FROM THE DIRECTOR

By Dr. David Montgomery

Welcome back to the fall 2013 semester. What a memorable summer it was for the Program in Educational Theatre! In addition to our on-campus course offerings, the New Plays for Young Audiences (NPYA) series completed its 16th season in June. NPYA once again saw student-actors develop three new TYA plays: What We Lost Along the Way, Meeka’s Rising, and Shahrazad 1001. Our very own Educational Theatre alum Ramon Esquivel. This was followed in July by a spectacular production of As You Like It by Corrine Esme Gnanville, Meeka’s Rising by Carol Korty, and Shahrazad 1001, written by our very own Educational Theatre alum Ramon Esquivel. This was followed in July by a spectacular production of As You Like It with teenagers from the Looking for Shakespeare (LFS) program, directed by Dr. Nancy Smithner. Under the leadership of Dr. Smithner, the annual LFS program once again gave graduate students registered for the accompanying course the invaluable experience of working with the youth acting ensemble, as well as the chance to delve into Shakespeare’s language and hone their coaching skills.

Students attending our London study abroad program, Drama and Youth led by Dr. Philip Taylor, had numerous rich experiences, including TYA programming at Rose Bruford College and site visits to Oily Cart and the Conference on Dorothy Heathcote as new additions to the curriculum. Some students continued on after the London program to join a new cohort of Educational Theatre students in our course on Community-Engaged Theatre in the winter break. Radical approaches to applied theatre were considered, especially those shaped by Freire and Boal. Students developed a vocabulary of theatrical skills (Physical Theatre/Mask) for use in the implementation and integration of dramatic strategies into community-based work and explored the ways in which drama provides contexts for developing change. Students read widely, observed the ways in which theory meets practice, and reflected on their own evolving understanding of the field of drama in education in a wide range of aesthetic applications.

MA student Lauren Durdach’s work in Puerto Rico. Deborah Hunt’s one-woman show epitomized the power of play in theatre as we watched a grown woman recreate comedic snips of her childhood through physical action, storytelling, masks, and puppets. I think she inspired us all to bring this playful quality into our work both in physical theatre and masking. I am learning so many new exercises that are unlocking artistic potential within myself. As an educator, I am so excited to bring new teaching strategies and exercises into my work with students. The constant sea breeze through the studio, the sunshine, the bright colored flags about the outside space, and good company brings out the best in all of us. This is truly a space where art is made; play is very much alive here in the studio.”

Study Abroad: Play in San Juan

The study abroad program in Puerto Rico explored broad questions about drama and its practice in educational, aesthetic and applied settings during the winter break. Radical approaches to applied theatre were considered, especially those shaped by Freire and Boal. Students developed a vocabulary of theatrical skills (Physical Theatre/Mask) for use in the implementation and integration of dramatic strategies into community-based work and explored the ways in which drama provides contexts for developing change. Students read widely, observed the ways in which theory meets practice, and reflected on their own evolving understanding of the field of drama in education in a wide range of aesthetic applications.

MA student Lauren Durdach recalled, “Play was all around our work in Puerto Rico. Deborah Hunt’s one-woman show epitomized the power of play in theatre as we watched a grown woman recreate comedic snips of her childhood through physical action, storytelling, masks, and puppets. I think she inspired us all to bring this playful quality into our work both in physical theatre and masking. I am learning so many new exercises that are unlocking artistic potential within myself. As an educator, I am so excited to bring new teaching strategies and exercises into my work with students. The constant sea breeze through the studio, the sunshine, the bright colored flags about the outside space, and good company brings out the best in all of us. This is truly a space where art is made; play is very much alive here in the studio.”
FROM THE DIRECTOR  continued

embark on a new academic year. As always, there are lots of opportunities for students to get involved in projects outside of their course work. The main stage Educational Theatre production this fall is The Metamorphoses of Ovid. This production will be directed by Dr. Amy Cordileone. We invite you to audition for this remarkable play that will be mounted in the Black Box Theatre.

