Well, we have had a splendid fall with our academic courses in the three areas of concentrated study: drama education, applied theatre, and play production for artists and educators. Our wide ranging work in community sites continues to demonstrate that our great program is involved in important urban and global endeavor.

The program’s production calendar continues to be impressive. Our Theatrix! project, launched in 2003, profiles new works by our students, and provides rich opportunities for students to develop their competency in the New York State Theatre Standards. The recent production of POLAROID STORIES, an edgy account of disaffected and challenged youth, received glowing reviews, and we are shortly to begin rehearsing GROSS INDECENCY, a chilling portrait of one society’s obsession with persecution and oppression.

The Program in Educational Theatre continues to receive outstanding support from the Steinhardt School. Since 2002, there have been four fulltime faculty appointments to accommodate the expansion in student enrollment and to enhance our effort in teacher education. With our current population of approximately 250 students, studying in one of five degrees, I am continually impressed by the faculty’s ability to manage their own teaching and research agendas while providing excellent professional assistance to the students under our charge. Faculty are active in a range of collegial networks and we have a high profile both nationally and internationally which is exceptional when you consider the busy nature of our great enterprise. A recent external review of the program’s operations highlighted the innovative praxis, and the commitment we have to interdisciplinary discourse.

The program’s Academic Plan highlighted the need for a core faculty of six. I am pleased to announce that we are moving forward in achieving this goal with the news that an emergency hire has been granted for the spring 2007 to assist us with our commitment to student teaching, drama pedagogy, integrated-arts, and to help us finalize our new MA dual teaching certification proposal in Social Studies 7-12, Theatre K-12. Further, a national search for a new tenure-track position will commence in the fall 2007.

I am delighted to inform you that Dr David Montgomery has accepted the position of Visiting Assistant Professor of Educational Theatre from January 1, 2007. David is known to you all for his outstanding citizenship to the program over a number of years. His dissertation, “Living an Arts Partnership: The Experience of Three Middle School Classroom teachers in a Drama Residency” is a rich analysis of collaborations between cultural institutions and schools, and the impact these have on teachers’ professional development. David will be a tremendous addition in his new role as full time faculty member. His research, teaching and service sits neatly within our mission. He is an excellent teacher, consistently receiving outstanding student evaluations. David’s dedication to our study abroad programs has been exemplary. Equally, he has considerable interpersonal skills and manages to trouble shoot issues, when they occur, in a calm, professional and diligent manner.

So, as we welcome David to the full time faculty, I applaud all the many achievements in which the program is engaged, and wish you and your loved ones best wishes for the upcoming holiday season.

Philip Taylor, PhD
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
Polaroid Stories

by Lauren Burner

Lauren Burner is working on her BS in Educational Theatre.

The Program in Educational Theatre’s performance of Naomi Iizuka’s *Polaroid Stories* thrilled general audiences and stirred students and teachers alike. Inspired by Ovid’s *Metamorphoses* and Jim Goldberg’s photoessay *Raised by Wolves*, which documents the experiences of homeless teenagers, the piece explores the harsh realities of street life by melding the contemporary world with ancient Greek mythology. This production of Iizuka’s Ovid-inspired work began with Philomel’s (C.J. Schwartz) sad and haunting rendition of the classic spiritual slave song “Wade in the Water.” Street sounds followed, and the entire company moved to a pulsating electro-funk beat as flashing light bulbs bounced back and forth. Finally, the Dionysian character “D” (Isaac Polanco) boldly declared, “This is how it begins,” and in the two hours that followed, *Polaroid Stories* presented brief snapshots of some of the most powerful human tragedies that exist today. Scott Lupi (Orpheus) and Lisa Vasfailo (Eurydice) depicted a heart wrenching love affair ending in murder; Annaleigh Kress (Skinheadgirl) and Kyle Stockwell (Skinheadboy) portrayed a love/hate relationship combined with issues of dependence and trust. G (Blake McCarty), rejected by drug addicted Semele (Jennifer Nario), seduced Eurydice while Narcissus (Dean Amato) recounted his affairs and rejections to Echo (Sharyne Beza), a copycat under the impression that no one ever obtains that which they desire.

The play’s strange mix of poetry and profanity made intricate textual analysis a difficult but necessary job for the creative staff of the production. Joe Salvatore (Director), Rebecca Ashley (Assistant Director/Dramaturg) and Katie Pelkey (Production Stage Manager) deeply researched both the mythological roots and the modern context of the piece in order to help every performer deliver the abstract text in a meaningful way to the audience. They were also aided by the talented technical team of Andy Hall (Scenic Designer), Miranda Hardy (Lighting Designer), Benjamin Johnson (Sound Designer), Blake McCarty (Film Producer), Traci DiGesu and Marion Talan (Costume Designers) who beautifully interpreted Iizuka’s abstract stage directions. The cast and director additionally had the unique and invaluable opportunity to work with teens from the Covenant House, a youth shelter in Manhattan, during their rehearsal period. In his program notes, Salvatore gives due credit to the Covenant House teens for illuminating the text and shaping actors performances: “The young people shared their stories, their nicknames, and their opinions about our work, and that information helped us to arrive to the product that you will see today.”

*Polaroid Stories* was a triumph for the program and an amazing experience for everyone involved. Cast and crew members alike worked tirelessly from the beginning of the semester to produce the finished product held in the Black Box Theatre in Pless Hall. The importance of understanding real life situations and raising awareness about vital community issues is an essential part of Iizuka’s work, and succeeding in raising such awareness about the issues surrounding teen homelessness was the crowning achievement of the program’s production and workshops. Sincere congratulations to everyone involved in the production of *Polaroid Stories*!
Theatrix

Theatrix is the Program in Educational Theatre’s student theatre group, providing opportunities for student writing, directing, acting, design, and producing.

INSTANT GRATIFICATION
BY REBECCA COLLIER
Rebecca Collier is working on her MA in Educational Theatre.

“Welcome to The Theatrix Instant Gratification Play Festival!” Under the direction of Dani Snyder, PhD candidate, thirty-six students came together to create a performance of six ten minute plays in just twenty-four hours.

I was very intrigued by the announcement posted for this activity; it was hard to envision how such an event would be possible. With some trepidation I added my name to the list of participants, hoping to be assigned to direct so that I wouldn’t have to worry about trying to memorize lines or come up with some clever writing under pressure.

The Festival began with a group meeting Friday night before the performance. I had been assigned to write, and boy, was I scared. Although, as a teacher, I had written a handful of children’s shows for my classes, I had never attempted to write any material for adults—and certainly not within the time frame of one night! Each of the actors brought in an object and each of the directors brought in a song. These songs and objects were distributed to the playwrights for inspiration. The objects and the music needed to be used somewhere within the play.

I went home with a stuffed flamingo, a photograph of a couple on a beach and a Joni Mitchell folk song. Hmmmm. Where to begin? I stared at the photograph, tossing the flamingo around while ideas and images floated through my mind. It was late. I sat down and began to type. Characters started to develop, winding themselves into a somewhat twisted plot. (“Twisted,” indeed; that was the name of the song I’d been given.) I typed, read through my draft, and then typed some more. The hours continued to spin by. Eventually, I had nothing left to say. I attached my script in an email to my director, and thus concluded my creative role in this project.

