<td>9/29: 6:30PM-9:30PM</td>
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<td>9/30: 10AM-5PM</td>
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<td>E17.2059-001</td>
<td>Creative Play in the Arts</td>
<td>Montgomery</td>
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<td>E17.2077-001</td>
<td>Methods and Materials of Research</td>
<td>Marin</td>
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<td>T 6:45PM-8:25PM</td>
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<td>E17.2091-001</td>
<td>Dramatic Criticism</td>
<td>Nadler</td>
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<td>R 6:45PM-8:25PM</td>
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<td>E17.2103-001</td>
<td>World Drama</td>
<td>Marin</td>
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<td>E17.2134-001</td>
<td>Student Teaching in the Elementary Classroom</td>
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<td>Sec. 1: Salvatore</td>
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<td>W 4:55PM-6:35pm</td>
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<td>E17.2134-002</td>
<td>Sec. 2: Taylor</td>
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<td>W 6:45PM-8:25pm</td>
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<td>E17.2171-001</td>
<td>Shakespeare's Theatre I</td>
<td>Salvatore</td>
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<td>R 6:45PM-8:25PM</td>
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<td>E17.2174-001</td>
<td>Student Teaching in the Secondary Classroom</td>
<td>Smithner</td>
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<tr>
<td>E17.2177-001</td>
<td>Theatre of Brecht and Beckett</td>
<td>Taylor</td>
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<td>T 8:35PM-10:15PM</td>
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<tr>
<td>E17.2193-001</td>
<td>Drama in Education I</td>
<td>staff</td>
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E17.2300-001  Independent Study  Taylor
   TBA   1-4 credits

E17.2301-001  Practicum in Ed. Theatre  Salvatore
   TBA   1-6 credits

E17.2951-001  Teaching through Drama  Vine, Chris
10/8, 10/15, 10/21, 10/28,
11/4, 11/5: 10AM-6PM,
10/22, 10/29: 12PM-6PM  3 credits

E17.2960-001  Drama with Special Education Populations I  Granet
   (must be taken with E17.2961 and E17.2962)
   F 9/8: 6PM-9:30PM,
   S 9/9: 10AM-5PM  1 credit

E17.2961-001  Drama with Special Education Populations II  Granet
   (must be taken with E17.2960 and E17.2962)
   F 11/10: 6PM-9:30PM
   S 11/11: 10AM-5PM  1 credit

E17.2962-001  Drama with Special Education Populations III  Granet
   (must be taken with E17.2960 and E17.2961)
   F 12/8: 6PM-9:30PM
   S 12/9: 10AM-5PM  1 credit

E17.2971-001  Teaching Literacy through Drama  DiMenna
   F 10/13: 6:30PM-9:30PM
   S 10/14: 10AM-5PM  1 credit

E17.2980-001  Creating Theatre with Young People  DiMenna
   TR 4:55PM-6:35PM  3 credits

E78.2010-001  Human Development/Education in the Arts  staff
   M 6:45-8:25PM  3 credits

E85.0092/008  Collegium  Werner
   W 3:30-4:45 pm  0 credits

We are currently finalizing the schedule for Spring 2007 and will be sending it out on the ed theatre list serve. If you are not on this list, please e-mail ed.theatre@nyu.edu.
Structure and Spontaneity: the drama in education of Cecily O’Neill
edited by
Philip Taylor and Christine D. Warner

Cecily O’Neill has had a formative impact on the evolution of the creative and dynamic mode of teaching that is now called process drama. Process drama characterises work powered by transformatory outcomes that bring together drama education and theatre practice.

Dorothy Heathcote and Gavin Bolton were perceived as the pioneers of a new and radical form of educational praxis, it was O’Neill who made that praxis accessible to educators worldwide. Her work on structuring classroom drama, her writings on pretext and process drama, her studies on the imagination, multicultural education, and dramatic form have been influential throughout the UK and Europe, North America and Australasia. This book is a compilation of the formative articles of O’Neill along with significant commentaries from leaders in the field. It is informed by her work but it is not simply about her.

The book explores central questions about imagination: why is it critical to process drama? And how should leaders of process drama promote imagination in their work? It will be of immense value to drama practitioners and teacher trainers.

Dr Philip Taylor is Associate Professor in Educational Theater at New York University.
Dr Christine D Warner is Associate Professor, Ohio State University.