MUSIC AND PERFORMING ARTS PROFESSIONS

PROGRAM IN EDUCATIONAL THEATRE

CITIZENSHIP & APPLIED THEATRE

APRIL 23-25, 2010

Frederick Loewe Theatre
35 West 4th Street, New York, NY 10003

Education Building
35 West 4th Street, New York, NY 10003

Pless Hall
82 Washington Square East, New York, NY 10003

www.steinhardt.nyu.edu/music/edtheatre  |  ed.theatre@nyu.edu  |  212 998 5868
Forum on Citizenship and Applied Theatre

April 23-25, 2010

New York University
The Steinhardt School of Culture, Education, and Human Development

Music and Performing Arts Professions
Program in Educational Theatre

Forum Planning Committee
David Montgomery, Forum Chair
Amy Cordileone
Lorena Elizondo
Teresa Fisher
Christopher Goslin
Evelynn Harmer
Jonathan Jones
Robert Keith
Daphnie Sicre
Sara Simons

**Cover photo by Chianan Yen from the 2008 NYU production of The Class Project, directed by Professor Joe Salvatore**
ACKNOWLEDGEMENTS

The faculty from the NYU Steinhardt Program in Educational Theatre would graciously like to thank a number of people who helped to make this weekend possible. The Forum owes a huge debt to the Steinhardt Dean’s group, especially Mary Brabeck, Beth Weitzman and Lindsay Wright—who continually support events such as this one, as well as the program’s ongoing artistic praxis in a range of settings: in schools, the wider community, and our global initiatives. Likewise, we would like to thank Lawrence Ferrara and Robert Rowe for their assistance and counsel in bringing the event to life. Commendations to William Naugle, Vladimir Golovanovskiy, Katie Parker, Mary Beth Fenlaw, Aaron Cedolia, Randy Susevich, Naomi Tarantal, Jennifer Werner, and educational theatre’s administrative aide, Rochelle Brown, for helping make this conference come together so smoothly. To Erich Dietrich, Director of Global and Special Initiatives, as well as Daniel Young and Elissa Kempin from that same office, we are grateful for their enduring guidance and support. We also acknowledge the Office for Alumni Relations who provided invaluable assistance courtesy of Erin Stahl Cohen and Natalie Pascarella. We congratulate and thank the following citizenship award winners: to Educational Theatre undergraduate students Lorena Elizondo and Robert Keith; to Richard Chavolla who is the Director of the Center for Multicultural Education and Programs at NYU; to Jean King, the deputy superintendent of the Woodbourne Correctional Facility in upstate New York; and to Paul King, the executive director at the Office of Arts and Special Projects within the New York City Department of Education. To these citizen award winners, we acknowledge their contribution to citizenship in the arts throughout the New York region. Further acknowledgements are extended to all of our volunteers, the NYU students who bring an enthusiasm and energy to the work that is infectious. A special thanks to the members of the Forum committee—Amy Cordero, Daphnie Sicre, Jonathan Jones, Teresa Fisher, Sara Simons, Christopher Goslin, Evelyn Harmer, and our Chung undergraduate scholars Robert Keith and Lorena Elizondo—for their extraordinary dedication to bringing this event to fruition. This was an outstanding team effort. Finally, we wouldn’t be able to host this Forum without the participation of our guests. We thank all those presenters and attendees for committing to this conversation on Citizenship and Applied Theatre. We hope all of our efforts will ultimately strengthen the field to which we are all so passionate about. We are most appreciative you have made the time to join us.

We extend special thanks to the Ireland Arts Council and the Ford Foundation for their generosity in funding some of our presenters.

NYU Steinhardt Program in Educational Theatre full-time faculty:
Philip Taylor, Program Director
Nancy Smithner
Joe Salvatore
Christina Marín
David Montgomery, Forum Chair
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Welcome to the NYU Forum on Citizenship and Applied Theatre

On behalf of the NYU Steinhardt School of Culture, Education, and Human Development, the Department of Music and Performing Arts Professions, and the Program in Educational Theatre, we send our warmest spring greetings to the participants of our 2010 Forum on Applied Theatre and Citizenship. A special welcome is also extended to our colleagues who have traveled across the U.S. (including Alaska, California, Connecticut, Florida, Idaho, Illinois, Massachusetts, Michigan, New Jersey, Pennsylvania, Puerto Rico, Texas, Utah, Virginia, and Washington D.C.), and from across the globe (England, France, Greece, Indonesia, India, Ireland, Israel, Japan, and Northern Ireland) to join us for this stimulating event.

This Forum, our seventh in a line of successful dialogues, builds on the six previous events that the program has sponsored to examine the important issues that shape the field of educational theatre. In 2003, the NYU Forum on Assessment in Arts Education explored new government mandates in school evaluation, and the challenges these created for educators as they cleverly crafted rubrics and criteria in the arts. In 2005, the NYU Forum on the Teaching Artist investigated the particular responsibilities on cultural organizations, universities, teachers, and artists-in-residence as they generated innovative partnerships that empowered teachers’ reflective praxis. In 2006, the NYU Forum on Ethnotheatre/Theatre for Social Justice profiled seven new applied theatre presentations that focused on critical pedagogy and diversity/inclusion in arts programming and how these communicated to us in a rapidly changing world.

In 2007, the NYU Forum on Drama Across the Curriculum and Beyond promoted a fruitful dialogue on the important contribution of drama education in school and wider communities. The 2008 conference, Shakespeare: Page, Stage, Engage, examined how to approach Shakespeare’s canon as artists and teachers in our ever-shifting multicultural, globalized landscape in the 21st century. Finally, last year’s 2009 conference, Theatre Pedagogy: Teaching The Art Form facilitated a dynamic exchange with the best teachers of theatre on all educational levels to talk about what works in theory, in practice, and in the space between.

NYU’s Program in Educational Theatre is a leader in applied theatre. Through our extensive curricular offerings, we as practitioners are constantly investigating dialogical forms of theatre through which it is possible to explore social activity, pedagogy, politics and citizenship. These aspirations drive applied theatre, a movement involving the use of drama and theatre in non-traditional venues that promote citizenship and transformation within varying communities.

The goal of this forum is to facilitate a dialogue on citizenship and applied theatre through exploring the field of arts-based community engagement. The forum will also consider the perceived boundaries and barriers for artist/educators committed to understanding the roles and responsibilities of citizens in both local and global communities. We anticipate that you’ll come away from this forum having explored how to use theatre to critically reflect on events and experiences, as well as analyze the link between applied theatre and citizenship. Within a narrowly defined, outcome-based culture, we hope to develop a language of possibility amongst us all this weekend.

For our 2010 Forum, we have invited artists, educators, representatives from arts organizations, and researchers from around the world to share and discuss their work. Accordingly, this weekend’s participants will engage with narrative and paper sessions, workshops, performances, and plenary events that unpack 3 strands of questions. These strands are: 1) what is a citizen artist, and what is their responsibility in citizenship education? 2) How can drama provide a forum to explore ideas of global
citizenship? What are innovative strategies for using drama to rehabilitate people in prisons, health facilities and elsewhere? 3) How do we prepare future artists/educators for work in applied theatre, and what ethical questions should the artist/educator consider in their work? Also, in preparing future artist/educators, how do we assess participants’ understanding in applied theatre projects?

NYU’s Program in Educational Theatre provides opportunities to engage in numerous outreach theatre projects, offering students the chance to develop their own practical work and skills, and to apply these skills to projects of their choice. Students concentrating on applied theatre have worked in a range of locations – from homes for the elderly, community and recreational sites, to prison facilities with incarcerated youth offenders. These students become active researchers in the areas of theatre in education, theatre of the oppressed, theatre in prisons, theatre and development, and theatre in museums and at other historic or cultural sites. As applied theatre is multi-disciplinary, a strong emphasis is placed on building links with other research disciplines and agencies.

Similarly, this weekend we hope that you will build links with one another, as well as outside agencies, when examining how applied theatre is used in areas such as public health, education, social welfare, and juvenile and criminal justice. The Program in Educational Theatre believes the discoveries that emerge will lead to a publication that can contribute to the field of applied theatre. If you would like your article to be considered for inclusion in the prospectus, then please contact Dr. David Montgomery at dm635@nyu.edu.

In closing, thank you for joining us here in Washington Square for a weekend of exploration and dialogue. We are grateful to all those who have made this event possible and send our very best wishes to you all for a successful Forum.