It is an interesting feeling to anticipate the production of your written material. There is an excitement for the opportunity to see your story and ideas come to life. There is also something akin to fear; these characters and their story that you’ve worked so hard to develop have moved entirely out of your hands. What will become of them?

I thoroughly enjoyed the concluding performance of the Theatrix Instant Gratification Play Festival. Not only was my script interpreted and performed to my satisfaction, but all of the shows were interesting, entertaining and remarkably well pulled off for the amount of time spent working on them. The beauty of this festival is that everything happened so fast there was no time to worry that, “I’m not an actor,” “I can’t write,” or “How in the world am I supposed to direct this?” I am grateful for the opportunity I had to participate this semester and I hope to see more activities of this kind within the Educational Theatre program.

CONGRATULATIONS TO
THE THEATRIX FESTIVAL
OF NEW WORK
AT THE
PROVINCETOWN PLAYHOUSE

THURSDAY, NOVEMBER 16
8PM
THE GREATEST MAGIC,
A musical for young audiences
Concert Version
By Jerel Armstrong

FRIDAY, NOVEMBER 17
8PM
THE LIGHT PRINCESS
created by Lauren Jost and Nicole Mitzel
and
THE HAPPY OWLS
created by Morgan Eckert and Spica Wobbe
and
LOOTERS
an Ethnodrama
by Angelic Dawkins

SATURDAY, NOVEMBER 18
8PM
Two plays for young audiences
by Selena Burns
FINDING FERDINAND
a reading
directed by Cassy Rush
and
GOOD NEWS
directed by JC Gafford

SUNDAY, NOVEMBER 19
3PM
IED: EXPERIMENTAL DIVA
by Susan Oetgen
directed by Alison Fleminger
and
ROSE
a staged reading
by John Socas
directed by Desiree Hamburger

Theresa Fisher, Edmund Chow, and Bree Walker in rehearsal for Lil’ Bud. Photo by R. Collier.

Director Nicole Smith, actors Bree Walker, Edmund Chow, and Theresa Fisher after Lil’ Bud. Photo by R. Collier.
THE NOBLEST JOB IN THE THEATRE
BY GRETCHEN DAVIS

Gretchen is working on her MA in Educational Theatre. She is the Production Stage Manager for Shakespeare-to-Go.

Stage Management is sexy—did you know? It’s also all-powerful, and perhaps the most creative, fantastic and sought-out job in all of theatre!!

Okay, that’s not really true. And yet, Stage Management takes a special combination of anal-retentiveness and slight insanity. I have to admit that I kind of like it, and I find joy in shining a little light into the world as a Stage Manager. Maybe you too will, shall we say, feel the sweet and holy calling of Order, Schedules and the beloved Contact Sheet!

To begin with, a proper Stage Manager needs to always have a lot of tricks up his or her sleeve. Not only do you need to have a 3-hole punch, a stapler, multiple writing instruments, highlighters, Band-Aids, Kleenex, alcohol, and the phone numbers to psychotherapists at your beck and call, you also need to possess the following personality traits and skills: patience, patience, patience! An extreme love of detail, a sick need for promptness, an amazing ability to write in shorthand, great skill with a pencil and eraser, a godlike ability to memorize 10-25 actors’ schedules and be able to call them up at any moment, and beauty—oh, no not that. Sorry.

This semester, I have the privilege of working with Shakespeare to Go, a student-run group that brings the genius of Shakespeare into local schools. It’s a great organization, and one that is directly centered on why we at NYU are studying educational theatre: STG translates helps us instill our love of theatre into the hearts of young people and makes theatre real to them. Right now, we are at the beginning of the rehearsal process. The show is already taking shape, and each day, new brilliant moments are discovered. As we attempt to distill one of Shakespeare’s finest comedies, A Midsummer Night’s Dream, into a one-hour child-friendly version, we work hard at unearthing the true meaning of Shakespeare’s words while having a blast doing it. And rest assured, theatre public at large, I will be there with pencil in hand to note each little move.

As the next few weeks go by, I will have the pleasure of working with many of our undergraduate and graduate actors, directors and designers on this wonderful project. By Thanksgiving, blocking will be memorized, lines will be learned, and the show will be on its feet and ready for the youth of New York City. I am looking forward to seeing how each person realizes their role in the play.

Now that you know what fun it is to sit in the noble seat of a Stage Manager, I expect you all to be thoroughly inspired to volunteer for this special position as soon as possible! Until that time, I charge you all to do the following: Embrace time management, sharpen your love of details, practice your patience, and above all, never, ever be late for anything. Your Stage Managers will thank you for it.
A shrill alarm goes off. One by one, accessories like watches, belts and other metallic objects are put on the counter for inspection. A body check follows. If the metal detector fails to go off this time, an invisible ultraviolet sign is stamped on the back of the palm, signalling “Pass. Free to proceed.” The first security checkpoint is over, and as the officers whisk me off past passageways and gates, I realise once again where I am. It is neither the La Guardia nor the John F. Kennedy Airport. Almost empty-handed, I step into a tightly-controlled, security-enhanced institution called a prison.

Going to Woodbourne Correctional Facility in upstate New York has become an almost religious ritual for Dr Philip Taylor, Javier Cardona and me. Even though I had worked with incarcerated men in Singapore for three years, the experience is somewhat different now. Previously, I worked full-time from within the confines of prison walls; this time, I am merely a volunteer, subject to the strict regulations of the prison and subject to the sometimes harsh tone of voice of prison wardens. Nevertheless, I am privileged and honoured to have the opportunity to facilitate the use of drama as a tool for personal change in the inmates.

On one memorable occasion during our work, the inmates developed a physical embodiment of the world of “Mikey”, a teenage character they created in previous workshops. A series of physical movements was rehearsed in groups that represented Mikey at home, in school, and with friends. After realising that the dangers posed in Mikey’s world were really set in the home, Dr Taylor seamlessly weaved in a form of Image Theatre, where different participants metaphorically representing different pressures came closing in on Mikey. Then, having articulated the parental grievances, naggings, and sometimes abuses, the participants re-enacted all these different scenes, which when performed simultaneously, heightened the pressures coming from home. To me, that was an explosion of Mikey’s world, especially made starkly brutal with sounds of a belt violently slapping the floor. The physical abuse, mental torture, verbal interrogation and social alienation were highly intense. In fact, it was too real – so real that one participant later confessed that it reminded him of his relationship with his father. As he was growing up, he shared that his mother could nag and yell, but when his father spoke, it was the final verdict, his final judgement. No one else could refute that.

