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So, another calendar has passed. What a fall 2005 semester we had, accepting 14 Freshmen, 90 MAs, and 6 doctoral students. They have come from all corners of the country to study in the world's premier educational theatre program. We are delighted to welcome to the fulltime faculty Dr Christina Marin, a recent graduate of ASU. Christina comes highly recommended to us and brings a wonderful energetic outlook. She is teaching courses in drama in education, student teaching, new student seminar, as well as supervising our students in schools across the city. There is a profile on Christina in this newsletter.

The appointment of Dr Marin means there are now six faculty advisors. Christina has taken on the responsibility of undergraduate coordinator, working with fellow fulltime faculty members Joe Salvatore and Nan Smithner. She also is the advisor of record for the MA (Educational Theatre for Colleges and Communities-EDTC) degree. David Montgomery and Brad Vincent remain as the principal mentors on this degree, and what a magnificent job they do as they support our students. Nan and Joe, respectively, continue to advise on the MA (Theatre K-12, English 7-12-ETED) and MA (Theatre K-12-EDTA) degrees, and I advise all the doctoral students. With over 240 students I am forever appreciative to my colleagues who meet with their students once a semester to discuss and negotiate the degree requirements.

The fall was once again a bevy of activity, most of which is detailed in the enclosed newsletter. The student club *Theatrix!*, ably curated by Zachary Moore, demonstrated that educational theatre students are at the top of their game as they workshop new material for public audiences. Our mainstage production, *Mad Forest*, written by leading British feminist playwright Caryl Churchill, and directed by Nan Smithner, was an unqualified success in our Provincetown Playhouse. David Montgomery recently had a very large audition turnout for *Tales from the Magic Lake*, a devised work for young audiences which will be presented in the Black

Box Theatre this March. The *Shakespeare to Go* ensemble took the Bard's work to over 2000 school students across the city. And our storytelling season, under Regina Ress's inspired leadership, had a delightful fall season.

Our plans for the spring include prison theatre which will take place in the Woodbourne Correctional Facility, upstate New York. Students in the applied theatre research course will have an opportunity to participate in this project which forms part of a Rehabilitation through the Arts program. In April, the NYU Forum on Ethnotheatre/Theatre for Social Justice will be launched with *Chatroom*, written and directed by leading Irish playwright Enda Walsh. Enda will be playwright in residence during April. Details on this Forum are enclosed.

By the time you read this newsletter, 34 students will have returned from an intensive 10 day January course in Puerto Rico. There they studied with leading Latino-American artist educators, creating community theatre and theatre of the oppressed. This summer we are pleased to announce a unique partnership with the Unicorn Theatre which has opened an extraordinary complex on London's Southbank dedicated to young people's theatre. As well, students studying community-engaged theatre in Ireland will have the opportunity of attending the West Belfast Arts Festival. If interested in summer study abroad then please let Zachary (ztm200@nyu.edu) know as spaces are limited and we already have signed up 20 students for both programs.

Finally, congratulations to Edie Demas and Jay Pecora on the successful defense of their dissertations this past fall. Edie's study on educational programming in cultural institutions, and Jay's on teaching the holocaust through drama in alternative school sites, were exceptional and brought great distinction to the program. We are fortunate to have an outstanding student body committed to innovative and creative praxis. Have a great spring semester!

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

Reflections on the Program's London and Dublin Study Abroad Programs

From London. . . Exhilarating. Icons. New Friends. Pubs. Laughter. Memories.

By Whitney Stange

Thirty-four students and drama educators from around the world came together this summer to share and discover various ways that drama can and should be used in teaching children. This past summer this exciting and challenging program concentrated on the exploration of role.

The program director, Nan Smithner started us out each morning with theatre movement and improvisation classes where we were able to explore role through our physicality. We experienced lessons taught by Jonothan Neelands and Judith Ackroyd who expertly modeled how to effectively use teacher-in-role. Other workshops lead by Cecily O'Neill, Jennifer Hayes, Gavin Bolton, and David Booth offered additional ways of taking a pretext and creating a drama that puts

students into role. Techniques and strategies learned in these workshops have undoubtedly added to our teaching practices. The highlight of the trip was having the legendary Dorothy Heathcote visit us for a day and lead us through a process drama with Gavin Bolton. Her commitment to educational theatre at the age of eighty sets a standard for us all.

Additionally, there were two great workshops on Shakespeare: one led by Fiona Lesley the director of The MAP; and the other by a company member of The Globe. We attended thirteen performances including *Tropicana* at the National, *As You Like It* at the Wyndham, *Mary Stuart* at the Donmar, as well as three shows at The Globe.