Throughout the year our annual storytelling events, produced by Regina Ress, will feature renowned artists telling tales from around the globe. Our Shakespeare to Go (STG) troupe will be inviting you to audition for their cut version of Julius Caesar. Directed by Daryl Embry, the play and its actors will travel to schools in New York City, providing inspiration to hundreds of our city’s young people, many of whom will see Shakespeare performed for the first time in their lives. Our TheatriX project, launched in 2003, will continue to profile new work by students and provide them with opportunities to develop their artistry and collaborate with classmates. Last year TheatriX brought the Educational Theatre community together with students from the Program in Music Composition to bring original musicals to life. It was highly memorable—and we’ll keep you posted about similar TheatriX events and projects as they develop. So remember to read all the Educational Theatre emails you receive about artistic opportunities from the Educational Theatre list-serve.

Other artistic happenings throughout the year will transpire through Uproar Theatre Corp and Lamplighters, two very active Steinhardt clubs that were formed by Educational Theatre students. Also, our Writers’ Roundtable will continue to investigate the roles of structure and accountability in the creative processes of playwrights at various stages of their careers.

I am pleased to announce that after another thought-provoking annual Forum last April that explored the process of Developing New Works for Theatre, next year’s Forum will investigate and pose questions around the work of Teaching Artists. Rest assured there will be lots of opportunities for students to get involved in this two-day investigation of the teaching artist and teaching artistry that is sure to bring major interest and constituencies together to the NYU campus.

There’s a lot to look forward to this year, and I want to thank the outstanding Educational Theatre adjunct faculty, as well as my dedicated colleagues Philip Taylor, Nan Smithner, Joe Salvatore, Amy Cordileone and Jonathan Jones, for creating a dynamic environment where invigorating artistic work and meaningful learning transpires.

On Stage

They Be Calling Us Witches: A Cast Member’s Take on The Crucible

By Mel Ridgway (BS ‘16)

On March 1, 1692, the townpeople of Salem, Massachusetts, began to hold trials accusing its citizens of witchcraft. Exactly 321 years later, the lights went up on the Program in Educational Theatre’s re-creation of these trials, The Crucible by Arthur Miller. Twelve graduate and undergraduate students, both in and out of the program, came together to take on this daunting task. I was lucky enough to be one of those twelve.

The rehearsal process was memorable and challenging. The show is emotionally draining and forces you to really open your eyes. If the plot of this show is not one of those twelve.

The idea of performing in an American classic like The Crucible – and trying to string it all together in only six weeks – was a very scary and exciting thought. To add to the stakes, this year marks the 60th anniversary of The Crucible’s first Broadway production. Luckily we had the motivational push from our wonderful stage manager, Talia Krispel, and her assistant stage managers, Cody Allyn Page and Kathleen Turner, and the aid of our director, Dr. Philip Taylor, and our dramaturg/assistant director, Jonathan Jones.

The rehearsal process was memorable and challenging. The show is emotionally draining and forces you to really open your eyes. If the plot of this show is not enough to exhaust the cast, trying to figure out the grammar and language of the text was even harder. But, through an amazing cast bond we formed from the hours spent together, we challenged each other to leap past these hurdles and bring each other to the finish line. It was truly an experience.

continued on page 7
Happenings

Forum: Developing New Work for the Theatre

By Matt Cohen (EDTC ’14)

At the Program in Educational Theatre’s 2013 Forum. Developing New Work for the Theatre, my peers and I attained a wealth of knowledge and I appreciated being given the opportunity to participate in such an enlightening experience.

For the first session, I attended the Case Study on New Play Development. Moderated by Professor Joe Salvatore, this seminar featured representatives from the New York Theatre Barn and Luna Stage. This session provided a fascinating take on the development process of original musicals and plays. Sammy Buck and Brandon James Gwinn, respectively the librettist and composer/co-lyricist of Speargrove Presents, NYTB’s musical about the drama surrounding a high school production of Rent, discussed the process of identifying a writing team and the creative process. Nikki Salter, playwright of Carnaval, discussed the submission process for new works at Luna Stage and the benefits of having multiple readings of the work during the development process.