By then, time had already run out, and we had to be escorted out of the facility. But as we walked off, I could not help but applaud the potentialities inherently found in drama, especially when used in correctional settings like this to help an oppressed group of people cope with their struggles, and make sense of their lives. I see this as a work-in-progress, for both the participants and the facilitators. As far as we are concerned, this form of empowerment is very much needed today. And this pilgrimage – a sometimes frustrating and tiring one just negotiating with the authorities – will see us faithfully and quietly doing what we believe in.
Over the course of 10 days in Rio de Janeiro, Brazil, select students were given the opportunity to work with leading theatre artist and teaching practitioner, Augusto Boal, founder of the Theatre of the Oppressed. The graduate class was composed of 19 teachers, teaching artists, artistic directors, and professors chosen from all over the US and Puerto Rico. During this time, the class worked exclusively with Boal and his Jokers (teaching artists). The focus of the class was like a Theatre of the Oppressed boot camp preparing future TO practitioners how to teach Boal’s techniques of games, Image Theatre, Forum Theatre, and his advanced techniques called The Rainbow of Desire and Cop in the Head.

-- Jessica Perich, MA ‘05

For information about our Brazil 2007 program, please contact Dr. David Montgomery at dm635@nyu.edu.
DOROTHY HEATHCOTE
AT NYU

In July 2006, legendary drama education pioneer Dorothy Heathcote led a master class with 35 NYU Ed Theatre students, 20 adult participants from across the country, and twelve middle school students from Friends Seminary.

MANTLE OF THE EXPERT
BY CRISTINA AMBROSE

Cristina is working on her MA in Educationalt Theatre.

If you’re like me, and you came to NYU and heard names in your first few classes like, Augusto Boal, Cecily O’Neill, and Gavin Bolton and said to yourself “huh? who?” then you, my friend, are not alone. The first time I heard about the Dorothy Heathcote’s Mantle of the Expert class I was speaking to my advisor who explained who she was and pitched the class so well that I decided to jump on board.

Going into the class, I was unsure of what my expectations were. I had done the required reading, all of which was fascinating. However, I did not know where this week long journey would take me. One thing I did know is that I was completely intrigued at this Mantle of the Expert approach that Dorothy had been successfully practicing for so long and wondered how I could incorporate it into my own praxis.

Excitement, intrigue, and a vibrant atmosphere filled up the Black Box theatre that first morning of class. Half of the observers there were NYU grad-students and the others were working professionals who traveled far and wide to see Dorothy in action. Dorothy was standing in a section of the theatre all to herself and looked completely calm and collected. Next to her was the black board, on which was written simply had written on it in big letters a single word: “DRAMA”.

For the first half of the day, we would watch Dorothy work with the middle school students. The second half of the day was spent dissecting the work. The week flew by and every day was a new adventure. The middle school students’ concern for topics such as immigration, global warming, and AIDS reminded me that all too often, adults ignore younger peoples’ concerns, and that ignoring these concerns would prove to be a huge mistake.

Like any good class, I walked out of this week-long journey having having acquired a better knowledge of Heathcote’s praxis, along with a new list of questions about this type of process drama. Unexpectedly, I left this experience with a much better sense of how to make a classroom atmosphere safer for a child. For example, for some of the more soft-spoken children, Dorothy would have one of the adults speak for them so that the children could always have their voices in the activities. Just asking the children their opinion on doing a certain activity, rather than demanding that they participate, making sure that they were comfortable, and constantly reassuring them that they aware safe was were such eye-openers for me. All of this may be common knowledge; I know in my own experience teaching that there have been times when I demanded rather than asked. Now, thanks to this class, I will absolutely check myself when teaching to make sure that this doesn’t occur again.

Over all, the class it was an amazing experience and one that will continue to influence me the rest of my career.

A BRITISH PERSPECTIVE
BY VICTORIA ROW-TRASTER

Victoria is working on her MA in Educational Theatre.

Because I am from England where Dorothy Heathcote’s methods are well known, I had studied her techniques as an undergraduate and had used “Mantle of the Expert” and “Teacher in Role” as a high school drama teacher. I also experienced “Mantle of the Expert” as a child; I still have vivid images of being 10 years old in my drama classroom and being told we were aliens arriving on earth and trying to discover what type of planet it was and how to blend into the community we found there.

At the beginning of the week, Dorothy allowed the young people with whom she worked to choose the specific topics they wanted to explore through drama. Their selections ranged from Immigration to AIDS prevention. I was impressed by Dorothy’s total excitement when talking about how much she had enjoyed working with the children and how she did not know what direction the children would take each day.

As the week progressed, I observed the variety of classroom management strategies Dorothy employed with the children. Dorothy explained that on the first day, she encouraged a relaxed and free environment because the children did not know her, and that the presence of adult observers made for a unique, and potentially awkward situation. Dorothy was nonetheless able to construct a safe environment by focusing on short, goal-driven small group tasks and by opening up possible avenues for exploration. These experiences led to dramatic work in a highly stylized aesthetic form, and then to an improvisation of a serious professional Board Room discussion in which the children designed action plans to get their issues heard.

Although I am a veteran at teaching “process drama” in the UK, teaching drama in New York is very different. Here, process drama is not as recognized, and most schools insist on a culminating project at the end of each semester. Furthermore, my sessions with the students are often only fifty minutes long, and I only see each group once a week. Before taking this class with Dorothy Heathcote, my primary concern with teaching process drama during a teaching artist residency was the lack of a presentation at the end of the process. Although I am aware that the journey along the way is the crucial part of the learning, often the school administrators insist on a performance as evidence of the students’ progress. Having the opportunity to witness Heathcote’s incredible model of teaching was invaluable in giving me the confidence to use process drama in New York schools. I hope that as institutions like New York University influence school districts and education departments, and the groundbreaking work of Dorothy Heathcote, Gavin Bolton, Cecily O’Neill and their contemporaries spreads, “process drama” will stretch its wings and we will see it in more of our schools in the US.

If interested in studying with Dr. Heathcote in the summer of 2007, please contact Dr. David Montgomery at dm635@nyu.edu.
STUDY ABROAD: ENGLAND AND IRELAND

BY ANDREA GALEANAO
Andrea Galleano is working on her MA in Educational Theatre. She currently teaches full time in Long Island.

When I think back to my initial search for a Master’s program, I remember looking at the Steinhardt Ed Theatre program and seeing “Study Abroad”. Those two words were enough to sell me—I didn’t have to look any further. This past summer, I had the privilege of attending both the London and Dublin programs, both of which had a significant impact on my learning, my thinking about Ed Theatre, and ultimately, my teaching.

The London program took place over three weeks in June and July, and the highlights were many. This year we had the pleasure of working with exceptional theatre educators in workshops, of delivering our own lessons in London schools, and of creating an original “Theatre in Education” workshop for a group of primary school students at the Unicorn Theatre.

One of the greatest things about the London program is the opportunity for viewing theatre. We saw musicals (Billy Elliott, Mary Poppins, and Sunday in the Park with George), plays (Tom Stoppard’s Rock and Roll, The Life of Galileo at the National), in small, intimate spaces (Woman and Scarecrow with the incomparable Fiona Shaw), non-traditional theatre (Fuerza Bruta), children’s theatre (Cyrano at the Unicorn Theatre), some fantastic adaptations of Shakespeare (Titus Andronicus at the Globe) and even some really odd productions of Shakespeare (Romeo and Juliet at the RSC); whatever your theater going tastes, there was at least one production that would leave you satisfied.