We also attended the London premier of Brian Friel's new play, *The Home Place*.

Another important element of the program was teaching in London schools. We were divided up into six groups and team-taught using teacher-in-role techniques that we learned in workshops. NYU students also had the support of amazing cooperating teachers and academic tutors for the duration of our study. In summary, Nan's planning, the instructors, the richness of the theatre experiences, the honing of our teaching skills, and living and learning in London were irreplaceable elements of a great experience.



Raising the Social Consciousness Through Theatre: Dublin 2005

By Nora Stillman

During the Dublin Study Abroad Program focused on Community Engaged Theatre the esteemed faculty, thought provoking content, and awe-inspiring environment melded to create a learning experience rich in both theory and practice. Studying at Trinity College and performing at The Beckett Center provided a brilliant backdrop for our immersion into the Irish community. Beautifully preserved, the campus truly reflects the weight of historical identity present within Ireland. The impressive "ecology" of practitioners and their varving projects reaffirmed the multi-

of community-engaged theatre, further challenging us to investigate our own social and political voices within the arts. This work not only allows for an exploration and investigation of the community involved, but also an ability to reflect on one's own. Crossing such boundaries allows for the development of a deeper respect, awareness, tolerance, and empathy within communities, and aids in the development of viable participants in our societies. Among several projects, I was able to work with choreographer, Caimin Collins, Joe Salvatore, and several of my NYU peers

on "Borders" an original, devised interview theatre piece to be remounted at The Forum for Ethno-theatre and Theatre for Social Justice at NYU this spring. We took great trips to the Hill of Tara, Mellifont Abbey, Dalkey, and Dundalk to name a few, and were able to immerse ourselves in the social community as well.

Oh yeah, did I mention you are right around the corner from Temple Bar? Mmmmm...Guinness.

Puerto Rico 2006

By David Montgomery



The intersession study program in Puerto Rico promised to be an exciting and vibrant experience. From January 2-14, 2006, students in the educational theatre program traveled to San Juan for a unique cross-arts experience in community theatre and social justice.

In addition to enjoying the warm tropical climate, students actively engaged in seeing and doing important drama work. Workshops in Theatre of the Oppressed techniques, dramatic activities across the curriculum, community activism and social justice, and site visits to community settings were in store for students who registered for either Drama in Education 1 or Drama in Education 2.

Drama in Education 1, led by Dr. Philip Taylor and Rosa Luisa Marquez, explored how drama

facilitates learning for social change in educational, cultural, and community settings.

By engaging in workshops and attending performances, students examined the relationship of theories of dramatic art to general education principles and explored the potentialities of educational drama at all levels of instruction. The special focus on Augusto Boal's work culminated in a public forum theatre demonstration.

Likewise, students in Drama in Education 2, led by Dr. Nan Smithner and Debbie Hunt, a renowned mask and puppet maker, participated in innovative teaching workshops using masks and physical theatre as they examined community and cross-arts programs, culminating in a community arts festival presentation.

Students studied with leading Latino-American artists and discovered innovative strategies as they planned an inclusive curriculum for diverse audiences.

Much of the work occurred at the University of Puerto Rico and in community theatre venues. However, both DIE 1 and DIE 2 classes joined together for field visits and performances enabling students to fully immerse themselves into the culture of Puerto Rico. A field trip to Juana Diaz made it possible for students to take part in the traditional town celebration of the Three King's Day, and an overnight field trip to Cayey included a guided tour of the Pio Lopez Martinez Museum. Field trips to Old San Juan and to the area of Sabana Seca will rounded out the field trip experiences.

Faculty Spotlight ~ An Interview with Christina Marin

By Kristy Messer



1) What brought you to NYU's program in Educational Theatre?

The serendipitous job posting that went out to the grad students at Arizona State University. Johnny Saldaña sent it out and I was actually in New York at the time, preparing to go to Cape Town, South Africa for a conference. I was excited that such a great opportunity came available just as I was going to be finishing up my dissertation and going on the job market.

2) What role do you hope to play as a new faculty member?

I would really like to add to the burgeoning sense of community here in the Program in Educational Theatre. I have already run one workshop on preparing conference proposals, and I would like to also help students with applying for funding. I am thrilled to be supervising the EDTC program because this reflects the heart of my own work, Colleges and Communities. I would also love to help grow the undergraduate program over the next few years. My concentration on Theatre of the Oppressed methods and how I have combined these methods with my research interests is also an exciting part of what I feel I bring to NYU.