Mary Brabeck
Dean, Steinhardt School of Culture, Education, and Human Development

Lawrence Ferrara
Director, Department of Music and Performing Arts Professions

Philip Taylor
Director, Program in Educational Theatre

David Montgomery
Chair, NYU Forum on Citizenship and Applied Theatre
Visiting Assistant Professor, Program in Educational Theatre
Friday April 23, 2010
Where: The Education Building, 35 West 4th Street, New York, NY 10003

6:30pm: Forum Registration / Reception / Social Hour: Frederick Loewe Theatre, Lobby

**The reception has generously been co-sponsored by the NYU Steinhardt Office of Development and Alumni Relations

7:30pm: Welcome and Presentation of the Educational Theatre “Good Citizen” Awards
• Philip Taylor, Director of the NYU Program of Educational Theatre
• Robert Rowe, Vice Chair of the NYU Department of Music and Performing Arts Professions
• David Montgomery, Chair of the Forum on Citizenship and Applied Theatre

7:45pm: Opening Remarks and Roundtable: What Is Applied Theatre: Who Are the Practitioners and What Are Their Responsibilities?; Frederick Loewe Theatre
• Daniel Banks
• Kayhan Irani
• Adam McKinney
• Michael Rohd
  o Moderated by David Montgomery

9:00pm-11:00pm: Cool CAT Club: Social Gathering

Saturday April 24, 2010
Where: The Education Building, 35 West 4th Street, New York, NY 10003 or
Pless Hall, 3rd Floor Lounge (where indicated only) 82 Washington Square East, New York, NY 10003

9:30am: Forum Registration and Coffee: Frederick Loewe Theatre, Lobby

10:00am-11:30am: Keynote Panel: Education or Redemption: Applied Theatre Behind Bars and the New Citizenry; Frederick Loewe Theatre
• Arin Arbus
• Javier Cardona
• Michael Coaxum
• Nancy Smithner
• Anthony Thompson
  o Moderated by Philip Taylor

11:45am-1:15pm: Presentations: Concurrent Session 1
• Performance Presentations: Frederick Loewe Theatre
  o (r)Evolution or NY Thru an Immigrant I (Flagstories)
    ▪ Saviana Stanescu
  o Shalom Sahbit
    ▪ Catherine Hanna
    ▪ Simnia Singer-Sayada
• Workshop Presentation: Education 879
  o Theatre for Education—Theatre for All: Shakespeare, Socratic Dialogue, Citizenship, and Sex
    ▪ Brian Lighthill
• Narrative Presentations: Education 770
  o Theatre as the Forum
    ▪ Yasuhiro Kumagi
  o Drama for Autism
    ▪ Parasuram Ramamoorthi
• Narrative Presentations: Education 306
  o Why Walk When You Can Fly?: The Living Stage Praxis of Community Engagement and Mobilization, 1966-2002
    ▪ Lisa Biggs
    ▪ Tanisha Christie
  o A Performance Constellation
• Michelle Hayford
  • **Paper Presentations: Education 307**
    o Educating the Global Dance Artist Online: Exploring Social Justice through Dance in a Digital Age
    ▪ Thom Hecht
    o Applied Theatre: An Agent of Change for Individuals with Histories of Childhood Sexual Abuse
    ▪ Jozef Wawrzyniec Spychala
    o Overcoming a Zombie School of Thought
    ▪ Amos Margulies
    ▪ Sasha Lakind
  • **Workshop Presentation: Pless Hall, 3rd Floor Lounge (82 Washington Sq East)**
    o Writing Together
    ▪ Declan Gorman

1:15pm-2:30pm: LUNCH ON YOUR OWN

2:30pm-4:00pm: Plenary: Citizenship Across Borders: A Multimedia Exploration of Immigration; Frederick Loewe Theatre
  • Javier Cardona
  • Margarita Espada
  • Kayhan Irani
    o Moderated by Christina Marín

4:15pm-5:45pm: Presentations: Concurrent Session 2
  • **Performance Presentation: Frederick Loewe Theatre** *(this performance will end at 5:15PM)*
    o Developing The Professional Identity of the Teaching Artist
    ▪ Annie Montgomery
    ▪ David Wiggins
  • **Workshop Presentation: Education 879**
    o Beneath the Hood
    ▪ Jean Minuchin
  • **Workshop Presentation: Education 770**
    o Critical Citizenship: Using Process Drama to Promote Media Literacy
    ▪ Sara Simons
  • **Narrative Presentations: Education 306**
    o University Teaching Artists and Community Partners Towards Applied Theatre Practices
    ▪ Julia Ashworth
    o Thanksgiving Re-visited with Graduate Students through Applied Theatre
    ▪ Kathleen Kristin Ruen
  • **Paper Presentations: Education 307**
    o The Real Life Connection: College Undergraduates Exploring Theatre
    ▪ Deborah Jacoby
    o The Theatre of Peace
    ▪ Declan Gorman
    o Journeys from Offender to Citizen through Participation
    ▪ Matt Smith
  • **Workshop: Pless Hall, 3rd Floor Lounge (82 Washington Sq East)**
    o Hello, YOUR name is...
    ▪ Members of NYU’s Seminar in Applied Theatre Research

6:00pm: DINNER ON YOUR OWN & EVENING FREE TO EXPLORE NYC

7:00pm-9:00pm: Cool CAT Club: Social Gathering
Sunday April 25, 2010
Where: The Education Building, 35 West 4th Street, New York, NY 10003

8:30am: Forum Registration and Coffee: Frederick Loewe Theatre, Lobby

9:00am-10:30am: Presentations: Concurrent Session 3
- **Performance Presentations:** Frederick Loewe Theatre
  - Dance Performance as a Rehabilitative Practice in Women’s Prisons
    - Julie Gayer Kris
  - D--- VERSITY: Addressing Tensions Around Diversity on a College Campus
    - Lisa Brenner
    - Peter Harris
- **Workshop Presentation:** Education 879
  - Sophocles and Shakespeare as Citizen Artists: Using Classical Drama as Catalyst for Civic Dialogue
    - Melissa Friedman
- **Narrative Presentations:** Education 770
  - Yupiulleg Nutem: Indigenous Youth and Elders Engage to Celebrate Alaska’s Statehood History through Interview-Based Performance
    - Ryan Conarro
  - Embodying Change through Drama with Adolescent Girls in Madagascar
    - Alison Lloyd Williams
- **Narrative Presentations:** Education 306
  - Lend Us Your Voice: A Devised Documentary Theatre Project Promoting Youth Citizenship
    - Leah Page
    - Emily Freeman
  - Brown Paper Studio: A South African Sojourn
    - Judicie Ella Al-Bilali
- **Workshop Presentation:** Education 307
  - Playwriting Workshops for Teens in Developing Countries: How? Why?
    - Marianna Houston

10:45am-12:15pm: Presentations: Concurrent Session 4
- **Workshop Presentation:** Frederick Loewe Theatre
  - Tactical Performance
    - Lawrence Bogad
- **Workshop Presentation:** Education 879
  - Democracy and Performance: Practicing Citizenship through Legislative Theatre
    - Alex Santiago-Jirau
    - S. Leigh Thompson
- **Narrative Presentations:** Education 770
  - We Are Not Born to Suffer: Young People Acting on Climate Change
    - Andrew Morton
  - Theatre for a Change’s Innovative Strategies to Changing Behavior & Fighting HIV/AIDS in Africa
    - Matthew Hahn
- **Narrative Presentations:** Education 306
  - Theatre of Survival: Preparedness Participation and White Supremacy
    - Namita Chakrabarty
  - Changing the Way We Think: Applied Theatre at Franklin High School (FHS)
    - Jennifer Little
- **Paper Presentations:** Education 307
  - Pipe Dreams: The Impact of Applied Drama – Dissemination through Live Performance
    - Ellen Burns
  - Social Change and Cultural Capital in Richmond, Virginia
    - Elizabeth Sheehan
  - Transitional Spaces: Shared Perspectives on [Re]Habilitative and Transformational Theatre in the Prison Environment
    - Andi Sciaccia
    - Stephen J. Matthews
12:15pm-1:15pm: LUNCH ON YOUR OWN

1:15pm-2:45pm: Presentations: Concurrent Session 5

• Workshop Presentation: Frederick Loewe Theatre
  o Theatre TV Eng Ong: The Interactive and Participative Theatre
    ▪ Agus Nur Amal

• Workshop Presentation: Education 879
  o Theatre in Education: Forum for Global Citizenship
    ▪ Sarah Simmons
    ▪ Kelli Bragdon
    ▪ Caitlin Skinner
    ▪ Pavla Uppal

• Workshop Presentation: Education 770
  o Exploring Gender and Sexual Orientation Through Drama
    ▪ Jamie Meyer
    ▪ Lyndsey McAdams