The theatre was great, but it was the workshops that were really outstanding. The workshop at the Globe was a real highlight: insightful, educational, and chock full of things that I have used (and some more that I will use in the future!) to create a “Shakespeare is fun” atmosphere in my class. Workshops with other masters of educational theatre, such as Gavin Bolton and Dorothy Heathcote, provided me with tools that I will use as an educator for the rest of my career. The school visits were equally fascinating as we were able to take what we were learning in workshops and try them out with some inner-city kids at both the primary and secondary levels. This year, our course in London ended with an almost week-long residency at the Unicorn Theatre, where we were able to work with Cecily O’Neill and the Unicorn staff on a devised workshop examining the themes in the children’s play Red, Red Shoes, an experience the teaching artists amongst us particularly enjoyed!

After a whirlwind three weeks in London, myself and about sixteen other people left the scorching weather for the misty rain of Dublin and some Community Engaged and Applied Theatre. I confess that when I signed up for the course, I knew nothing about what Community Engaged and Applied Theatre were. The three weeks I spent in Dublin were among the most thrilling learning experiences of my life. Creating Theatre in Education packets based on three plays we had read in order to help theatres reach out to communities, working with Chrisie Poulter on our facilitation skills (something vital for both teachers and especially teaching artists), and attending more theatre were all some of the high points of Dublin.

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In Dublin, we learned learned practical, real-life ways to use theatre to really help communities. To go from not having known what applied theatre was to actually experiencing applied theatre in action—and seeing the ability of theatre to transform communities—was something that I will never forget. The people that showed us examples of their work were so passionate about what they did, I felt infused by that same passion. It inspired me to come up with ideas about how I could use theatre with my students to connect people to their own communities. The whole experience opened my eyes to the various ways that people are using theatre to improve the lives of people in all kinds of populations.

I will never forget standing on a mountain in the Cooley peninsula and devising site-specific theatre with my colleagues, with whom I shared this amazing experience. I will also never forget working with the incredible Joe Salvatore and devising a piece of interview theatre that not only had a high level of artistic value, but also had an amazing amount of intrinsic value to the Officials of County Dun Laoghaire-Rathdown. I will never forget being so nervous about walking into a prison in Belfast, which was also a component of the Ireland program this year, and then realizing that those men were more enthusiastic about what we were doing than anyone I had ever worked with previously. And lastly, I will never forget experiencing the devised work of my colleagues, seeing them not just as fellow students, but as facilitators and artists.

Completely immersing myself in this work for over six weeks, first in London, then in Dublin and Belfast, was an invaluable experience that can never be replaced. Study abroad is intense, but that’s what’s so amazing about it. What I accomplished as a learner in those weeks can never be duplicated, can never be replicated, and will never be replaced.

If interested in study abroad 2007, please contact Desiree Hamburger at dph239@nyu.edu.
In the summer of 2006, Amy Cordileone visited Gulu, in northern Uganda. She created a practicum from her experience as an English teacher at Gulu Crested Crane Secondary School, and her work with a few of the NGOs on the ground there. Now a PhD candidate, she is excited to get back to Uganda in the summer of 2007. She intends to take with her, with other NYU educators who are passionate about partnering with Ugandan teachers to explore the possibilities of student-centered education in Gulu’s classrooms. She hopes this work will help challenge the status quo of present educational models in both countries, and create long-term learning opportunities for both teachers and students.

If interested in visiting Uganda during the summer of 2007, please contact Philip Taylor at pt15@nyu.edu. 

all photographs by Amy Cordileone
One of my favorite aspects of the Program in Educational Theatre is the passion to work for and assist the other. All of us are here to make changes for the student, audience member, actor or family. We have realized that fame and fortune are most likely not in our futures, and we will be working for companies and organizations who offer us the greatest challenges, not the biggest paychecks.

As an undergraduate, it is difficult to see my peers stroll into class in suits that cost more than my workstudy will offer to pay me this year. Any one of us who has friends in Stern knows the meaning of “clothing stipends,” “weekend business trips,” and “an offer.” We are happy as we watch our friends climb the business ladder before they even receive a degree, but we sometimes wonder where the fairness is in the real world. As Ed Theatre students, we do have chances to further our experience and connections by working for theatre companies or schools; however, usually their low funding barely allows them to have an education department, much less pay for intern. Nevertheless, we accept these positions, along with the camp jobs and the companies who promise amazing work experience and credit, for a small price (be it tuition or coffee runs).

However, if we look hard enough, we find that New York is also home to several theatre companies with fantastic reputations, in which we can gain publishing credits for study/education guides and even profit from a small stipend. I had the amazing opportunity to work for one such company this summer. In June of this year, I started at The New Victory Theatre Education Department, part of the infamous New 42 organization, as a summer apprentice. Along with viewing performances at The New Victory and writing a School Tool for their upcoming season, I was able to attend full New 42 staff meetings, prepare for large teacher enrichment programs, and even have my own @ new42.org email address! We were expected to dress and conduct ourselves in a professional manner and were always considered employees, never “interns” (a forbidden word at the organization). The Apprentice Program runs full year at New 42. In addition to gaining experience in theatre education, summer apprentices can gain experience in marketing, programming, studio operations, and development. I was able to make fantastic connections with full-time employees at New 42 as well as other apprentices who are doing great work at their own universities and are sure to do so after their graduation.

Perhaps my favorite part of the summer was assisting Jonothan Neelands in the teacher enrichment workshop he ran. Here at NYU, I have studied Neelands’ career and read several of his published works. I was able to take my learning a step further by actually watching his process as he ran a teacher enrichment workshop at new42.org. The experience was incomparable!

I no longer feel pangs of jealousy when I see some of my peers from other NYU schools attend class before or after their big-time internship. This summer I was made to feel as valuable as them professionally without sacrificing that very important commitment to the other. My participation in the Apprentice Program has undoubtedly contributed to my professional growth. As I begin my first job search, I have a physical copy of a School Tool that I worked on which will prove impressive to prospective employers, events that I have assisted to plan, a meeting with the head of the Education Department Edie Demas, who is also a professor in the program, about my work and future goals, and also an amazing support team at New 42 who are rooting for my professional development and success…and I didn't even have to fetch them coffee.

RESOURCES FOR INTERNSHIPS AND JOBS:
Idealist.org -- Job and internship listings in the nonprofit industry.
NYFA.org -- New York Foundation for the Arts; links and opportunities for arts and arts in education in New York State.
TCG Artsearch -- Theatre Communications Group’s comprehensive, subscription based listing of theatre jobs and internships.
The Ed Theatre Listserve regularly has postings for internships and jobs. Sign up for the listserve by contacting Julia Spanja at jbs263@nyu.edu. If interested in an internship, please contact your academic advisor.
SPOTLIGHT ON:

NO ORDINARY J.A.P.: THE JOURNEY OF A JEWISH AMERICAN PERFORMER
BY JESSICA SCHECHTER

Jessica Schechter is a sophomore undergraduate, working on her BS in Educational Theatre.