3) What first inspired you to study theatre for youth/educational theatre?

In two words: Rives Collins - who is currently the Head of the Department of Theatre at Northwestern University. He was my advisor and teacher while I was an undergraduate at Northwestern and he had done his MFA at Arizona State University. When I asked him for some advice on grad programs he sent me off to study with Johnny Saldaña -- and the rest is an evolving "her-story" as I continue to develop the theory and practical application of that theory that these two warm and generous mentors have provided me with. Both of them have encouraged me at every step to find my own voice and contribute to the field in new and exciting ways.

4) What about the work you do are you most proud of/inspired by?

When I work with people who have never been exposed to Theatre of the Oppressed methods I get a thrill when I see their eyes open and take in the world through these new exercises. Using Image Theatre and Forum Theatre with adolescents during the research of my dissertation was very inspiring because we adapted many of the techniques to give them a fresh twist through the eyes of teenagers. I am very proud of my dissertation and hope to serve as a role model for other young Latinas to pursue their dreams in higher education.

5) What are your first impressions of the program in Educational Theatre?

I believe this is the most exciting place to be in our field today! This program has a long history and I am thrilled to be a part of its evolution. I feel a pulse that is hungry for bringing our techniques and methods to children and their teachers throughout New York City - and beyond; a passion for innovative work in new forms of performance and theatre; and an interest in inspiring critical thinkers and reflective practitioners to become positive agents for social change.

6) What are some ideas you have for the future of the program?

I would love to contribute to the Study Abroad initiatives that are already well under way with our programs in London, Dublin, and Puerto Rico! I would also like to help students here, and beyond graduation, to find internships, jobs, and funding for participation in graduate level studies, conference participation and exciting projects that have come from the Drawing Board that is our Program!

7) How has your work in educational theatre affected your own life experience?

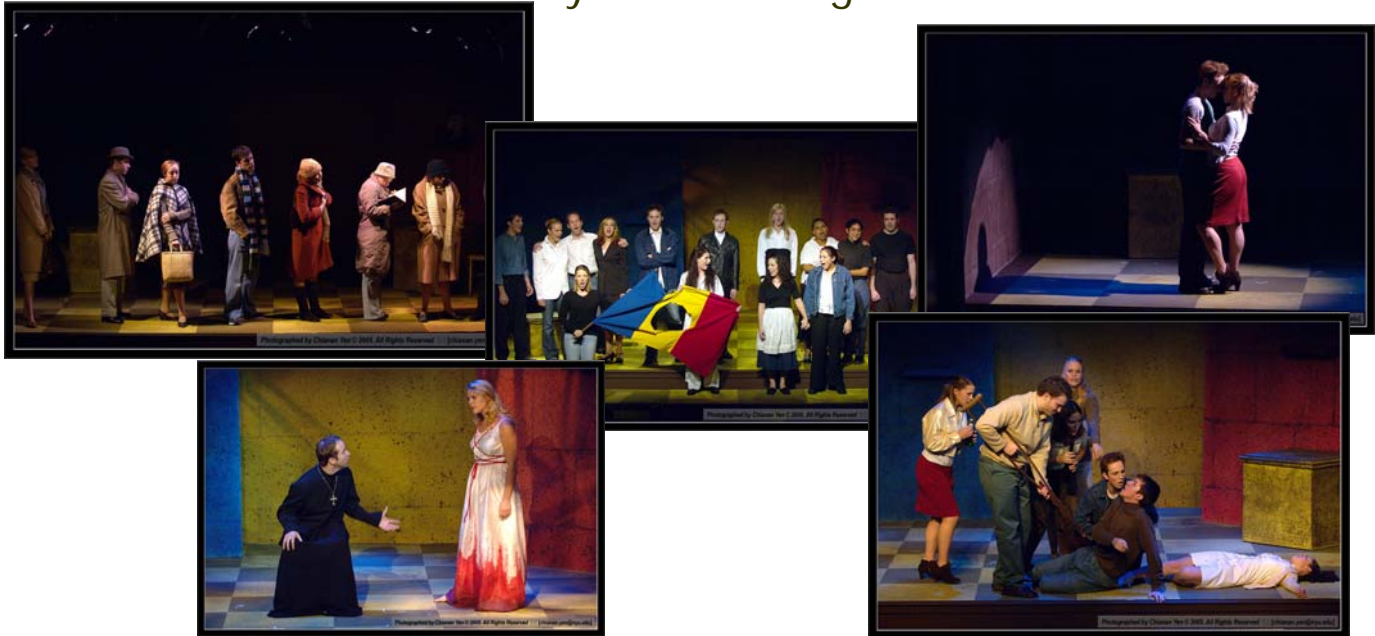
I think this work has opened my eyes to the healing powers of the arts. In a paper I wrote regarding my work as a director on the ethnodramas "The Women of Juárez" and "14" I explain: *I am not a lawyer. If I were I might use my expertise to draft legislation or fight for human rights in the international arena. I am not a physician. If I were I might dedicate my life to healing the victims of physical and mental abuses through medicine. I am a theatre artist, an educator, and a scholar. I have chosen this field carefully. My recent experiences with the plays of Rubén Amavizca and José Casas inspire me to continue my work in ethnotheatre and use plays like "Las Mujeres de Juárez" and "14" to educate both domestic and international communities about the grave injustices in our world.* This is why this work is important to me and how it has had a very direct impact on my contribution to social change.