• Narrative Presentations: Education 306
  o Revealing Our Own Other: Theatre Across Cultures
    ▪ Avra Sidiropoulou
  o Bilingual Play Intends to Encourage Dialogue among Youth
    ▪ Roxanne Schroeder-Arce

• Paper Presentations: Education 307
  o Performance and Misperformance: “Heritage and “Tolerance” Theatrics in Central Europe
    ▪ S. I. Salamensky
  o Shakespeare’s Contribution to Citizenship and Applied Theatre
    ▪ Persephone Sextou

3:00pm-4:15pm: Plenary: Mobilizing Young People and Creating Community through Youth Theatre; Frederick Loewe Theatre

  • Julia Rosenblatt
  • Joe Salvatore
  • Helen White
    o Moderated by Edie Demas

4:15pm-4:30pm: Closing Remarks: Frederick Loewe Theatre

  • Julian Boal

5:00pm-8:00pm: Cool CAT Club: Final Social Gathering
# Citizenship and Applied Theatre
Friday, April 23\textsuperscript{rd}

<table>
<thead>
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<th>Time</th>
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| 6:30pm-7:30pm | Forum Registration / Reception / Social Hour  
The reception has generously been co-sponsored by the NYU Steinhardt Office of Development and Alumni Relations |
| 7:30pm | Opening Remarks and Roundtable  
**What Is Applied Theatre: Who Are the Practitioners and What Are Their Responsibilities?**  
*Daniel Banks, Kayhan Irani, Adam McKinney, and Michael Rohd*  
*Moderator: David Montgomery* |
| 9:00pm | Cool CAT Club Social Gathering |

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# Saturday, April 24\textsuperscript{th}

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<tr>
<td>9:30am-10:00am</td>
<td>Forum Registration / Coffee</td>
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| 10:00am-11:30am | Keynote Panel  
**Education or Redemption: Applied Theatre Behind Bars and the New Citizenry**  
*Arin Arbus, Javier Cardona, Michael Coaxum, Nancy Smithner, and Anthony Thompson*  
*Moderator: Philip Taylor*  
**Presentations: Concurrent Session #1**  
**Education Building**  
35 West 4\textsuperscript{th} Street, New York, NY 10003  
**Pless Hall**  
3rd Floor Lounge  
82 Washington Sq East  
New York, NY 10003 |
| 11:45am-1:15pm | ***Workshop***  
**Theatre for Education – Theatre for All**  
*Lighthill*  
**Workshop**  
**Narratives**  
**Performance**  
**Why Walk when You Can Fly?**  
**Drama for Autism**  
**Hayford**  
**Storytelling**  
**Writing Together**  
**Workshop**  
**Papers**  
**Educating the Global Dance Artist Online**  
**Hecht**  
**Applied Theatre: An Agent of Change**  
**Spychala**  
**Overcoming a Zombie School of Thought**  
**Margulies & Lakind**  
**Lunch on Your Own** |
| 1:15pm-2:30pm | Lunch on Your Own |

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<tr>
<td>2:30pm-4:00pm</td>
<td>Frederick Loewe Theatre</td>
<td>Plenary Citizenship Across Borders: A Multimedia Exploration of Immigration Javier Cardona, Margarita Espada, and Kayhan Irani Moderator: Christina Marin</td>
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<td>6:00pm</td>
<td>Dinner on Your Own &amp; Evening Free to Enjoy NYC</td>
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<tr>
<td>7:00pm</td>
<td>Cool CAT Club Social Gathering</td>
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### Sunday, April 25th

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<th>Time</th>
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<tr>
<td>8:30am-9:00am</td>
<td>Frederick Loewe Theatre</td>
<td>Forum Registration / Coffee</td>
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<td>Time</td>
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| 10:45am-12:15pm | **Presentations: Concurrent Session #4**  
**Education Building**  
35 West 4th Street, New York, NY 10003  
- Group A  
  - Loewe  
- Group B  
  - ED 879  
- Group C  
  - ED 770  
- Group D  
  - ED 306  
- Group E  
  - ED 307  
  **Workshop**  
  - Tactical Performance  
    - Bogad  
  - Democracy and Performance  
    - Santiago-Jirau & Thompson  
  **Narratives**  
  - We Are Not Born to Suffer  
    - Morton  
  - Theatre for a Change  
    - Hahn  
  - Theatre of Survival  
    - Chakrabarty  
  - Changing the Way We Think  
    - Little  
  - Pipe Dreams  
    - Burns  
  - Social Change and Cultural Capital in Richmond, Virginia  
    - Sheehan  
  - Transition Spaces  
    - Sciacca & Matthews  |
| 12:15pm-1:15pm | Lunch on Your Own  
| 1:15pm-2:45pm | **Presentations: Concurrent Session #5**  
**Education Building**  
35 West 4th Street, New York, NY 10003  
- Group A  
  - Loewe  
- Group B  
  - ED 879  
- Group C  
  - ED 770  
- Group D  
  - ED 306  
- Group E  
  - ED 307  
  **Workshop**  
  - Theatre TV Eng Ong  
    - Amal  
  - Theatre in Education  
    - Simmons, Bragdon, Skinner, and Uppal  
  **Workshop**  
  - Exploring Gender and Sexual Orientation  
    - Mayer & McAdams  
  **Narratives**  
  - Revealing Our Own Other  
    - Sidiropoulou  
  - Bilingual Play Intends to Encourage Dialogue among Youth  
    - Schroeder-Arce  
  - Performance and Misperformance  
    - Salamensky  
  - Shakespeare’s Contribution to Citizenship and Applied Theatre  
    - Sextou  |
| 3:00pm-4:15pm | **Mobilizing Young People and Creating Community through Youth Theatre**  
Frederick Loewe Theatre  
35 West 4th Street, New York, NY 10003  
- Plenary  
  - Julia Rosenblatt, Joe Salvatore, and Helen White  
  - Moderator: Edie Demas  |
| 4:15pm-4:30pm | Closing  
  - Julian Boal  |
| 5:00pm       | Cool CAT Club: Final Social Gathering  

ALL CONFERENCE EVENTS

Friday April 23, 2010

6:30pm-7:30pm: Registration / Social Hour
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

7:30pm: Welcome and Presentation of the Educational Theatre “Good Citizen” Awards
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

The Myoung Cheul Chung Scholarship in Educational Theatre at New York University supports students in the Department of Music and Performing Arts Professions within NYU Steinhardt. Created by one of the Program's alumni, Mr. Myoung Cheul Chung, MA '95, the scholarship supports both undergraduate and graduate students in Educational Theatre and has benefited ten students since its inception in 2006. Mr. Chung was a student of Nancy and Lowell Swortzell, the founders of the Educational Theatre program at NYU. The 2010 Chung Scholars are both undergraduates and the recipients of the Educational Theatre “Good Citizen” Awards.

Lorena Elizondo was born in Mexico City and came to New York City to launch her career as an artist, devoting her life to education through theatre. She is currently a student at New York University where she dreams of doing social work with different demographics. As she acquires more knowledge about the various theatre forms and ways these can be used to empower and educate, she has become more and more eager to go out into the world and employ them.

Aside from dreaming about her exciting future, she currently spends her time working on projects where she can channel this passionate itch to change the world. She is involved in creating a piece called Public Voice, Public Space, which is a research project focused on empowering women by analyzing the use of their voice in public space through theatre. She hopes to join forces with communities around the world to take action towards bringing art and its educational power to people who normally lack the opportunity to explore them.

Robert Keith is a sophomore in the undergraduate program in Educational Theatre at NYU. He is a multidisciplinary artist raised in Akron, Ohio. Some highlights of his performances in the Midwest include the title role in Macbeth, (Miller South School for the Arts), Henry in The Red Badge of Courage, Peter in The Diary of Anne Frank, (Magical Theatre Company), and various roles in Eugene Ionesco's The Man with Bags (University of Akron). Since his acceptance to New York University, Robert has participated in the Educational Theatre productions of The Class Project and Woyzeck. Outside of the university Robert was recently seen in Ontological Hysteric's Incubator Series in What is Wild?