“There’s just no future for you as an actress,” countless people warned me when I was a high school student. “There’s no place for an observant Jewish girl in the acting world. That’s just the way it is.” And so I took a final bow at my last High School production and prepared to say goodbye to the theater world for good. “That’s just the way it is,” I thought. But then I discovered that it’s not the way it had to be. Just a few short months later, I found myself immersed in the warm and welcoming environment of the program in Educational Theatre at NYU, getting certified to be a theater teacher. There are certainly challenges and difficulties that limit what I can do even in this program. Due to my religious observance, I cannot participate in any of the department shows, as they conflict with the Sabbath on weekends. Since I try to only wear modest dress, I had to wear a skirt in both my physical theatre and stagecraft classes, which certainly made me stick out amongst the crowd. But at the end of the day, I am combining my love for theatre and passion for teaching in a program that allows me to be myself: Instead of ostracizing me because I am different, the program has embraced me for being unique.

After months of waiting for my opportunity to get back on the stage, I finally found my voice in the collaborative project “Voices of Women.” The show, directed by faculty member Nan Smithner, brought together women of different cultures and backgrounds and allowed them to express themselves and their stories through monologues, expressive dance, and physical theatre. The performance called for the individual performers to write and develop their own work, which would be presented on the final Sunday of the Spring 2006 Ethnotheatre Forum. After signing up for the project, I began to devise a monologue about discovering the beauty of my religion through the power of drama. My final piece, entitled “The Secret Princess,” was performed on April 23, 2006 in the Provincetown Playhouse. Never in a million years would I ever have dreamed that I would come to NYU and find an outlet not only to perform, but to teach and inform others about my religion as well. I have discovered that the mission and impact of Educational Theatre extends far beyond the classroom and the stage. Now that the program has given me the confidence and encouragement to spread my wings and pursue my dreams, I hope to one day do the same for the hundreds of other Jewish girls out there who have been told that there is no place for them in the theater.

TEACHING ACTION
BY ROBIN LEVENSON

Robin Levinson is a Ph.D. Candidate and will be submitting her dissertation in the spring.


There is considerable controversy about translating plays, because the most famous “translators” these days (David Mamet, Tom Stoppard, and Brian Friel, for example) do not speak the languages in which the originals are written! As stage and film actor Ian McKellen once said, “We don’t do Chekhov. We do translations of Chekhov.” That, and Lowell Swortzell’s encouragement, got me started on this project.

I have studied acting with Stella Adler—the only American actor to work closely with Konstantin Stanislavsky himself. She and other Russian teachers from the Moscow Art Theatre (and lots of critics), think that action—the idea that there is this underlying “movement plus desire” under the words of a script—is the key to understanding drama, and acting believably in plays. That is, it’s not the words that are so important in acting, but the underlying subtext (or purpose, force, goal or “spine”) that the actor “plays” that is the key to drama. This has tremendous implications for teaching acting and playwriting to kids. If the words aren’t important when we act, what is?

Stanislavsky defines action as “movement with purpose” and is necessarily “psycho-physical.” It is a “movement” of the psyche and the body that is internal as well as external. Action is what the character in a play wants to accomplish, whether consciously or subconsciously. We have tools to show young people how meaning does not come from words, but from actions: we practice saying something—say, “Pass the salt”—and give the same text different meanings underneath the words. “Pass the salt” can mean “I find you disgusting,” “I’m in love with you,” “I’m afraid I made a mistake,” “I’m in a big hurry,” “I need your help” or almost anything: it is the inflection, pitch, volume, rate of speech, and facial and body expressions that go with the text—determined by what you want at the time—that give meaning to this simple phrase. It is the same with plays. This simple activity (not a new one, after all) helps kids (and adults!) to appreciate how fun and malleable a play can be—they, as actors, not only contribute to the playscript with their actions, but, in real life, have the power to control meaning and the practical affect of their words.

Bertrand Russell once said, “The things one says are all unsuccessful attempts to say something else.” If we take this to heart, action can be an opportunity to explore the difference between words and meaning, the center of our innermost motivations, the forces that move us to “act,” and a boon to the understanding of human behavior. Kids see the import of words, as well as what words can’t do. Lowell Swortzell and Nellie McCaslin both told me they believed in the primacy of teaching art to young people. Teaching young people action while teaching the art of drama shows young people the import of their own purposes in the world.
New York State Theatre Association & Chatroom

This year, the New York State Theatre Educator’s Association (NYSTEA) looked to the mind, body and soul in order to take a much-needed “healthy approach” to theatre. As theatre educators, many of us are isolated in our working environments. This conference offered NYSTEA members the opportunity to share and connect with colleagues in order to return to work rejuvenated and ready to empower their students and drama programs.

More Than I Bargained For
By Lee Ann Searight
Lee Ann Searight is working on her MA in Educational Theatre.

Having spent the better part of my Friday at the NYSTEA registration desk at the ready with a smile and clear walking directions, I was thrilled when Saturday brought something very unexpected. The added perk I received for escorting presenters to their rooms and collecting evaluations at the end of the session was free admission to the session of our choice (and a snazzy blue T-shirt)!

Only one person attended this workshop (Donna McKechnie was presenting at the same time) so my role switched from fly-on-the-wall volunteer to on-my-feet participant rather quickly. But as a student in Educational Theatre, I could not have picked a better session to be thrown into. As Stephen Nachmanovitch says in Free Play, “structure ignites spontaneity.” Among the structures we explored in the workshop was “Touch Improvisation.” The structure of the activity follows, and I would urge you to try it with anyone you can!

1. Choose an intimate relationship (this raises the stakes) and an issue surrounding the relationship. For example, you and a partner might choose the structure of two individuals who are romantically involved, where one has discovered the other’s infidelity.
2. Choose a specific place and walk through it. Make sure there are “things” to do, because…
3. You are only allowed to speak if you are touching or being touched by the other person. Touching must be motivated and believable.

At first my partner and I would offer a few weak touches in order to gain speaking privileges and Holly finally yelled out “Go for it, damn it! Really touch her!” I found that without the crutch of words, I was forced to sit with my thoughts and feel. In the next 30 seconds, neither of us spoke, going about our task (folding laundry) and finally, once the emotion and need to speak had completely taken over me, I threw my arms around her and sobbed out a few words. We were both so surprised at how genuine this exchange was that we forgot about speaking, even though because we were touching, we had permission to do so.

Enda Walsh’s Chatroom at the Provincetown Playhouse
By Dan Poussart
Enda Walsh is one of Ireland’s most successful contemporary playwrights. Chatroom premiered to great acclaim at London’s National Theatre. The Program in Educational Theatre staged its North America Premiere at the Provincetown Playhouse in April of 2006.

When I first heard about Chatroom, a newly created play by Enda Walsh, I was excited just to be a part of the auditioning process and to be given the opportunity to read such a well-written and socially pertinent play. After the casting process (which I’m sure must have been excruciatingly difficult), Scott Lupi, Heather Harris, Lisha Brown, Amy Russell, Blake McCarty, and I were all thrilled to be given the opportunity to work on Chatroom with Enda.

I’d be making a huge understatement if I said that I only had a “good time” working with Enda. The experience was incredible. As anyone who read the script or saw the show knows, Enda Walsh is an amazing playwriting talent. But the best parts about working with him were his personable nature and incredibly quick wit. Despite a rehearsal process of only three weeks, with roughly seven rehearsals to put together a mainstage production, Enda never let the amount of stress affect his work or his cast members. I would even say that Enda was one of the most cast-conscious directors I have ever worked with.