8) What is it like to be back in NYC?

It is interesting! New York is a very different place now. I grew up here in the 70s and 80s. I have been to a lot of different places and I consider several different cities around the world my home, but New York has always, and will always have a very special place in my heart. And I love living in the Village!

Mad Forest Premieres on the Provincetown Stage ~Reflections From The Experience ~

By Christina Zagarino



Now that *Mad Forest* has completed its two-week run at the Provincetown Playhouse, it is a valuable time to reflect on the process and the performances. This piece had such a rich historical background that I was particularly ignorant of before beginning rehearsals. With the assistance of our production staff, Nan Smithner, Selena Burns, and Marina Volok, we were able to access many historic resources regarding the time period and the specific events surrounding the revolution. One such resource included a video of actual footage from Romania. Most of the cast experienced a switch in their performance after viewing this footage because it was not until then that the story became real and you could see its effect on real people. We were also very fortunate to work with our music composer Sebastian Danila, a Romanian native. Not only did he guide us in our search for Romanian accents and correct pronunciation, but he also opened himself up for questions regarding specific textual references in the script and their relevance in Romanian society.

We were fortunate enough to receive a very positive response from the Educational Theatre and NYU communities throughout our run, however, some of our favorite performances were the student matinees. The student audiences were very vocal in their responses to the piece. This provided us with a great amount of energy to work off of, and it allowed us to know which parts of the production particularly worked for the audience.

As we approach another weekend, it is very unusual not to be heading to a rehearsal or performance. It is very fulfilling, though, to run into other cast members and realize that we have shared something special. We were able to work on a piece of theatre that educated its audience and cast members alike. How gratifying it feels to know that no other production of this piece will look exactly the same or possibly be interpreted in exactly the same way as ours has.

“It is very fulfilling, though, to run into other cast members and realize that we have shared something special. We were able to work on a piece of theatre that educated its audience and cast members alike.”

3rd Annual Fall Theatrix! Festival Brings a Weekend of Student Work

By Zachary Moore

On November 18th, 19th, and 20th the Provincetown Playhouse was flooded with student work as the 3rd annual Fall Theatrix Fest was launched. The weekend was a great success as our students showed support for each other by giving the festival the largest audiences it has seen in its three-year life span. These audiences were treated to four student-written and three student-directed productions.

The first two evenings were devoted to student-written work with plays by Cassie Rush and Lauren Cavanaugh premiering on Friday night. *Crossroads* by Cassie Rush took an introspective look at the thoughts and feelings of individuals who belong to and feel stifled by a conservative church. *Substories* by Lauren Cavanaugh brought to life the microcosm that exists on the New York City subway system and what happens when people take a chance and reach out to

those around them.

On Saturday evening Amy Russell presented her poignant play, *Anne Marie's Stitching*. This play followed the life of one young woman, played by ten different actresses, from youthful optimism, through teenage excitement, and into thoughtful wisdom. Brad Vincent's ethnographic play, *The Silence at School* gave an inside look at the public school experiences of four young gay men.

All four plays were followed by feedback sessions in which the audiences engaged in a dialogue with the playwright's about their thoughts and reactions to the scripts. These sessions gave our emerging playwrights insight into structure, use of language, and content continuing our mission to provide a safe space in which our students can have their work reflected upon critically for future growth.

The weekend culminated with a day of student-directed productions. Sunday was kicked off with a production of Scott Tobin's *Cotton Girls*, a one act comedy about three girls having one last night together before graduating high school and going the separate ways that life takes them. This play was brought to life energetically and infused with fun by the talents of Mary Filippone, Heather Heels, and Christina Zagarino. The second production was the newest addition to the Shakespeare to Go lineup, *Romeo and Juliet* directed by Brad Vincent. The third production of the day, directed by Leya Adler, was the eye-opening *I Never Saw Another Butterfly*, which looked at the experiences of children in the Terezin concentration camp.