7:45pm: Opening Remarks and Roundtable
What Is Applied Theatre: Who Are the Practitioners and What Are Their Responsibilities? With Daniel Banks, Kayhan Irani, Adam McKinney, and Michael Rohd; Moderated by David Montgomery
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

Daniel Banks, Ph.D., is a theatre director, choreographer, educator, and dialogue facilitator. He has worked extensively in the U.S. and abroad, having directed at such notable venues as the National Theatre of Uganda (Kampala), the Belarussian National Drama Theatre (Minsk), The Market Theatre (Johannesburg, South Africa), the Hip Hop Theatre Festival (New York and Washington, D.C.), the Oval House (London), and served as choreographer/movement director for productions at New York Shakespeare Festival/Shakespeare in the Park, Singapore Repertory Theatre, La Monnaie/De Munt (Brussels), Landestheater (Salzburg), Aaron Davis Hall (Harlem), and for Maurice Sendak/The Night Kitchen. Daniel has served on the faculties of the Department of Undergraduate Drama, Tisch School of the Arts, New York University and the MFA in Contemporary Performance at Naropa University and is the founder and director of the Hip Hop
Theatre Initiative that uses Hip Hop Theatre as a tool for youth empowerment and leadership training. HHTI has worked on campuses and in communities across the U.S. and in Ghana, South Africa, Hungary, and Mexico. Currently, he is a Visiting Scholar in the Africana Studies Program/Department of Social and Critical Analysis at and is a long-time advisor in the Gallatin School for Individualized Studies, both at NYU. Daniel is a recipient of the National Endowment for the Arts/Theatre Communications Group Career Development Program for Directors. He holds a Ph.D. in Performance Studies from NYU.

Kayhan Irani is an “artivist” dedicated to using theatre to activate audiences and transform society. Whether it is through writing and performing, or facilitating participatory theatre, Kayhan works to support creative engagement in democracy and radical social change. Her one-woman show entitled We've Come Undone (2003) highlights the lives and struggles of South Asian and Arab immigrants post 9/11. The show toured internationally, from Lahore, Pakistan to Brunswick, Maine. In 2004 Kayhan had the opportunity to lead theatre workshops in occupied Iraq, with Childhood's Voices and Happy Families; two organizations teaching and healing children through the arts. In 2007, Kayhan was commissioned by the American Society for Muslim Advancement to create a piece about women's struggles for equity within the Islamic faith. In 2008 she was approached by the New York City Mayor’s Office of Adult Education to write a new TV show for immigrant New Yorkers called, We Are New York. The 9-episode series teaches English through serio-comic stories about immigrant life in New York. She was awarded a New York Emmy for Best Writing for a TV Program, and the series has received four New York Emmy nominations. In 2007 she was awarded a certificate of recognition by Mayor Bloomberg, as part of Immigrant History Week, for her arts work in immigrant communities. She co-edited a book titled, Telling Stories to Change the World: Global Voices on the Power of Narrative to Build Community and Make Social Justice Claims (Routledge, 2008).

Adam McKinney, co-director of DAWORKS, is a classically trained dancer and former member of the Alvin Ailey American Dance Theater, Béjart Ballet Lausanne, and Alonzo King's LINES Ballet. In 2006, Adam served as a US Embassy Culture Connect Envoy to South Africa taught master dance classes in the U.S., Hungary, Indonesia, England, Ghana, South Africa, and Israel and has organized programs on social justice and the Arts with a long list of organizational partners, including Ghana's National School for the Deaf, Ghana State Mental Hospital, City Ballet Theater, and Agulhas Theatre Works, a mixed abilities contemporary dance company in South Africa. Adam's awards include a 2009 U.S. Embassy in Budapest grant, a 2009 Trust for Mutual Understanding grant, a 2008 Jerome Foundation Travel and Study Grant and Gallatin (NYU) Jewish Arts grant for work with Ethiopian communities in Israel, a 2006 U.S. Embassy in Ghana grant, and the Bronfman Jewish Artist Fellowship for his genealogical dance and film work "HaMapah/המפה". His choreographed works have been performed in Indonesia and South Africa, and together with Banks, will create a dance work for Beta Dance Troupe, an Ethiopian-Israeli dance company in Haifa, Israel. Named one of the most influential African-Americans in Milwaukee by St. Vincent DePaul in 2000, Adam currently leads youth programming for the Jewish Multiracial Network's retreats, and sits on the board of United with In Motion.

Michael Rohd is the founding artistic director of Sojourn Theatre in Portland, Oregon. He is a 2005 recipient of Americans for the Arts' Animating Democracy Exemplar Award. His work there as creator/director/performer includes BUILT (presented as part of Portland's TBA 2008 Festival) GOOD (2008 Portland Drammy, Outstanding Production of the Season) The War Project (2005 Drammy, Best ensemble) 7 Great Loves (five 2003 Drammy awards including Best Production and Best Director), and Witness Our Schools (9 months of Oregon and national touring). Rohd is a recipient of Theatre Communication Group's 2001 New Generations Grant, and their 2002 Extended Collaboration Grant with Atlanta's Alliance Theatre. An associate artist with Cornerstone Theater Company in Los Angeles and an artistic associate with Ping Chong & Co in New York City, he is on faculty at Northwestern University's Theater Department with a focus on Devising Performance, Directing & Civic Engagement. His work has been supported by Ford Foundation, the NEA, Rockefeller's MAP Fund, Doris Duke Foundation and Arts Councils in states around the nation. Current projects include creating Oregon Shakespeare Festival's first company devised, site-specific work, a new Sojourn piece called On The Table and a commission at Kansas City Rep. He is author of the book Theatre for Community, Conflict, and Dialogue.
David Montgomery, Ph.D., is a member of the full-time faculty in Educational Theatre in the Steinhardt School at NYU. He is a specialist in drama education, theatre for young audiences, integrated arts, and student teaching. His research interests include drama pedagogy, process drama, arts partnerships, teacher education and directing. David was a professional actor before becoming a full time middle school teacher in Brooklyn, New York. He also worked as a K-12 drama specialist for Project Arts in Queens, New York, and the Educational Arts Team in Jersey City, New Jersey. David's study, Living an Arts Partnership: The Experience of Three Middle School Classroom Teachers in a Drama Residency, won the NYU Steinhardt Outstanding Dissertation Award in 2007, as well as the Distinguished Dissertation Honorable Mention Award from the American Alliance for Theatre Education (AATE) in 2008. He helped start and currently advises the program's graduate degree in Teaching Theatre and Social Studies (ETSS), and is currently collaborating with New York City Social Studies Teachers on developing drama-infused curricula to be documented in a book, Teaching American History, edited by Dr. Robert Cohen and Dr. Diana Turk. David is the artistic director for the New Plays for Young Audience Series at NYU, which is dedicated to developing new plays for young people every summer. David has directed theatre productions for the program as well, including Folk tale Journey: Old Stories Told in New Ways, Stories from the Magic Lake, Kindertransport, and The Giver.

Saturday April 24, 2010

9:30am-10:00am: Registration/Coffee
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

10:00am-11:30am: Keynote Panel
Education or Redemption: Applied Theatre Behind Bars and the New Citizenry with Arin Arbus, Javier Cardona, Michael Coaxum, Nancy Smithner, and Anthony Thompson; Moderated by Philip Taylor
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

Arin Arbus is the Associate Artistic Director at Theatre for a New Audience for whom she directed Measure for Measure and Othello (Lortel Nomination). She was a 2008 Princess Grace Award Recipient, a member of Soho Rep's Writer/Director Lab, a Playwrights Horizons Directing Resident, a Williamstown Workshop Directing Corps Member and is a Drama League Directing Fellow. She has directed for The Intiman Theater, Hangar Theatre, Theatre Outlet, FringeNYC, Storm Theatre, HERE Arts Center, Juilliard and Williamstown Workshop. In association with Rehabilitation through the Arts, Arbus also leads a theatre group of inmates at Woodbourne Correctional Facility - a medium security prison in upstate New York.

Javier Cardona is a performing artist and educator originally from Puerto Rico, who began his performing and arts and education career with Los Teatreros Ambulantes de Cayey, directed by Rosa Luisa Márquez and the visual artist Antonio Martorell. He has studied and worked with contemporary theatre and dance masters such as Peter Schumann, Bread and Puppet Theater; Osvaldo Dragún, Escuela Internacional de Teatro de América Latina y el Caribe; Augusto Boal, Theatre of the Oppressed; Miguel Rubio, Yuyachkani; Viveca Vázquez, Taller de Otra Cosa; Sally Silvers and Jennifer Monson, Birdbrain. His own artistic work, which is primarily concerned with issues of race, gender and identity, has been presented throughout the Caribbean, Latin America, and the United States. Javier’s performative artwork forms part of the collection of the Hemispheric Institute Digital Video Library, based in New York City. Experienced in the use of the arts as an aesthetic form and a dialogical medium for human reflection and social action, Javier currently works as the Arts & Education Director for Rehabilitation Through the Arts, a non-governmental arts in education initiative inside New York State prisons. In addition, he works in The New Victory Theater's education department as a teaching-artist. Javier holds a Master’s in Educational Theatre from NYU Steinhardt, and he is a member of the faculty.
Michael Coaxum is the project coordinator for *Changing through the Arts* in Yonkers, N.Y. The program provides a voice and stage for inner-city youth to cope with the circumstances of their lives through theatre. Theatre allows today’s youth to converse with their souls and make a change in their lives for the betterment of self and community. Michael’s participation in *Rehabilitation through the Arts* at Woodbourne Correctional Facility changed his life and he thanks Dr. Philip Taylor and his wonderful staff for giving him the tools he needed to help himself and others through theatre.