As a cast, we learned so many things from Enda: countless mildly offensive jokes (all the seriously offensive ones usually came from the cast members), tons of Irish expressions, and that Enda himself is literally a human pretzel. I have never met someone who could cross his legs around themselves…twice. Speaking of flexibility, the cast and crew worked together flawlessly and effectively, creating one of the smoothest technical rehearsal weeks I have ever experienced. It’s also important to credit Blake McCarty for his incredible work with the video at the end of the show. He was responsible for all of the editing and music syncing of the film, and the result was very professional.

I would like to thank everyone involved in the casting process, the crew members, the cast, Daryl for his superb lighting design, and Enda for the opportunity to perform his incredible piece of literature. Being in Chatroom and working with Enda is an experience I will never forget, I can only hope that the audience had as much fun watching it as I did performing!
PRISM-ISM & TSC INTENSIVE

BABY’S FIRST ETHNODRAMA
BY JENNIFER NARIO
Jennifer Nario is a senior undergraduate in the Program in Educational Theatre.

Skimming through the vast amount of e-mails from various NYU “ListServes” one cold day in December 2005, I stumbled across the –ISM Grant from OASIS, Office of African-American, Latino and Asian American Student Services. OASIS was accepting proposals from students who would use some sort of artistic media to analyze and explore the “-isms” within society. After much thought and further advice from Christina Marín, I proposed a project entitled “Prism-ism,” stating that I would create a dramatic performance piece based on interviews I would conduct with people about their skin color.

I was excited about proposing but really saw it as more of a “practice” run and was therefore incredibly surprised when I was actually selected as one of the recipients of the grant. As I was about to begin my interviews, I was introduced to the University Committee on Activities on Involving Human Subjects. I learned that before I could conduct my interviews, I needed the approval of this office. Mastering the ways of the Human Subjects Board required time and patience. Finally, with their blessing, I was able to conduct my research and write my ethnodrama.

I feel through this process I have learned more about myself as a researcher than as an artist. Can I exist as both? Caught up in the restrictions of the UCAIHS, did I lose out on being the artist I had envisioned in my initial proposal? Or did my artistic instincts subconsciously manipulate my actions as a researcher? I truly wonder if one can seamlessly be both. Maybe without realizing it, I had become an Ethnoartist. Before I started this work I didn't fully understand the terms “Ethnodrama” and “Ethnotheatre”. Months before proposing, I didn't even know these words existed. So, maybe, I can now add Ethnoartist to my vocabulary, after surviving my crash course in this aspect of Educational Theatre.

As I prepare to present this project at the –ISM Gala, I find that my “practice” run not only secured me a grant for my work, but it also opened many doors for me. From presenting at NYU’s Ethnotheatre Forum to receiving the Lorraine Hansberry Artistic/Performance/ Fine Arts Award to personally having a much stronger confidence in creating original work, I have learned an incredible amount from this experience. I highly recommend others to take the same chance I did, to push yourselves to try a “practice” run. I know if I hadn’t, many things for me, including this article, would never have existed.

THEATRE FOR SOCIAL CHANGE SUMMER INTENSIVE
BY DANI SNYDER
Dani Snyder is a doctoral student in the Program in Educational Theatre.

This summer, I received a Community Action Grant from the American Association of University Women to run the Theatre for Social Change Summer Intensive—a political theatre summer camp for teenage girls. I found an affordable rehearsal studio in Brooklyn on the Williamsburg/Bushwick border, and hired Kevin Bott (PhD), Tammie Swopes (MA EDTC ’06), and Sarah Bellantoni (BS ’05) to work with the girls to build forum theatre pieces around rules the girls thought were unfair.

We began the program by teaching image theatre to explore how to tell stories physically, how to manipulate physical images, and how to read the images we made. Because we had the luxury of a high teacher to student ratio, our students could sculpt us, stand back, look at the images they controlled, whisper language in our ears for us to say, stand back, alter the images, and alter the text.

“I’m so used to not having any authority, that when I do have a little bit, I don’t know what to do with it. I don’t know how to make decisions!” one student said, early on. This sentiment was exactly what we wanted to work on. In the first few days of the program, the girls identified rules and situations in their lives which they found unfair. After some negotiation, they narrowed down their interest to two topics: unfair gender rules (for example, that their brothers and male cousins are allowed to do things they are not), and racial profiling.

In the mornings, I taught acting classes, working with our students on improvisation, vocal projection, and playing tactics. These skills fed into the forum theatre work we would do each afternoon. We researched our topics, taking a field trip to Bobst Library to meet with a research librarian and research our topics in books and scholarly journals. We interviewed the girls’ brothers for further research on “Gender Rules” and interviewed a police officer and a lawyer to further inform “Racial Profiling.” In collaboration with Kevin, Tammie, and Sarah, the students wrote and staged their forum theatre pieces; at the end of the month-long intensive program, they performed them in a festival of forum theatre for an audience of friends and family.
NYU Steinhardt

Drama Across the Curriculum and Beyond – April 27-29, 2007

The forum on Drama Across the Curriculum and Beyond follows three successful forums. This forum aims to investigate multiple ways to infuse drama across the curriculum and in community settings. This forum will feature:

Cecily O’Neill – International Authority on Drama in Education
Chris Vine – Artistic and Education Director of the Creative Arts Team (CAT) of CUNY
Carole Miller – Associate professor at University of Victoria
Christine Warner – Associate Professor at The Ohio State University
James Fraser – Professor at New York University
Edie Demas – Education Director at the New Victory Theatre
And more!

Sponsored by:
NYU Steinhardt and Program in Educational Theatre
Director: Philip Taylor, Ph.D.
www.nyu.edu/education/music/edtheatre

Call for Proposal
Deadline February 1, 2007

The forum seeks proposals that aim to address the following 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?

For proposal submission details and registration please visit:
www.steinhardt.nyu.edu/conference/datcab

Registration Fee: $75 (this includes workshops and performances)

Friday April 27
5:30pm-9:30pm
Alumni Event
Welcome/Reception
Shakespeare To Go:
A Midsummer Night’s Dream

Shakespeare To Go is an outreach theatre company that presents adaptations of Shakespeare’s plays to schools in Manhattan and the surrounding boroughs. The goal of the company is to introduce Shakespeare’s work and to provide outreach workshops, which link the themes evident in the plays to the students’ lives. This company travels to schools and community settings FOR FREE.

Saturday April 28: Drama Across the Curriculum
8:30am-9:30pm
Strand 1: Workshops/Papers
New Victory Theatre: Macbeth

The New Victory Theatre - New York's first theater for kids and families presents Macbeth. The acclaimed Chicago Shakespeare Theater (CST) joins forces with Milan's 250-year-old Colla Marionette Company to present an evocative and visually stunning Macbeth.

Sunday April 29: And Beyond
8:30am-3:00pm
Strand 2: Workshops/Papers
ViBe Theatre Experience:
Closing Ceremony/Reception: Cecily O’Neill

ViBe is a performing-arts education organization that provides a safe, creative space for under-served young women to share their stories and use their voices to build and transform themselves and their community.