Spring Theatrix! Festival ~ March 31, April 1, and April 2 Proposals Have Now Being Accepted!

Project Description

Submissions for the Spring *Theatrix!* Festival included original student-written play readings and talkbacks, storytelling projects, published play performances, directing projects, originally devised performance work, applied theatre workshops, process drama workshops, improvisation workshops, etc. All projects are driven by the philosophy that they are completely student driven, directed, performed, and produced; and they have not been produced before with the students involved. The mission of *Theatrix!* is to provide our students with an opportunity to grow and expand their abilities by providing a platform upon which they can do new and original work.

Shakespeare Initiative

The Shakespeare Youth Ensemble

This fall the Program in Educational Theatre began a brand new project supported by an NYU Curriculum Development Challenge Fund grant called The Shakespeare Initiative. This grant allows the program to unite all of its current Shakespeare offerings under one title, while also introducing a new Shakespeare Youth Ensemble.

In September, 30 young people from the five boroughs and the greater metropolitan area auditioned for slots in the ensemble. Thirteen high school students were accepted and have been working throughout the semester to develop their acting skills and their ability to analyze and interpret Shakespeare's text. They have worked on monologues from *Romeo and*

Juliet and *The Winter's Tale* and scenes from *Much Ado About Nothing*. The young people meet on Saturdays as well as during the Shakespeare's Theatre I course on Thursday evenings. The NYU students enrolled in that course have had the opportunity to watch the young people work, and then coach one student on a monologue for their final project in the class. Masters candidate Andy Robinson is serving as the assistant director of the ensemble and senior Heather Heels is serving as the stage manager.

In the spring semester, the Shakespeare Youth Ensemble will create a workshop production of a Shakespeare play to be performed in late April or early

May 2006. NYU students enrolled in Shakespeare's Theatre II will play an integral part in the development of that workshop production. Look for more information about the ensemble in the coming months. If you are interested in learning more, please contact Joe Salvatore at js1655@nyu.edu.

"NYU students enrolled in Shakespeare's Theatre II will play an integral part in the development of that workshop production."

Shakespeare to Go

Two years ago, twelve Ed. Theatre students ventured out after the first snowfall of the year to Grand Street High School in Brooklyn to attempt something unique in the history of this program. With props and costumes that they had transported on the subway in four footlockers from K-Mart, they performed an adapted version of William Shakespeare's *The Taming of the Shrew* for an audience of high schoolers. The kids, teachers, and administrators loved it, and NYU's traveling Shakespeare troupe, Shakespeare to Go, was launched. Dozens of schools and performances later, STG has performed for thousands of students and

teacher all over New York City. The group has grown from that original band of twelve to become a company of thirty students representing every grade and degree level in the program. After two years on tour, *Shrew* has been retired and replaced by *Hamlet*, directed by Zac Moore, as well as *Romeo and Juliet*, directed by Brad Vincent. In January, these productions will be joined by *A Midsummer Night's Dream*, directed by Whitney Stange. In the fall semester, STG has already performed for ten schools and over a thousand students from fifth to twelfth grades. "Hamlet gave me goose bumps," said one student at Fashion

Industries High School. Students at PS 89 rushed the stage for autographs when they discovered that Christina Zagarino, who played Juliet, was a Bronx native. "My friend Tony was crying when Romeo and Juliet died," said little Nicholas. Goosebumps. Tears. Autographs. Not a bad way to spend a couple of hours. Not bad at all.

"Thanks for making this the best summer of my life!" Bilal Johnson said as he walked away from the Provincetown Playhouse after the last performance of Looking for Shakespeare's *Identity Theft*, an original adaptation of William Shakespeare's *The Comedy of Errors*. Bilal had just finished his freshman year in high school a month before and had never been in a full length play. "I don't think I can describe in words what this program has done for me," echoes Elizabeth, a junior who came to LFS for the first time this past summer. Bilal and Elizabeth are just two of twenty five young people, ages 12 to 17, from all five boroughs of New York