Nancy Smithner, Ph.D., is a member of the full-time faculty in Educational Theatre in the Steinhardt School at NYU where she teaches Physical Theatre, Acting, Directing and Pedagogy. She has taught a many other venues such as Playwrights Horizons, Circle in the Square Theatre School, Movement Research, the New York Dance Intensive, the Berkshire Theatre Festival, and Soongsil University in Seoul, Korea. For the Program she has directed *Sonia Flew* (Lopez), *Love’s Labours Lost, A Midsummer Night’s Dream* (Shakespeare), *The Eumenides* (Aeschylus), *Mad Forest* (Churchill), (m)BODy (devised work), *The Imaginary Invalid* (Moliere), *The Memorandum* (Havel), *Voices of Women* (original works), and *The Odyssey* (Homer). An applied theatre practitioner, she teaches in prisons and is also member of the Big Apple Circus Clown Care Unit, performing for children in pediatric settings.

Anthony Thompson is a Professor of Clinical Law at New York University School of Law, and graduate of Harvard Law School. Professor Thompson focused much of the research in his career on issues involving Community Justice, Community Prosecution/Defense, Criminal Law, Offender Reentry, Problem-Solving Courts, and Race and Public Policy. His publications include: *Releasing Prisoners/Re redeeming Communities: Reentry, Race and Politics* (NYU Press, 2008), "Offender Reentry and the Collateral Consequences of Criminal Convictions: An Introduction," 30 NYU Rev. L. & Soc. Change 585 (2006) (with Michael Pinard), and his newest forthcoming publication is to be entitled, "What Happens Behind Locked Doors: The Difficulty of Addressing and Eliminating Rape in Prison," New England Journal on Criminal and Civil Confine men. In 2007 Professor Thompson was awarded the Podell Distinguished Teaching Award by NYU School of Law. Prior to his appointment to the NYU faculty he was in private practice in Richmond, California where he handled criminal, civil, and entertainment matters. Before opening his own practice, Thompson served for nine years as a Deputy Public Defender in Contra Costa County California. While there, he represented adults charged with criminal matters and juveniles charged as delinquents. He also brought a major impact action which forced the county to provide confidential interview rooms for detained juveniles. In his recent book published by NYU Press *Releasing Prisoners, Redeeming Communities*, he takes an in-depth look at the issues of Reentry, Race and Politics. He analyzes the media's involvement in shaping public policy as well as the role that race plays in reentry. He was one of the recipients of the 2009-2010 NYU Distinguished Teaching Award.

Philip Taylor, Ph.D., is a member of the full-time faculty in Educational Theatre in the Steinhardt School at NYU and has been Director of the Program in Educational Theatre since 2003. His research interests are in the fields of applied theatre and process drama, qualitative research, reflective praxis and educational inquiry. His book *Applied Theatre: Creating Transformative Encounters in the Community* describes how theatre can empower individuals and communities to effect change. Dr. Taylor established the International Institute in Drama in Education Research Institute (IDIERI) which has met in Australia, Canada, England, Jamaica, and the United States. His book *Researching Drama and Arts Education: Paradigms and Possibilities* (Falmer) has been a standard text on research design used by many graduate students worldwide. Other publications include *Assessment in Arts Education* (Heinemann), *Structure and Spontaneity* (Trentham Books), *Redcoats and Patriots: Reflective Practice in Drama and Social Studies* (Heinemann) and *The Drama Classroom Action, Reflection, Transformation* (RoutledgeFalmer). At NYU he established a new scholarly periodical, *Arts Praxis*, and is excited by his forthcoming book, *Theatre behind Bars: Can the Arts Rehabilitate?* Directing credits for NYU include the *brechtbeckett workshop* (Black Box), *The Caucasian Chalk Circle* (Provincetown Playhouse), *Ah-Ssness* (Frederick Loewe Theatre, and IDIERI in England), *Tears of the Mind* (prison theatre project, upstate New York), *Beautiful Menaced Child* (NYU Forum on Ethnotheatre/Theatre for Social Justice), *Gross Indecency: The Three Trials of Oscar Wilde* (Provincetown), and *Woyzeck* (Black Box).
Citizenship Across Borders: A Multimedia Exploration of Immigration

Javier Cardona is a performing artist and educator originally from Puerto Rico, who began his performing and arts and education career with Los Teatreros Ambulantes de Caguas, directed by Rosa Luisa Marquez and the visual artist Antonio Martorell. He has studied and worked with contemporary theatre and dance masters such as Peter Schumann, Bread and Puppet Theater; Osvaldo Dragun, Escuela Internacional de Teatro de América Latina y el Caribe; Augusto Boal, Theatre of the Oppressed; Miguel Rubio, Yuyachkani; Viveca Vazquez, Taller de Otra Cosa; Sally Silvers and Jennifer Monson, Birdbrain. His own artistic work, which is primarily concerned with issues of race, gender and identity, has been presented throughout the Caribbean, Latin America, and the United States. Javier's performative artwork forms part of the collection of the Hemispheric Institute Digital Video Library, based in New York City. Experienced in the use of the arts as an aesthetic form and a dialogical medium for human reflection and social action, Javier currently works as the Arts & Education Director for Rehabilitation Through the Arts, a non-governmental arts in education initiative inside New York State prisons. In addition, he works in The New Victory Theater's education department as a teaching-artist. Javier holds a Master’s in Educational Theatre from NYU Steinhardt, and he is a member of the faculty.

Margarita Espada is a Puerto Rican artist, educator and cultural organizer. She has traveled throughout the world, training in physical approaches to theatre practice. She has worked as a professional artist in many countries including, Paris, Brazil, Denmark, Cuba, Puerto Rico, Peru, Venezuela, Colombia, and New York. Ms. Espada is the Founder and Executive-Artistic Director of Teatro Yerbabruja, an organization based in Puerto Rico and in Long Island, that uses the arts as a tool for social change. She is a member of the International School for Latin-American and Caribbean Theatre of UNESCO, and the National Association for Latino Arts & Culture. She has a Master’s degree in Fine Art in Dramaturgy from Stony Brook University. She has served on many different boards of directors and panels, including the Islip Arts Council, the Community Arts Advisory Board for the Suffolk County Legislature, and NYSCA. Margarita is also a New York State-certified teacher, and has received multiple awards and proclamations for her leadership and community work, including: 2006 "Woman of the Year" Award for her contributions in the arts on Long Island, from the Latin American Chamber of Commerce & Industry of New York; and awards from the Town of Islip, the Town of Hempstead, the Office of Suffolk County Legislator Ricardo Montano, the Office of New York State Assemblyman Phil Ramos, and the Office of New York state Senator Bryan X Foley. As a community organizer she uses the arts to promote social changes in underserved communities. Her use of the arts as tools to promote civic dialog among the diverse communities in Long Island has gained her the respect of community leaders and grassroots organizations alike. Her work has also been featured by Newsday, the New York Times, and the Associated Press.

Kayhan Irani is an “artist” dedicated to using theatre to activate audiences and transform society. Whether it is through writing and performing, or facilitating participatory theatre, Kayhan works to support creative engagement in democracy and radical social change. Her one-woman show entitled We've Come Undone (2003) highlights the lives and struggles of South Asian and Arab immigrants post 9/11. The show toured internationally, from Lahore, Pakistan to Brunswick, Maine. In 2004 Kayhan had the opportunity to lead theatre workshops in occupied Iraq, with Childhood's Voices and Happy Families; two organizations teaching and healing children through the arts. In 2007, Kayhan was commissioned by the American Society for Muslim Advancement to create a piece about women's struggles for equity within the Islamic faith. In 2008 she was approached by the New York City Mayor’s Office of Adult Education to write a new TV show for immigrant New Yorkers called, We Are New York. The 9-episode series teaches English through serio-comic stories about immigrant life in New York. She was awarded a New York Emmy for Best Writing for a TV Program, and the series has received four New York Emmy nominations. In 2007 she was awarded a certificate of recognition by Mayor Bloomberg, as part of Immigrant

**Christina Marín, Ph.D.**, is a member of the full-time faculty in Educational Theatre in the Steinhardt School at NYU where she teaches courses in Applied Theatre, Theatre of the Oppressed, Conflict Resolution, Human Rights, and Diversity. Her research interests include the employment of theatre pedagogy in Human Rights Education and examining Theatre of the Oppressed techniques as arts-based research methodology. She has presented Latino Theatre for Social Change workshops at the National USHLI Conferences for the past 5 years in Chicago. She has also conducted workshops in Colombia, Ecuador, South Africa, Ireland, Singapore, and Mexico. Her professional theatre directing experiences include the award winning productions of José Casas' play 14, and Rubén Amavizca's Las Mujeres de Juárez. She is currently directing the staged reading of Humberto Robles' text Mujeres de Arena for various conference and educational venues.