The 2007 Forum planning committee includes:
Philip Taylor, Desiree Hamburger, David Montgomery, Dani Snyder, Amy Cordileone, Selena Burns, Dana Edell, Edie Demas, and Cecily O’Neill

NYU Program in Educational Theatre was established in 1961. For further information on the program, visit: www.nyu.edu/education/music/edtheatre
Coming, this spring...

GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE
BY MOISES KAUFMAN
DIRECTED BY PHILIP TAYLOR
FEBRUARY 24-MARCH 4
PROVINCETOWN PLAYHOUSE

Weaving together original courtroom transcriptions with writings by Wilde and his contemporaries, Gross Indecency takes a new look at the tragic downfall of the celebrated playwright at the hands of an elegant yet vindictive society.

WINTER INTERCESSION STUDY ABROAD
PUEBLA, MEXICO
JANUARY 2-14
APPLIED THEATER I

Study community based theatre, applied theater, and border theory in this new study abroad initiative.

APPLIED THEATRE AND DRAMA THERAPY IN PRISONS:
Panel Discussion with Philip Taylor, Robert Landy, Edmund Chow, and Kevin Bott
FEBRUARY 26
PROVINCETOWN PLAYHOUSE

Assessment in Arts Education critiques the application of standards in arts education and the extent to which benchmarks and attainment levels are practically and educationally sensible. It opens up an interdisciplinary discussion on arts-education assessment and provides helpful advice for thinking about assessment and evaluation. Leaders in drama, music, dance, and the visual arts detail how they've navigated the issues around assessment and tackled tough questions such as:

* How do assessment models shape teaching in the arts?
* How much guidance should standards provide for arts educators?
* Who benefits from national and local assessment standards in the arts?
* What contributions have standards made to the teaching of the creative arts?

Meet standards and assessment head on. Read Assessment in Arts Education and find evidence not only of how your students think and learn, but of how the entire community of arts educators has considered and acted on the demands of these educational times.

NEW FULL TIME FACULTY HIRE

DAVID MONTGOMERY, VISITING ASSISTANT PROFESSOR. B.A 1999, Marymount Manhattan College; M.A., 2001, NYU; Ph.D., 2007, NYU. Specialist in drama education, theatre for young audiences, student teaching and integrated arts. His research interests are in drama pedagogy, arts partnerships, and teacher education. A profile on David will occur in the next newsletter. We send our hearty congratulations to David, his wife Annie, and their two children Mary Leigh and Danny. We also celebrate the news that David and Annie are expecting their third child next May.
The program in educational theatre was well represented at the American Association of Theatre Education conference in Washington DC this July. Highlights included:

**Keynote Speaker: Dorothy Heathcote**
Introduced by Dr. Philip Taylor

**Celebrating Innovation and Innovators**
Reception paying tribute to the outstanding contribution to our field of the late Lisa A. Barnett, Senior Editor, Heinemann Publishing. Co-hosted by Heinemann Publishing and New York University. Welcome from Philip Taylor.

**Aliza Mendelewicz and Leah Lees**
Wake Up Your Warm-Ups: Rediscovering Games as an Integral Part of Teaching and Learning

**Meg Wuerdeman**
Tu y Me: Devising Bilingual plays with children, bringing heritage languages and English toe to toe and

**Meg Wuerdeman, Ro Willenbringk Blair (Edinboro University of Pennsylvania), and Kim Wagner (Edinboro University of Pennsylvania)**
Shakespeare’s Language: 2 Approaches

**Dana Edell, Brittney Ince (viBe), Dr. Susan Colon (Northern Illinois University), and Megan Pahmier (Dramagirls)**
Girls’ Leadership Through Theater: viBe Theater Experience and Dramagirls show how their unique programs encourage development in Initiative, Risk-Taking, and Communication Confidence

**Joe Salvatore and Sharon Counts, with Annette Cortes, J Nelle Bob- Semple, John DelVecchio, Daryl Embry, Lanny Kim, and Blake McCarty**
transfigured: Confronting hazing and homophobia through performance and

**Joe Salvatore, panel participant**
Civic Engagement, Dialogue, and Youth Theatre (Part I)

**Julian Lazarus**
Building and Designing with Stock Scenery and
Structuring Applied Theatre: Two entry points

**Dr. Edie Demas with Jill Dunn and Joe Salvatore**
Docu-Drama, Bullying and Homophobia: Theater as a way in and

**Dr. Edie Demas and Paul King, with Dr. Christina Marin**
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

**Kristy Messer with Tammie Swopes**
Investigating Media through Dramatic Activities

**Trina Tjersland, session participant**
Classic Meets Contemporary: Parallel Lives/Parallel Worlds

**Dr. Brad Vincent and Brian Guehring (Omaha Theater Company for Young People)**
LGBT Youth Theater: Challenges and Strategies and

**Dr. Brad Vincent and Gordon Hensley (Appalachian State University)**
The Silence at School/Discovering Common Ground Through Ethnographic Theatre

**Dr. Jay Pecora**
Public College, Public Art: SUNY Potsdam students present applied theatre projects

**Jennifer Strycharz**
Building an ideal community

**Desiree Hamburger**
Classroom Management Takes a Bow!
ACHIEVEMENTS

DR. PHILIP TAYLOR published two books this summer: Structure and Spontaneity: The Process Drama of Cecily O’Neill, and Assessment in Arts Education.

DR. CHRISTINA MARIN won the AERA’s Arts-Based Educational Research Special Interest Group Outstanding Dissertation Award 2006. She also published, with GRISEL GRULLON, “For Latinas Who Have Considered Dropping Out/ When Chekov is Not Enuf,” an article which will appear in the upcoming Stage of the Art journal.

DR. DAVID MONTGOMERY has been appointed Visiting Assistant Professor of Educational Theatre for the Spring 2007 semester. On November 15, David completed his oral examination for his doctoral dissertation entitled: Living an Arts Partnership: The Experience of Three Middle School Classroom Teachers in a Drama Residency. Also, David will present a group presentation at the 28th Annual Ethnography in Education Research Forum, February 23-24, 2007 entitled: Outsiders/Insiders: A Panel Discussion on Special Subject and Special Service Staff in Schools as Learning Communities. David is working on a new book on drama education.

RUSSELL GRANET has been asked by VSA Arts to present in Cairo, Egypt on disability and the arts in America.

DESIREE HAMBURGER has been nominated for the Winifred Ward Scholarship. Desiree presented her research on using theatre for classroom management at The Learning Conference and at AATE.

KEVIN BOTT was awarded a 2006 P.A.G.E. Fellowship at the Imagining America Conference, a conference dedicated to examining the roles of scholars in public and community life.

JASON ZANITSCH will be presenting separate workshops on using process drama work with homeless and runaway youth at both the National At-Risk Education Network annual conference and the Mid-Atlantic Network of Youth and Family Services annual conference. He also received the NAREN conference’s Wilson Grant for Innovation and Exploration.