City who came together for four weeks to work with the LFS staff and a dozen Ed. Theatre graduate students on creating a piece of theatre full of original poems, rap, slam poetry, jokes, songs, and commentary inspired by *The Comedy of Errors*. Ed. Theatre alum Leah Whitman led the writing team along with composer, Ed. Theatre senior, Alex Sarian. The newly envisioned tale of lost twins was set in the East Village as set designer, Ph.D. candidate Kristy Messer, created St. Mark's Place on stage illuminated by the vibrant light design of GA, Zac Moore. Assisted by Ed. Theatre senior and stage manager, Heather Heels,

videographer, Blake McCarty, and program alum and assistant director, Daryl Embry, director Brad Vincent and the LFS staff helped craft all of the youth ensemble's original work and Shakespeare's original text into an exciting new work. "I have never had more fun than I have had here at LFS," said Efrain as he took his flowers, souvenir poster, and NYU teddy bear and parted with his LFS "family" for the last time, "I'll be back."

Looking for Shakespeare ~ 2005

New Student Perspectives

Brie Walker ~ Master's Student

When I first had the inkling of going back to grad school six years before ago, I took a look at NYU but only found a school of performing arts. As much as I had dreamed of fame, the description of that and other conservatory programs left me dissatisfied. Friends who were in or had gone through similar programs bemoaned their harsh deconstructivist tendencies. Was that what I really needed or wanted? As I began to clarify my own interests in creating new work and working with people who weren't necessarily trained as actors, I decided that I needed a program that would permit study of playwriting and directing as well as acting.

I was also looking into programs in London and Ireland. When my mother, a theatre teacher in Texas, handed me some information sent to her by some Brad Vincent in "educational theatre," I needed some persuasion. I don't want to be a teacher! Then I read through the pamphlet and saw words like, "transformation," and "study in London and Dublin." I decided to give it a closer look.

In the end, NYU's Ed Theatre program was the only one I applied to. Its opportunities to study with ground-breaking practitioners not only in New York City but also in Ireland, London, and now, Puerto Rico are incomparable, and are based upon a curriculum that offers a solid foundation in theatre knowledge.

Now that I'm through a full summer and half a fall semester, here's what I find: the discipline of "Educational Theatre" is both ancient and new. It is still being defined, though it has been defined and re-defined since Aristotle. As such, there is still much room for pioneering spirits to find a place to stake out new territory. This is not a field—or a program—for those who want to be told what to do and then go out and reproduce The Rules. The most exciting part of being in this program for me has been the opportunity—exhausting as it may be—to become a ground-breaking pioneer. While we investigate the work of those who have gone before, we are constantly on the brink of new discoveries; there are countless opportunities to realize the contributions we ourselves may make both "within" the world of theatre and in theatre's influence upon the world.

What I love about NYU's Ed Theatre community is just what I'd hoped to find: that although we're an opinionated lot, we aren't competing for the same few slots of fame, and as such, there is an ethos of collaboration, of listening, of encouraging and evoking new work, of valuing the individual and seeking to draw out her or his greatness. Perhaps we don't feel this way everyday, but it's in the fabric of the way the program works.

This is not a Deconstructing facility—what many graduate programs are famous for. It is Transforming. Who you are when you come will certainly not be the same when you leave, but it will not be because you were demolished and remade into the image of an egoist. You will have discovered what you think—perhaps in opposition to what is going on, but what You think, nonetheless—and you will have here the opportunity to explore how to give that perspective an artistic and pedagogical voice. What makes it "educational" is not that it cranks out teachers, but that it prepares practitioners who love and understand the medium of theatre and consider it a beautiful and powerful instrument for playing the music of human life, wherever the stage, whoever the actors may be.

Dana Edell ~ Ph.D. Student

After a decade of working/playing/studying and bouncing back and forth from theater to education to youth activism, I am thrilled to have found such a cozy, comfortable, challenging and supportive home in the educational theatre program at NYU. I had previously struggled to find a shape to contain all my interests and passions. I am a founder and executive director of viBe Theater Experience, a non-profit performing arts education organization that empowers underserved teenage girls through the creation of original, collaborative theater. Is it education? Is it theater? Is it social change? As a PhD student in Ed Theater, I am luxuriously challenging these questions and through my rigorous coursework, the support and stimulation of the amazing faculty and this inspiring network of peers and fellow students, I look forward to making a greater impact in this field!

Student Spotlight

Lau Siu Pei Receives The Chief Executive's Award for Teaching Excellence



“I want to be the light that brightens my students' lives...”