**Sunday April 25, 2010**

8:30am-9:00am: Registration and Coffee
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

3:00pm-4:15pm: Plenary
**Mobilizing Young People and Creating Community through Youth Theatre** with Julia Rosenblatt, Joe Salvatore, and Helen White; Moderated by Edie Demas
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

**Julia Rosenblatt** graduated from University of California Los Angeles School of Theater, Film and Television in 1997. In addition to studying acting, Julia studied Augusto Boal's Theatre of the Oppressed (TO). She has subsequently taught and directed TO projects throughout the United States, Nicaragua and Mexico. From 1997 to 2001, Ms. Rosenblatt worked with the San Francisco Mime Troupe as an actor, teacher, production manager and stage manager. During this time she also performed with The New Conservatory Theater, Traveling Lantern Theater Company, Pagliacci's Fools Radio Project and at the John Simms Performing Arts Center. In September of 2001, Ms. Rosenblatt moved back to her hometown of Hartford, CT to become a Co-founding Artistic Director of HartBeat Ensemble. While with HartBeat, she has co-written and performed in Graves, News To Me, CNA Is The Soul, Rich Clown, Poor Clown, Beggar Clown. Thief, Ebeneeza – A Hartford Holiday Carol, The Pueblo, and Plays In The Parks 2006, 2007, 2008, 2009. Ms. Rosenblatt received the 2009 New Boston Fund Individual Artist Award.

**Joe Salvatore** is a member of the full-time faculty in Educational Theatre in the Steinhardt School at NYU where he teaches courses in Acting, Directing, Shakespeare, New Play Development, Applied Theatre, and Theatre Pedagogy. He also directs the program's Shakespeare Initiative, which includes the touring Shakespeare to Go company, the Shakespeare Youth Ensemble, and the Looking for Shakespeare summer youth program. Past directing projects for NYU include *The Class Project*, *Twelfth Night*, *The Tempest*, *As You Like It*, *Polaroid Stories*, *Cartographic Musings*, *Measure for Measure*, *Richard II*, *transfigured*, *Romeo and Juliet*, *Pericles*, and *5 X Wilder: Plays from the Seven Deadly Sins Cycle* by Thornton Wilder. Joe serves as the Artistic/Education Director for Learning Stages, an award-winning youth theatre company in southern New Jersey celebrating its 20th anniversary in 2010. He also consults for YoungArts, the signature program of the National Foundation for Advancement in the Arts. Joe's recent writing projects include an interview theatre piece about gay male couples living in open relationships and a chapter on teaching Shakespeare for *The International Handbook of English, Language and Literacy Teaching* (Routledge, 2010). His play *III* will be published in *The Best American Short Plays 2008-2009* (Applause, 2010). MFA in Theater Dramaturgy/ Directing), University of Massachusetts at Amherst; BA in History, University of Delaware; Member, Lincoln Center Directors Lab.
**Helen White** co-wrote the proposal for the new MA in Applied Theatre at the City University of New York and is a key faculty member. She is the award-winning director of the CAT Youth Theatre at the Creative Arts Team. Under her direction, the Youth Theatre has performed at the United Nations, international festivals, and international and national conferences, working with other youth theatres from Taiwan, Germany, Czech Republic, United Kingdom, Zambia, India, Palestine, Nepal, Turkey, Brazil, and Poland. She has worked for over twenty-five years as a director, actor and workshop leader, creating theatre with and for young people and a variety of adult communities in both professional theatre and educational contexts. She was the Executive and Artistic Director of the New Perspectives Theatre Company, the professional touring company for the East Midlands region in England for six years. Her shows have been seen in England, Denmark, Lithuania, New York, and Hawaii. She has commissioned and developed many new plays with writers, including Bryony Lavery, and Nick Stafford, and specializes in devising original theatre.

**Edie Demas, Ph.D.**, Director of Education, New Victory Theater, has been responsible for the direction, development, and implementation of the theater's school, career and family educational programming since 2001. In 2008, these programs were honored nationally by Americans for the Arts. As part of her work, Edie has advised the New York City Department of Education's Office of Arts and Special Programs on the Blueprint for Teaching and Learning in the Arts and on Professional Development projects. Her teaching experience, which focuses on performing arts education, theatre for young audiences, teaching artistry and media education, extends from nursery school to the university level. She is a member of the faculty of the Program in Educational Theatre at NYU Steinhardt where she is distinguished for her graduate courses: Theatre for Young Audiences I & II, The Teaching Artist, and Theatre in Education. Prior to 2001, Edie worked in Ireland as Education Officer, Graffiti Theatre Co. Cork; as founder of UnReel, an international festival devoted to film and television for young people and as an Associate Artist for Education and Outreach at the Abbey, Ireland's National Theatre. Currently, Edie serves as the Vice Chair of the New York City Arts in Education Roundtable. You can follow her on twitter - @ediedemas or find out more about the New Victory’s work at www.newvictory.org or on Facebook.

**4:15pm-4:30pm:** Closing Remarks from Julian Boal  
**Location:** Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

**Julian Boal** is an internationally recognized freelance workshop leader. He has led workshops, either alone or as Augusto Boal’s assistant, in more than 25 countries. He is one of the founding members of GTO-Paris, a group that works principally on the oppressions in the relationship between bosses and workers. He is also the author of *Images of a Popular Theatre*. Julian plans to unpack his father’s often quoted statement, “To be a citizen is not to live in a society. A citizen is one who transforms society.”
**Performance 1: (r)Evolution or NY Thru an Immigrant I (Flagstories)**

Saviana was a college student in 1989 when she participated in the Romanian "revolution" and the so-called "end of communism". Now, after almost 20 years she witnesses the so-called "end of capitalism" in New York. This autobiographical performative lecture explores her immigrant experience in New York through the lens of a personal dichotomy (East/West) and a permanent negotiation between the old and new set of values.

**Saviana Stanescu** is a multi-award winning Romanian-born playwright based in NYC. Recent productions include *Aliens with Extraordinary Skills*, off-Broadway at Women’s Project (published by Samuel French), *Waxing West* (2007 New York Innovative Theatre Award for Outstanding Full-length Script) and *YokastaS Redux*, co-authored with Richard Schechner at La MaMa Theatre. Saviana holds an MA in Performance Studies (Fulbright fellow) and an MFA in Dramatic Writing from NYU’s Tisch School of the Arts and is on faculty in TSOA’s Drama Department.

**Performance 2: Shalom Sahbity**

*Shalom Sahbity* is a collage piece of storytelling, dialogue, movement, and music written and performed by Simnia Singer-Sayada and Catherine Hanna. It tells their unique personal experiences of Middle Eastern life and culture. From their individual perspectives, the two also grapple with the multi-dimensions of this historical, political, social, and familial conflict. The workshop offers the audience interactive exercises, movement and image theatre making, to allow them to consider and share their own stories. The performance and workshop stimulate the audience to dialogue around the multiple topics raised in the performance in particular: race, immigration, family, national identity, the impact of media, oppression, conflict transformation and multiculturalism.

**Catherine Hanna** is an Egyptian American activist/educator/performer with a Master’s in Educational Theatre from NYU Steinhardt. She has taught various subjects and facilitated dialogue through active, creative and dramatic methods in Chicago, Egypt, Honduras, Uganda, and Kenya. She continues to teach students and adults in NYC Public Schools and communities.

**Simnia Singer-Sayada** was born to a Tunisian Israeli Jewish father and American Jewish mother. Simnia is an artist/educator and dialogue facilitator with a Master’s degree from NYU Steinhardt in Educational Theatre, and a BA in Educational Theatre from Emerson College. She is actively exploring ways that the arts have been a part of liberation for people around the world, making conflict transformation dialogue and education through the arts a part of a larger global conversation.
Workshop Presentation
Group B – Education Building 879

Workshop: Theatre for Education—Theatre for All: Shakespeare, Socratic Dialogue, Citizenship, and Sex

I argue that the definition of ‘applied drama’ as “a shift from classroom based drama to community based practice” (Saxton, IDIERI Conference, 2009) is too narrow. My research foci has been within the school - which is both in the Community, of the Community, and for the Community. T.I.E. (Theatre In Education) should be renamed Theatre For Education. In this workshop we will explore some of my innovative strategies, devised over three years as an impartial facilitator, which use selected Shakespeare stories as a pedagogic tool with which to develop Socratic dialogue on global citizenship for learners of all ages.