For the second session, I participated in a workshop on Entry Points for Devising New Work. Facilitated by Dr. Nan Smithner, we learned about various approaches to creating new theatrical work in different settings, ranging from brainstorming specific topics to using inspiration from props. At the end of the session, we were divided into groups and devised a brief piece about internet dating.

The afternoon concluded with a Plenary Session, in which we discussed what we learned in the previous sessions. We primarily addressed the topics of establishing rigorous, intentional new works development processes that are innovative and sustainable, holding the stakeholders accountable, and defining and measuring success in the process.

In the Community

Applied Theatre II: Engaging Communities with Transformative Theatre

By Ashley Hamilton (EDTC ’13) and Clare Hammoor (EDTC ’13)

Professor Philip Taylor’s Applied Theatre II class was assigned the mission of exploring the field of transformative theatre through several different projects in the spring semester. Each student in the class was asked to choose a site and a population that they could work with. They were given a number of tools and techniques to apply the theoretical concepts discussed in class within their communities. The sites included: classrooms, religious spaces, alternative learning centers, traditional theatrical stages and more. Each project worked with a unique population within the site. The populations included: grade school children learning about kindness, women being interviewed on body image, suspended middle schoolers, actors seeking development, and more. Here are a few snippets from these experiences.

Dana Brown and Hoyeung Kim: Theatre of the Oppressed Workshops

We led weekly Theatre of the Oppressed workshops with nine actors who had an interest in social justice. After the six sessions had taken place, a forum theatre performance happened on April 28th. Our goal was to expose the actors to TO work and pass along some knowledge about it so that they could use it in their future work. Our performance goal was to expose a systemic issue and create dialogue about possible solutions we could accomplish as a community.

Ashley Hamilton, Nikki Padula, and Nicole Wichinsky: DISORDERED

Ashley interviewed 25 different women on their experiences with body image and the American media. The data was then transcribed and assembled into a script. A play reading was held on April 25th with four actresses. There was an interactive component of the reading in which the audience participated in answering the question: “my body is...”. Their answers were then transplanted into the script reading. After the reading, there was a talkback with a member of the NYU Health and Wellness Eating Disorder team and the audience was asked to fill out a response to the reading with their questions and thoughts. The intention behind this piece was to both raise awareness around female body image in America and also report on the experience of being a researcher pursuing interview-based theatre. Ashley also performed a part of the piece at the i-SM Project Showcase hosted by NYU’s Center for Multi-cultural Education and Programs on April 23rd.

Jamie Cacciola-Price

Sanctuary, an ethnodrama in one act, is based on the stories and writings of LGBTQI (Lesbian, Gay, Bisexual, Transgender, Queer, Questioning and Intersex) homeless youth that live at a local shelter. For the past two years I have conducted interviews with the youth, as well as facilitated writing workshops where they wrote journals, poetry, and letters. The piece explores topics ranging from lack of employment, prostitution, discrimination, sexual abuse, HIV, love, skinny jeans, Little Debbie’s and Beyoncé. I was drawn to tell these stories because of the growing epidemic of homeless queer youth in New York City, particularly among transgender and intersex youth of color. The rich discussion following the premiere reading on April 27th at NYU illustrated to me that this play has the potential to change hearts and minds.
In its 40th year, the study abroad program in Educational Theatre offered a unique opportunity for concentrated study and daily field participation in drama in education (DiE) and theatre for young audiences (TYA). The program was designed for teachers, teaching artists, TYA practitioners, university students, community and recreational leaders, language and communication specialists, integrated arts educators, and college educators.