Congratulations to Lau Siu Pei on receiving The Chief Executive's Award for Teaching Excellence. As a student in our EDTC program, Siu-Pei primarily takes courses in the summer because she lives in Hong Kong. The Chief Executive's Award for Teaching Excellence aims to recognize exemplary teaching practices and foster a culture of collaboration among the teaching profession for continuous professional development. Ms. Lau reorganized her school's drama education elements in 2001. She systematically integrated drama into the formal curricula, and after her the first year, Ms. Lau said that students showed obvious progress in their English learning as it enhanced their confidence in speaking English in public and in answering questions. Today, her program is thriving and getting national recognition.

Ms. Lau believes she was lucky to have the chance to study drama on through our study abroad program. Since drama education has not gained sufficient attention amongst Hong Kong teachers in the past because they lacked the relevant knowledge. She now focuses on looking at drama from the teachers' perspective in order to teach better and share the fun of drama teaching with other teachers. "I want to be the light that brightens my students' lives," says Siu Pei. Siu Pei does not believe that teachers should give up on their students or compare them to other students. "It doesn't matter," she says, "even if they get a zero mark. The most important thing is that they make progress next time, so they can compete with themselves, not others."

Alumni Spotlight

Lynn Thomson

Lynn M. Thomson [Ph.D., 1996] was recently granted tenure in the Department of Theatre at Brooklyn College, where she is an Associate Professor. She teaches play analysis, American drama, theatre history, acting, and dramaturgy. This past year she was also Resident Director at New Dramatists and Artist in Residence at Tribeca Performing Arts Center.

Dr. Thomson is a dramaturg, director, teacher, scholar, and arts advocate. She received an MFA in Directing from Temple University and a Ph.D. from New York University. For the last twenty years, she has devoted herself primarily to the development and production of new work throughout the USA, she has directed over 100 productions, as well as innumerable readings and workshops of new plays.

Theatres she has worked at include The Philadelphia Theatre Company, Woolly Mammoth Theatre, and Circle Repertory Company. She co-founded and edited *The Script Exchange for Literary Managers and Dramaturgs of the Americas*. She co-authored the first set of professional employment guidelines for dramaturgs. She has taught at New York University, University of Evansville, and from 1997-2001, headed the MFA in Dramaturgy at Brooklyn College, where she is now a tenured Associate Professor. Her articles have been published in *Journal of American Drama and Theater*, *Theatre Topics*, *American Theatre*, *Parabasis*, and *Lincoln Center Review*. Her book *Between the Lines: The Process of Dramaturgy*, co-authored with Judith Rudakoff, was published in 2002.



NYU Forum on Ethnotheatre and Theatre for Social Justice

April 21st-23rd, 2006

Ethnotheatre references applied theatre work which is powered by authentic human stories. The NYU Forum will explore how ethnotheatre contributes to research, culture, and politics.

The forum will be launched with *Chatroom*, by Enda Walsh, a play about bullying in cyber space.

Other featured works include:

- *Beautiful Menaced Child*: An applied theatre project which focuses on youth suicide. The 45-minute program includes an audience participatory component.
- *"14"*: A bilingual ethnodrama addressing the bi-national tensions between Mexico and the United States regarding immigration policies and practices.
- *Uncensored 2006*: MCC Theater Youth Company presents solo pieces from urban youth redefined in their own words.
- *The Silence at School*: An ethnodrama for educators about the elementary, middle, and high school memories of gay boys.
- *An Teoraim/Edge*: An exploration of borders through the words and ideas of people living in Dublin, Ireland
- *Women's Project*: An original performance piece portraying diverse voices of women on issues of culture and identity
- *ViBe Theatre Experience*: An original theatre show collaboratively created by an ensemble of urban teenage girls addressing issues affecting their daily lives.

In addition to performances at the Provincetown Playhouse, the Forum will include talks by special guests, panel discussions, paper presentations, workshops, and demonstrations.

Key questions the conference hopes to address:

- What contribution does ethnotheatre make to social discourse?
- How can ethnotheatre operate as a qualitative research method?
- Is there an ethnotheatre aesthetic?
- Who are the beneficiaries of the ethnotheatre?

CALL FOR PROPOSALS

You're invited to submit proposals for the break out sessions. These could include papers or workshops. Paper presentations are limited to 20 minutes, and workshops will be 45 minutes in length.