Brian Lighthill has worked as an Actor, and TV and Radio Producer/Director. In 1999 he retired and is currently conducting a longitudinal study for Warwick University (England) exploring how Shakespeare’s 'stories' can be used as a pedagogic tool in order to develop personal and social skills of 11-14 year old students.
**Narrative 1: Theatre as the Forum**

This narrative will chronicle recent experiences in a program commissioned in Toshima Ward, Tokyo, for its public theatre. Although not asked to do so (in fact, not asked to do anything specific), the goal was to interrogate the role of the theatre in and with the community as an Applied Theatre project. However, working with and for people with almost no idea about how theatre works outside the theatre building, the project investigated how it was(n’t) possible to conduct an Applied Theatre project to intervene in local realities under these circumstances. The main question was: How can a public theatre be really public, and the participants posed another question: What’s this thing all about? The year-long project’s result was a “forum” on the theatre.

**Professor Yasuhiro Kumagi** in an Associate Professor of Theatre at Nihon University College of Art, Tokyo. Besides his work in theatre and performance art as actor, director, and producer since 1980s, he has working on various Applied Theatre projects since mid-1990s. His theatre works settings vary from theatres, to nursery schools, clinics, and festivals in Japan, to the streets in Africa. He has worked with various populations including, people with physical and mental disabilities, immigrants, school truants, and elders, as well as actors. His latest projects are Applied Theatre in a theatre with actors in Tokyo, and a production of Brecht’s "The Baden-Baden Lesson on Consent" at local museums in Japan. He launched an Applied Theatre minor, the first in Japan, in Nihon University in late 1990s.

**Narrative 2: Drama for Autism**

Drama for Autism is a conscious and intentional use of Drama and techniques of Drama to help children and adults in Autism Spectrum Disorder to improve eye contact and thereby improve communication. This workshop will focus on the use of mask for improving eye contact and creative play. The mask is a theatre tool and in this workshop it becomes an applied tool to focus and develop attention span and improve eye contact. The facial mask is a tool that builds up interpersonal relationships and improves communication even among the non-verbal.

**Parasuram Ramamoorthi** a poet/playwright and applied drama practitioner, recently retired from Madurai Kamaraj University, Madurai, India, has worked with prisoners, people in mental health homes, old age homes. The current focus of his work is on Theatre for Autism and his Mask for Autism program is widely used in many countries including USA, UK, Germany and India. Recipient of the Grozdanin Kikot award (2008) and Leverhulme visiting Professor at the University of East Anglia, Norwich (2003). He is currently Chairman of VELVI a trust for promoting Indian Arts and Culture and Vice-chair of International Association of Theatre for Autism. For more information please log on to http://www.velvi.org/ and http://www.autismtheatre.org/

Living Stage was an interracial, improvisational performance ensemble dedicated to making art with community members by introducing radical performance to young children, teachers, the disabled, the incarcerated and other citizens of Washington, DC. The ensemble shared aspects of the actor's process, invited participants into theatre's expressionistic landscape and encouraged them to experience performance 'from the inside.' The company’s idealistic yet mobilizing motto, Arts Saves Lives, served as a force of destabilization of the status quo, inciting the average citizen to dream, learn, communicate, and organize. This narrative will offer insight into the company’s praxis from the viewpoints of three former company members while sharing how ethical concerns were navigated and the theatre’s aesthetic.

Lisa Biggs is a performing artist and scholar who has presented at venues such as Cultural Odyssey and the DC Arts Center. She is currently pursuing a Ph.D. through the Department of Performance Studies at Northwestern University, where her research focuses on performing arts programs with incarcerated women in the U.S. and South Africa.

Tanisha Christie is an interdisciplinary performing artist and educator. She received her BFA in Theatre at Arizona State and her MA in Media Studies at The New School University. She is currently co-producing/directing a documentary entitled Walk With Me, a feature length exploration into the arts and social change movement as homage to her mentor the late Rebecca Rice.

Narrative 2: A Performance Constellation

I directed an ensemble-created applied theatre performance in FGCU’s New Theatre program. One scene focused on Florida’s depressed housing market, inflated foreclosures, and the dismal state of the local economy. I will explore the responsibility of theatre students to engage local community and the repercussions of utilizing words of citizens. I will share the methodological approach to devising this original scene: quantitative data from realtor's associations and the Bureau of Labor regarding unemployment, with qualitative interview narratives of Southwest Florida locals. This provocative scene employed postdramatic aesthetic elements to make sense of citizens’ complex response to our exceptional housing downturn.

Michelle Hayford, Ph.D., is Assistant Professor of Theatre at Florida Gulf Coast University. Her research interests include devised performance, performativity in everyday life, gender, critical race studies, queer studies, transformative pedagogy, and embodied ways of knowing. Professor Hayford is committed to interdisciplinary inquiry and bringing theory into practice through performance.
Paper 1: Educating the Global Dance Artist Online: Exploring Social Justice through Dance in a Digital Age

This paper presents a critical pedagogy-based investigation of potential possibilities and problems of exploring social justice issues in an online-based higher education dance class. The context of online learning in dance, in particular, means that learners and teachers need to exhibit a flexibility to flourish in a digital—non-traditional—environment. This paper will address how racism, sexism, classism, ableism, and other forms of social oppressions can be explored through kinesthetic learning activities in the pursuit of educating global dance artists in a digital age. This paper attempts to raise some of the critical pedagogy issues involved when we ask: How can dance and movement promote social justice in a higher education online learning environment?

Thom Hecht is a Doctoral Teaching Fellow at Texas Woman’s University, where he is pursuing his PhD in Dance with a double-minor in Women’s Studies and Higher Education. He holds graduate degrees from London Contemporary Dance School and Central School of Speech and Drama (UK), received a fellowship as Visiting Assistant in Research at Yale University, and taught extensively in Europe and the US. Thom co-authored two books on dance education, published peer-reviewed articles, and completed the ABT® ballet teacher certification (Primary – Level 3). In 2010-11 academic year, Thom will be a Visiting Fellow at Harvard University in affiliation with the Committee on Women, Gender, and Sexuality.

Paper 2: Applied Theatre: An Agent of Change for Individuals with Histories of Childhood Sexual Abuse

This paper addresses the role of applied theatre within the context of psychotherapy for children, adolescents and adults with histories of childhood sexual abuse. Individually and in groups, more than 200 individuals participated in a stepwise program that includes three stages: Preparation, Participation and Transformation. Applied theatre strategies, modified to be congruent with emerging knowledge around creativity, trauma and the brain, as well as both quantitative and qualitative data, are presented in order to highlight programmatic processes and outcomes and to show how theatre can be sensitively and purposefully employed as an agent of personal and social change.

Jozef Wawrzyniec Spychala is a playwright, psychotherapist and author. He is founder and Artistic Director of Pittsburgh PlayWorks, a play development lab. In bridging his interests in both theatre and psychology, Dr. Spychala’s current projects include the identification and presentation of neuropsychological strategies for theatre artists that enhance creative problem-solving within both hemispheres of the brain and communication between them as well.
**Paper 3: Overcoming a Zombie School of Thought**

The artist citizen must foster creativity and responsibility. By virtue of his/her citizenship and artistry, the artist citizen is always in some capacity an educator. Every person is a learner at all ages; therefore, it is imperative to learn in a certain way to become a creative citizen. Inspired by the pedagogy of Paulo Freire, we have written a paper that explores the ways in which our current educational system precludes creative citizenship. To that end, we examine the connections between Freirian ideology and psychology. Our paper makes explicit the sometimes assumed and oft-neglected connection between learning development and love.

**Amos Margulies** is currently working towards his Master’s degree through NYU Steinhardt’s English and Educational Theatre program. He is the Drama, Dance, and Music teacher at East Midwood Hebrew Day School in Brooklyn. He is also the resident fight choreographer at the Play Group Theatre, in White Plains, NY.

**Sasha Lakind** is currently working towards her Master’s degree at NYU Steinhardt’s Educational Theatre program. She is also a writer, performer, artist, singer, and early childhood educator.
Workshop: Writing Together

How can groups of untrained and often disconnected people write and then perform plays that make narrative and dramatic sense and say something of relevance about the society within which the writers/performers live? Declan Gorman and Upstate Theatre Project have spent thirteen years developing methods that address the challenge that faces all community-engaged theatre once it moves from private workshop encounter to public realm. This workshop introduces these methods, involving a mix of familiar drama improvisation actions, leading seamlessly into the area of collective creative writing. No writing experience necessary and not confined to speakers of one dominant language.