This intensive course was composed of three components: drama workshops with leading authorities on drama across the curriculum; studies in theatre for young audiences examining innovative partnership with Rose Bruford College; and field visits to cultural houses such as the Globe and Royal National Theatre, RSC in Stratford-upon-Avon, Unicorn Theatre, West End, and fringe venues.

Students collaborated with specialists in process drama and TYA including Philip Taylor (course leader), David Booth, Tony Graham, Jeremy Harrison, Cecily O’Neill, and Tim Webb. This summer, students participated in the Heathcote Revisited conference at Greenwich University, sponsored by National Drama, UK. Dorothy Heathcote (1926-2011) was a pioneer in process drama and developed many conventions such as teacher in role that educators worldwide have found invaluable.

Since 1973, the Program in Educational Theatre has offered its students unique study abroad opportunities for concentrated study and daily field participation in the uses of applied theatre. The summer program in Ireland is designed for teachers, teaching artists, university students, recreational leaders, language and speech arts specialists, theatre directors, actors, integrated arts educators, and community leaders.

The word “audience” can refer to many different groups or communities: children in a classroom, patrons in a theatre, spectators on a street. How do we, as practitioners, engage an audience with our work in the theatre and in the drama classroom? How do we, as artists and educators, make theatre accessible to a variety of populations, regardless of past experience with the art form? How do we facilitate the creation of original theatrical work with populations unfamiliar with the art form?

Participants in this course encountered various approaches that helped to answer these questions through experiences with Ireland’s finest drama practitioners and theatre artists, with affiliations through Upstate Theatre and the Samuel Beckett Centre at Trinity College in Dublin. Skills explored included facilitation, devising, and playwriting/adaptation, along with approaches to using dramatic activities to create context for theatre work. Experiences included lectures and demonstrations, attendance at plays and performances, visits to cultural sites throughout Dublin where community-engaged work takes place, and the creation of original theatre works to be shared at the Samuel Beckett Centre.

Site-specific theatre at the Giants Causeway near Belfast
Photo courtesy of Justin Daniel
New Plays; New Worlds

This June, the Program in Educational Theatre presented its 16th season of New Plays for Young Audiences with three new plays and a graduate course in play development. Public readings are performed each weekend with a discussion following each Sunday matinee. Our work honors the history of the Provincetown Playhouse where the early plays of Eugene O’Neill, Susan Glaspell, and Edna St. Vincent Millay were first presented. However, this series changes focus by devoting its efforts to development of new works for children, youth and family audiences.

The new plays presented this summer included:

**What We Lost along the Way**
by Corrine Esme Glanville
directed by Nan Smithner

This family drama begins in 1939 London during the evacuation of over three million British children and centers on 15-year-old Serena Moffitt and her younger brother Joseph, who are sent from their working class suburb to the Devon countryside where they end up billeted with the Hargreaves, an upper class family with two sons who are close in age to the Moffitts. As mysteries are solved and fears are exposed, the young characters navigate their way through the intricate terrain of adolescence where they discover truths about friendship, family and love and find that even after great loss, the possibility of hope remains.

Corrine Esme Glanville is a Boston-based playwright and teacher who received her Master’s Degree in Theatre Education from Emerson College in 2012. What We Lost along the Way was her Master’s Project and has received the Betsy Carpenter Playwriting Prize, the Aurand Harris Memorial Competition Second Prize, and was a semi-finalist for the 2013 Write Now Competition. Originally from Chicago, where she was an actor and high school drama teacher, she has a BA in English from Lake Forest College and an M.Ed. from Loyola University in Secondary Education.

**Meeka’s Rising**
by Carol Korty

Meeka’s Rising explores the journey of an American teenager struggling with the loss created by her father’s death in Iraq. Visual and written images of the ancient Sumerian myth of the goddess Inanna and her journey into the netherworld are juxtaposed with modern day Meeka’s confrontation with her family and her high school teammates. Her focus on Inanna is a bittersweet journey, one started with her Dad when he was first deployed in Iraq. Is it a betrayal or tribute to him to turn their research into a school project? Could it help her to heal?