Please send your proposal electronically within the body of the email or as an attachment to knm224@nyu.edu by the February 15th deadline. The subject of the email should be: EthnoProposal/Last Name

DEADLINE FOR PROPOSAL IS FEBRUARY 15th, 2006

PROPOSAL GUIDELINES

- 1) Name
- 2) Affiliation
- 3) Address
- 4) Phone
- 5) E-mail
- 6) Title of Workshop/Paper
- 7) Type of Presentation: Individual Paper, Workshop, Other (please describe)
- 8) Short Description of Presentation: In 300 words or less, please describe your session's goals, methods, and techniques.
- 9) Relevance to the theme of the forum: In 100 words or less, please describe your session's connection to ethnotheatre or theatre for social justice.
- 10) Room/Space needs
- 11) Required technical support—NYU will do its best to provide necessary equipment, but cannot guarantee it.
- 12) Other Special Needs

Register Now

Free to NYU students

All others: \$30 for all three days

As numbers for this forum are restricted, register now to guarantee your space. Make checks payable to NYU.

Social Studies Degree

New Dual Certification MA degree in Educational Theatre, All Grades and Social Studies, 7-12

The program has launched into discussions with our colleagues in the Department of Teaching and Learning to introduce a dual certification program in theatre and social studies. Recent reports have indicated that social studies still tends to be one of the least liked subjects by school students, and there are calls to dynamize the curriculum and to explore innovations of teaching global affairs. People in our field have known for sometime the power of drama to help students commit to and understand curriculum. Below is the proposed field of study and we welcome any feedback you might have. Once approved by the New York State Department of Education, we can begin to promote this innovative degree across the country.

To be admitted to the dual certification program in Theatre, All Grades and Social Studies 7-12, candidates must have completed a minimum of 24 credits in Educational Theatre and a minimum of 24 credits in Social Studies. To be recommended for certification in social studies and theatre, students require 30 content points in each area (six credits can be achieved in the following program of study.)

I.	Content Core:	12 points	
E23.2047	The Social Studies Curriculum: US History	3	
E23.2048	The Social Studies Curriculum: World History	3	
E17.2103/4	World Drama 1 or 2	3	
E17.2193/4	Drama in Education I or II	3	
II.	General Pedagogical Core:	13 points	
E17.2960/1/2	Drama with Special Education Populations	3	
E78.2010	Human Development and Education in the Arts	3	15 hours fldwk
E81.2999	Drug and Alcohol Education/Child Abuse Identification and School Violence Prevention:		
	The Social Responsibilities of Teachers	0	
E23.2147	Literacy and the Social Studies	2	
E17.2976	Exploring Social Issues through Drama	1	
E17.2977	Understanding Diversity: Tolerating Pluralism	1	
E27.2010	Inquiries into Teaching and Learning III	4	30 hours fldwk
III.	Specialized Pedagogical Core:	11 points	
E23.2042	Teaching Social Studies in the Middle and Secondary School	3	40 hours fldwk
E17.2077	Methods and Materials of Research in Educational Theatre	3	
E17.2955	Drama Across the Curriculum and Beyond	1	
E17.1029	Drama Activities in the Elementary School	2	15 hours fldwk
E17.1068	Drama Activities in the Secondary School	2	15 hours fldwk
IV.	Student Teaching	8 points	
E23.2051	Supervised Student Teaching II: Social Studies in the Secondary School	4	
E17.2134	Student Teaching Theatre in the Elementary Classroom	4	
V.	Terminal Experience	3 points	
E23.2140	Culminating Experience: Social Studies and History Workshop	3	
Or			
E17.2400	Seminar in Applied Theatre Research	3	

Total 48 points

Additional Requirements:

Students must have taken at least one semester of a foreign language at the college level.

* Requires minor course title change.

Student Teaching Placements

By Joe Salvatore

In the past three years, the Program in Educational Theatre has seen a significant increase in the number of students pursuing teaching certification in theatre. In the fall 2005 semester, the program has 46 students enrolled in its Student Teaching Seminar in the Elementary Drama Classroom. As part of this course, students complete a full semester of student teaching in an elementary classroom setting. The New York State Department of Education defines an elementary setting as grades kindergarten through sixth grade. Nine of these students are placed in drama classrooms throughout the city, while other students are placed in core classrooms. In these settings, students are working to integrate dramatic activities and theatrical experiences into the core subject areas: literacy, social studies, mathematics, and science.

The program has developed significant relationships with a number of schools, including PS3 in the West Village, the Earth School in the East Village, and PS10 in Park Slope, Brooklyn. Each of these schools has at least five student teachers from the program teaching through drama. The program also has relationships with several private schools including Grace Church School, Little Red School House, and the Dwight School, all with multiple placements as well.

As the program continues to develop its certification programs, we look forward to placing our student teachers with Educational Theatre alumni teaching in schools in New York City. If you an Educational Theatre alum interested in serving as a cooperating teacher and mentor to a current student teacher, please contact Julia Spanja at 212.998.5868.

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