DANI SNYDER’s article “Educating the ‘Coed’ for Activism” will be published in the International Journal of Learning in January 2007. Dani presented workshops on this research at Pedagogy and Theatre of the Oppressed Conference, the National Women’s Studies Association Conference, and the Learning Conference. Dani was awarded an American Association of University Women Community Action Grant for her Theatre for Social Change Summer Intensive and presented this research at the New Educator Conference.

DANA EDELL’S work as co-founder/director of viBe Theater Experience earned a 2006 Union Square Award supporting innovative grassroots projects and organizations responding to pressing social issues in New York City. viBe is also profiled in Arlene Goldbard’s new book “Creative Community: The Arts of Cultural Development.” Dana presented at Rutgers University’s Breaking Down the Walls: Reaching Youth At-Risk through the Arts conference.

BRANDEN HULDEEN will have an interview with Nilaja Sun, creator and performer of NO CHILD published in the Teaching Artist Journal.

ERIC FISHER published the article “Giants in Our Village: A Lesson in Being Human” in Trevor Magazine. Eric also presented a workshop of the same title at the NYSHEA Conference, focusing on issues of inclusion, acceptance and diversity, as this New York City kindergarten teacher found himself in un-chartered territory when his students suggested that they segregate the imaginary world that they had created.

JAMES V. DE VIVO presented a workshop titled “Playwriting Across the Curriculum” at the 2006 New Jersey Education Association Convention in Atlantic City.

VICTORIA RHODES presented “Approaching Shakespeare through Mind, Body and Soul: Supporting Healthy Resistance in Adolescent Girls” – a participatory workshop exploring skills and practices to create a classroom or rehearsal environment that allows adolescent girls to find their voice, at the NYSTEA conference.

TERESA FISHER will be presenting a workshop on using Applied Theatre and Adventure-based Therapies to explore the issue of disordered eating at the Association of Behavioral and Social Scientists’ Conference in Las Vegas in February.
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<th>Course Title</th>
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<th>Days/Times</th>
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<tr>
<td>Stagecraft</td>
<td>staff</td>
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<td>Intro to Ed. Theatre II</td>
<td>Bott, K</td>
<td>F 9AM-11:30AM</td>
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<td>Ind Study</td>
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<td>Intro to Theatre for Young Audiences II</td>
<td>Demas, Edie</td>
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<td>Dramatic Activities in the Elementary Classroom</td>
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<td>Ramshur, Valerie Marcus</td>
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<td>Storytelling in the Classroom</td>
<td>Ress, R</td>
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<td>Drama with Special Education Populations III</td>
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<td>Intro. To Boal’s Theatre of the Oppressed</td>
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<td>Vine, C</td>
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<tr>
<td>Creating Theatre with Young People I</td>
<td>DiMenna, S</td>
<td>1/28- 2/4, 2/11-10AM-6PM</td>
<td>3</td>
</tr>
<tr>
<td>Assessment of Student Work in Drama</td>
<td>Taylor</td>
<td>4/28- 6:30PM-9:30PM, 4/29, 4/30- 11AM-6PM</td>
<td>1</td>
</tr>
<tr>
<td>Human Dev. And the Arts</td>
<td>staff</td>
<td>T 6:45PM-8:25PM</td>
<td>3</td>
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<tr>
<td>Collegium</td>
<td>Werner</td>
<td>W 3:30PM-4:45PM</td>
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<tr>
<td>Intersession</td>
<td>Marín, C</td>
<td>1/3/07-1/13/07</td>
<td>3</td>
</tr>
</tbody>
</table>
SUMMER 2007 COURSES

SESSION I MAY 14TH – MAY 31ST

Dramatic Activities In the Secondary Classroom MTWR 3.45 – 6.00PM
Images of Women in Theatre MTWR 6:30-8:45PM

SESSION II, JUNE 4TH – JUNE 21ST

Storytelling in the Classroom
6/1 – 6:30PM-9:30PM & 6/2 – 10AM-5PM
Theatre Practices: Problems in Play Production MTWR 6:30-8:45PM
Drama with Special Ed. Populations I
6/8 – 6:30PM-9:30PM & 6/9 – 10AM-5PM
Drama with Special Ed. Populations II
6/15 – 6:30PM-9:30PM & 6/16 - 10AM-5PM

SESSION III, JUNE 25TH – JULY 12TH

Drama In Education II MTWR 6.30-8.45PM
Understanding Diversity, Teaching Pluralism
6/22 – 6:30PM-9:30PM & 6/23 – 10AM-5PM
Youth Theatre Internship (Looking For Shakespeare)
7/2-7/27 MTWRF 9:00AM-4:00PM
Intro. to Boal’s Theatre of the Oppressed 6/25-7/1 10AM-6PM

SESSION IV, JULY 16TH – AUGUST 2ND

Drama with Special Ed. Populations III
7/20 – 6:30PM-9:30PM & 7/21 – 10AM-5PM
Teaching Through Drama- Masterclass with Dorothy Heathcote
7/30-8/3 9AM-3:15PM
Methods and Materials of Research MTWR 3:45–6:00 PM
Practicum in Educational Theatre
Independent Study

STUDY ABROAD

January Intercession: January 3-13, 2007
Applied Theatre I

Drama Education and Young People’s Theatre
(6 credits)

Dublin, Ireland: July 15-August 3, 2007
Community-Engaged and Applied Theatre
(6 credits)

Rio, Brazil: August 5-15, 2007
Seminar in Applied Theatre Research
(3 credits)
*Masterclass with Augusto Boal

STOP PRESS!

E17.2101 Applied Theatre I. For further info contact Desiree
Hamburger at dph239@nyu.edu.

SUMMER 2007 SHAKESPEARE THEATRE WORKSHOP

E17.2987 Salvatore, July 2- July 27, MTWRF 9-4pm 3 points,
with the possibility of an additional 1 point practicum.

For the Greenwich Village community: Young People 13-18
Years Old.

Participants in “Looking for Shakespeare” work with a
professional director and playwright to shape an original
production of one of Shakespeare’s plays. The workshop runs
for four weeks, five days a week, from 9-3pm. Materials fee
$625. Scholarships are available. For more information phone
212-998-5868.

Performances run July 27 and 28 at 8pm, and July 29 at 3pm.

STUDY ABROAD–DRAMA EDUCATION & COMMUNITY ENGAGEMENT

The 2007 program takes place in London, England, Dublin,
Ireland, and Rio, Brazil. Now in its 34th year, the Program in
Educational Theatre offers a unique opportunity for
concentrated study and daily field participation in the uses
of drama and theatre in education. Students may earn 3 - 15
points toward the master’s or doctoral degree in educational
theatre. For more information, contact David Montgomery at
dm635@nyu.edu.

London, England—Youth Theatre
June 25-July 12, 2007
E17.2123/24 Drama Education and Young People’s Theatre
(6 credits)

Dublin, Ireland—Applied Theatre
July 15-August 3, 2007
E17.2952/2978: Community-Engaged and Applied Theatre
(6 credits)

Rio, Brazil—Theatre of the Oppressed
August 5-15, 2007
E17.2400 Seminar in Applied Theatre Research (3 credits)
*Masterclass with Augusto Boal

more information about summer courses can be found at:
http://steinhardt.nyu.edu/music/page.php?page_id=557-