Carol Korty has been writing plays and helping others write theirs for many years. Her published scripts are available through Dramatic Publishing, Players Press, and Playscripts, Inc., including a text for beginners, Writing Your Own Plays. She has directed many productions and regularly toured theatre to schools. Now a Professor Emerita at Emerson College, she lives in downtown Maine and is active in the coastal town’s conservation commission, started its community theatre, and promotes drama projects in the local school.

**Shahrazad 1001**
by Ramon Esquivel

directed by Deirdre Kelly Lavrakas

When Malala Yousafzai was targeted in October for speaking out on girls’ education in Pakistan, it illuminated something about Shahrazad and One Thousand and One Nights. As the Royal Vizier’s daughter, she had unusual educational access. She tells King Shahryar stories drawn from an empire that spanned Asia and North Africa and into Western Europe. Education saved her. With lives at stake, Shahrazad would not have relied on improvisation night after night for three years. She would have researched and prepared by reading and, most importantly, listening to others share their stories. Shahrazad 1001 invites us to listen in.

Ramon Esquivel is a graduate of NYU’s Program in Educational Theatre. He is pleased to return to New Plays for Young Audiences, where he developed his play Nasty. His plays have been seen at the Kennedy Center, Indiana Repertory Theatre, Bloomington Playwrights Project, Central Washington University, Northwestern University, and Appalachian State University. Nasty and Luna are available through Dramatic Publishing. Ramon teaches at Lakeside School, and serves on the board of 826 Seattle.

Looking for Shakespeare

Under the direction of Dr. Nan Smithner, high school students worked with graduate students from the Program in Educational Theatre to shape an original production of Shakespeare. This summer, the students presented As You Like It. This program is unique in that the ensemble members worked with a director and a dramaturg to discover how a Shakespearean play resonated for them, within their own personal experiences. Using these connections as a source and inspiration, students rehearsed and performed, with the other ensemble members, to create their own vision of the play. The production was supported by designers and stage managers and documented by a video artist. This program ran for four weeks and culminated in three public performances.
Reflections on Salvation Road: Music, Improv, and the Hurricane

By Natalie Mack (EDTC ’13)

Family feuding, religious cults, the strong ties of friendship, and live music made D.W. Gregory’s Salvation Road a must-see, main-stage production in Steinhardt’s Program in Educational Theatre. Under the direction of Dr. David Montgomery, the ensemble of Salvation Road worked closely to create a performance that suspended audiences between the past and present as its main character Cliff (Jack Dodd) took us along his wild journey to rescue his sister Denise from an oppressive religious cult. His adventure was sprinkled with fond memories of life before Denise disowned her family, which came in the form of flashbacks that Cliff would seamlessly narrate audiences in and out of.

As I played the cult-member and former rock-star sister Denise, I was given the rare opportunity to write music to be played live in the show. This process was a blast as I worked side-by-side with Assistant Director Jess Honovich (who played Denise’s bandmate, Patty) to create original songs written from the perspective of the character, and immersing the audience into the tight-knit, cause-driven, and comical musical world of Patty and Denise.

The process began with me bringing in a couple of original tunes that I had previously written, which we would then tweak and write lyrics for in the mindset of our characters. After reworking the songs, we’d develop vocal harmonies, catchy melody lines for our Casio keyboard player, and Jess would write parts for the ukulele and mandolin to top it all off. Our process involved serious collaboration, some quick-witted improv, and a whole lot of good-old-fashioned fun.

Speaking of improv, the opening weekend of Salvation Road took an unexpected turn, to say the least. After an exciting opening night with the playwright in attendance, news of Hurricane Sandy began flooding headlines across the East coast. By the time the cast and crew were getting ready for our Sunday matinee, the vibe in the theatre (both onstage and off) was unsettling. The brave souls who came to the show entered Pless wearily in hopes of being able to return home safely, while the Salvation Road cast costumed up backstage, pondering the thought: If this storm really hits, this could be our last show... That afternoon our fearless director led us in a warm-up, knowing full well that it could be our last, and even under those ominous circumstances he reminded the cast of the hard work, talent, and love that was poured into the production, and urged the Salvation Road family to “make it count.”

As we all know too well, the storm did in fact hit hard and the long-awaited school shows and second weekend of performances were sadly cancelled. Instead of a week filled with classes and performances for busloads of kids, the cast, crew, and entire NYU campus were faced with power outages, flooding, and little means of communication and transportation. It was not until the university reopened that there was talk of remounting the show.

In just two days time, Dr. David Montgomery was able to wrangle the cast and crew back together to put on one final show on the Wednesday following the reopening of campus. The cast and crew were only able to get into the theatre 30 minutes prior to curtain. The spectacular cast and crew were costumed, made up, warmed up, and the stage and technical elements were ready to go in just a half hour’s time – the energy was way, way, up and the cast and crew were incredibly happy to be safely reunited for a final performance.

By Daryl Embry (AS ’05)

Shakespeare To Go, the program’s largest outreach effort, celebrated 10 years of bringing the Bard to schools all over New York City. This year, a team of ten undergrad and graduate students performed Hamlet for over 2,000 middle and high school students from Brooklyn to the Bronx. Even more exciting than the performances was the opportunity to talk to the young people in post-show discussions where we covered everything from “how do you memorize all those lines?” to acting and directing choices, character motivations, and stage combat techniques. For many students, this was the first live theatre they’d ever experienced, and their reactions served as a tangible reminder of why we all fell in love with theatre in the first place. We will be hitting the rehearsal room again in the fall as we prepare to tour Julius Caesar in late November.
**On Stage**

**On Writing Anagram: The Musical**

By Micaela Blei (PhD Student)

When I was in 7th grade, I was on the JV Spelling Team, and my crush was Varsity. I pined while I spelled. When I heard about musicals in Theatrix, I thought: great fiction comes from life, right? So I proposed a fast-paced love story, set in the corrupt world of middle school competitive spelling.

I met with Rachel Whorton, Theatrix curator, who gave me great advice about story structure. I spoke to my composer, Yngvil Guttu, on the phone, about tone and style - she lives in Alaska, so our collaboration was by phone. And I got to writing. Once I had a draft and ideas for three songs, I wrote lyrics, sent them to Yngvil and received back piano sketches of the tunes. It was an amazing moment — when someone has taken what you wrote and made it sound beautiful. We talked several times, refining things, and I put my script through a brutal doctoring process.

Theatrix hosted a fantastic workshop day, when all the directors, playwrights and composers got together for a reading of the scripts. This was nerve wracking! We got feedback from classmates which helped refine our next drafts. Soon after that, it was time for the first read-through with the cast. Yngvil handed out music, the cast read the script, and from there it belonged to them.

I didn’t see the play until opening night. It was incredible to see how much work the cast, composer, and director had put into the production. This was the first musical I wrote, and also (of course) the first one I’ve seen performed and what I saw was brilliantly talented people taking some ideas I’d had and making them smarter, funnier and more beautiful.

---

**They Be Calling Us Witches: A Cast Member’s Take on The Crucible continued**

ensemble effort to get to where we were.

One of the most interesting realizations in the process occurred during one of our talkbacks with high school students. One of these students raised their hand and asked, “Now why do the costumes look modern, the set pieces look like they’re from colonial times and the projections look like they’re from the 1950s?” The cast was baffled until one of our cast members, Cara Arcuni, answered this question: “The themes of this show are timeless.” I realized she was absolutely right. Somehow, in a strange yet understandable way, all of these time periods connected to each other. It reminded me of a quote our director introduced us to in the beginning of our rehearsal process: “Those who cannot remember the past are condemned to repeat it.” And this is exactly what has happened. We have forgotten about the message this play is supposed to teach us and, as punishment, we are still hunting witches to this day, only these witches take on the form of illegal immigrants, members of the LGBTQ community and union workers, just to name a few examples. The observation this high school student made was exactly what Arthur Miller wanted. We are supposed to think it is strange that all of these different time periods relate to each other and still relate to us now, and in 60 years, if we do not listen to this quote, we will be having this conversation once again.

---

**What Makes My Thursdays Special: A Glimpse into the NYU Steinhardt Youth Theatre Ensemble**

By Lauren Durdach (EDTC ’13)

As my final semester as a graduate student in the Colleges and Communities track quickly draws to a close, I feel incredibly blessed for a stellar journey here at NYU. My most meaningful and rewarding experience of all was being the Company Manager of the NYU Steinhardt Youth Theatre Ensemble (YTE)!

The YTE is comprised of 20 zany and mad-talented middle and high school students from across the five boroughs. Students audition for the esteemed program, and most often continue with the team until they graduate from high school. This year-long commitment begins in the fall with Joe Salvatore’s Shakespeare’s Theatre graduate course. The young actors are coached by a graduate student one-on-one to prepare a Shakespearean monologue. For many, this is their first introduction to theatre. Additionally, they participate in a series of ensemble and skill building workshops throughout the fall to prepare them for the work to come. Each spring, YTE members join Amy Cordileone’s Acting, Pedagogy, Technique and Performance graduate course every Thursday...true dedication! Throughout the semester, students are directed by the graduates on contemporary scenes and monologues which culminate in a weekend’s worth of showcases for the public.

Our team this year embraced the very essence of “ensemble.” Collaboration between directors and actors was evidenced in the strong performances in our showcase at the end of April. Respect, lasting friendships, and positive attitudes exuded from not only the YTE members, but also the graduate students. Through our art making, these young actors discovered mentors, role-models, and a home away from home. Over the course of the year this group continued to surprise me every day with their talents and kindness. As the Teaching Assistant for the class and the Company Manager for the YTE, I was constantly inspired by the relentless contribution of quality artistic work, spirit, and passion from both parties.
Lamplighters

Lamplighters is a cross-school collaborative theatre initiative for New York University students interested in Theatre for Young Audiences (TYA). Lamplighters is devoted to exploring engaging, accessible, and thoughtfull theatre for all ages. Using the collaborative talents of a variety of students from all different schools at NYU, we strive to build a community of artists, educators, designers, and professionals who have a strong respect for and interest in TYA at NYU and in New York City. We work to promote a fun and stimulating environment of learning and creation, as well as provide opportunities for professional development, artistic achievement, group-learning, and collaboration through events, meetings, and the development of new productions.

Student and Alumni Updates

Kristin R. Benner (EDTA '12) received a full time drama elementary (K-2) teaching position in the Montclair Public Schools in Montclair, NJ at the Gifted and talented/performing arts magnet. She puts on three productions a year and could not be more thankful for what NYU did to prepare her for this position.

Jeanine DeFalco (EDTC '12) is a Doctoral fellow in Cognitive Studies at Teachers College, Columbia, on an Army Research Lab grant studying detection of engagement and affect in a simulation-based combat medic training environment. Her general focus is on embodied cognition, narrative, and creative problem solving using role play.

Robert Stevenson (UG '13, EDTC '14) was one of several recipients of the Ida Bodman Service Award at the Steinhardt Baccalaureate Commencement in May. The award, recognizing his work with Uproar Theatre Corps, celebrates superlative and extraordinary service and exhibiting the highest standards of leadership in school activities.

Lantie Tom (EDTC '12) has been professionally designing and building masks, puppets, and the occasional prop for theatre and education programs—sometimes with Educational Theatre alumni! Each project is unique, and she had the recent pleasure of working with Barnard-Columbia Ancient Drama Group, The Forum Project, and Paideia Institute for Humanistic Study.