Declan Gorman (M.Phil, Creative Writing, Trinity College Dublin) is Artistic Director of Upstate Theatre Project, a community-engaged company in Drogheda, Ireland, and Chairperson of CityArts, a centre for socially-engaged arts in Dublin. Formerly Chair of the Abbey Theatre Outreach Working Group, he leads an annual masterclass in “Collective Writing for Community-Engaged Theatre” on the NYU Steinhardt Study Abroad Program on the Trinity College campus.
Performance: Developing the Professional Identity of the Teaching Artist

Striving to create a bridge of understanding between teaching artists and the organizations that hire them, we have created an ethnographic performance piece based entirely on the words and experiences of three teaching artists. Being citizen artists we aim to give voice to the employees of an emerging professional field and invite employers to hear their employee’s voices through the artistic medium of performance—a shared experience which can be assessed and serve as a jumping off place for dialogue and communication. In this workshop, the qualities of the effective professional teaching artist will become identifiable.

Annie Montgomery is a teaching artist for the New Victory Theatre, Disney Theatrical Group, and (Out)laws and Justice. She has also taught for Creative Theatrics in Brooklyn. She is the founder of the Brooklyn Mothers and Artist Company. She received her MA from NYU Steinhardt in 2006 in Educational Theatre.

Michael Wiggins is a theatre artist who consults for arts organizations, including the Public Theater, where he directs an annual teaching artist training program, and the New Victory Theater, where he serves on the teaching artist enrichment team. He is an member of the faculty in NYU Steinhardt’s Educational Theatre Program. Education: NYU/TSOA Graduate Acting Program (’98).
Workshop: Beneath the Hood

The citizen artist can use the workshop experience to explore and help participants to internalize the social issues presented in performance. The ‘Beneath the Hood’ performance looks at outcasts, people that do not fit into societal “norms” and recognizes these qualities in ourselves. This workshop uses characters, writing and simple hands-on structures to evoke social change from the inside out. There is a short evaluation sheet at the end to assess and stimulate further understanding of the themes. Facilitated by Jean Minuchin, an artist and educator involved in the connection between arts, education and community for 20 years.

Jean Minuchin

- BFA and MA in Performing Arts and drama education.
- Program Director
- Multicultural theatre on social themes
- Original bilingual theatre by teens
- Arts Educator- 25 years in educational organizations
- Performer - 15 years- visual theatre on social issues.
- Currently touring mask play and workshop Beneath the Hood
Workshop: Critical Citizenship: Using Process Drama to Promote Media Literacy

This workshop will explore the ways in which social expectations are constructed and reinforced through capitalism and marketing. Through an in-role process drama, participants will examine the reaches and effects of the advertising industry and develop a critical lens through which to view media influence. After completing this process drama, participants will discuss how best to use this drama with students to provoke discussion and potential next steps for developing these themes further with students.

Sara M. Simons is a Ph.D. student in Educational Theatre at NYU Steinhardt. Her work focuses on the intersections of sex education and educational theatre. Sara has her MA in Theatre Education from Emerson College. She has worked at Planned Parenthood and at schools in Boston and Washington D.C.
Narrative 1: University Teaching Artists and Community Partners Towards Applied Theatre Practices

This session will focus on Brigham Young University’s formation of university and community partnerships to inform our touring production and workshops of *A Thousand Cranes*. We will discuss how these partnerships foster opportunities to explore the role of citizen for participants in our elementary school touring program—participants include pre-service teachers, actors, designers, dramaturges, in-service teachers and elementary school students. Participating partners include individuals from numerous university departments (Theatre and Media Arts, Visual Arts, Marketing, Political Science, Music, Asian and Near Eastern Languages) and a wide variety of community organizations (Japanese-American organizations; WWII internment camp museum; and other non-profit organizations in relation to environmental and warfare issues).

**Julia Ashworth** is a professor of theatre education at Brigham Young University, one of the largest undergraduate programs of its kind in the United States. She consults with regional youth drama centers in both writing and implementing curriculum, with a focus on addressing social issues through educational theatre.

Narrative 2: Thanksgiving Re-visited with Graduate Students through Applied Theatre

How can the use of Applied Theatre strengthen an understanding of history, citizenship and social justice, and how can this process be introduced to students pursuing an Education degree? To help answer this question I would like to describe and evaluate a curricular piece that I have brought to Art of Teaching Graduate Students in their Emergent Curriculum class. Through research, role play, multiple sources, and hands on learning, this class learned about the multiple layers of Thanksgiving, and began to come to terms with their own position in history. This work operates on multiple levels because the students are not only learning about Thanksgiving for the first time in all of its complexity, but are also reflecting on how they as teachers might bring our national history into the classroom. The narrative will describe my own planning of the activities include film clips from the in-role drama and also photos from the hands-on experiences. In addition, notes from the discussion following the activity will be incorporated, as well as class evaluations.

**Kathleen Kristin Ruen** graduated from NYU Steinhardt’s Educational Theatre Program in 2005. Previous to this she worked for 8 years teaching Movement and Theatre at Central Park East I Elementary School in East Harlem. Dr. Ruen’s doctoral dissertation entitled, “Artists Talk about Teaching: Three Artists’ Experiences in the Same Elementary School,” was an interview study of avant-garde performing artists that unearthed places where teaching practice and artistry intersect. Dr. Ruen has worked at Sarah Lawrence College as a Graduate Faculty member in the Art of Teaching Program since 2003, guiding students in the practice of teaching children from birth-6th grade. Her classes are attuned, if not infused, with arts experiences, and she has used in-role drama techniques to help students understand the interdisciplinary nature of Social Studies instruction.
Paper 1: The Real Life Connection: College Undergraduates Exploring Theatre

Millennial students are looking for ways to use their experiences outside of classroom for practical application. This presentation explores how to integrate creativity into extracurricular programs for college students. We will discuss activities that combine the ideas and concepts of theatre with leadership training, retreat development, and program planning. We will discover how theatre can be integrated into college student life and what tools will empower students to think outside the box, take bigger risks, and connect with their peers on a more meaningful level. If we further incorporate theatre, will we also create more active citizens upon leaving college?

Deborah Jacoby is a Master’s student in NYU Steinhardt’s Program in Educational Theatre. She received her BA at USC in Theatre. After graduating, she worked for Hillel at The University of Pittsburgh and UCLA. She has also worked with the Seattle Children's Theatre, the Center Theatre Group, and this past summer at the Brandeis Collegiate Institute as the Theatre Artist-in-Residence. She currently works in student activities, advising the NYU Panhellenic sororities.

Paper 2: The Theatre of Peace

Upstate Theatre Project has pioneered cross-community and intercultural theatre programming in the Irish border region since 1997. Rejecting funding agency pressures simply to herd perceived enemies into rooms to achieve unrealistic “reconciliation targets,” the artists have engaged non-judgementally with communities on a purely creative platform, collectively made memorable art and played a significant local role in peace-building. What universal lessons emerge? Is the term “citizenship” helpful in a disputed territory or where migrants and refugees suffer exclusion? What is the value of Applied Theatre in such settings and how can theatre be fun, searching and politically important at the same time?

Declan Gorman (M.Phil, Creative Writing, Trinity College Dublin) is Artistic Director of Upstate Theatre Project, a community-engaged company in Drogheda, Ireland, and Chairperson of CityArts, a centre for socially-engaged arts in Dublin. Formerly Chair of the Abbey Theatre Outreach Working Group, he leads an annual masterclass in “Collective Writing for Community-Engaged Theatre” on the NYU Steinhardt Study Abroad Program on the Trinity College campus.

Paper 3: Journeys from Offender to Citizen through Participation

Exploring my experience of young people in prisons, probation and the care system I would like to discuss the question: In the range of applied theatre practices with young people in the criminal justice/care system that I have led, was I training these individuals to be healthier citizens or merely providing a playful workshop/distraction? Much of this practice was inspired by and used Boalian techniques and the work of UK companies like Theatre In Prisons and Probation (TIPP) and Geese Theatre.

Matt Smith, BA (Hons), MA, is Senior Lecturer in Applied Theatre at The University of Portsmouth, UK. Matt has been a freelance artist working in diverse settings such as schools, prisons, hospitals, environmental agencies, and with the homeless. Matt’s work is always eclectic, working across disciplines such as drama, puppetry, masks, and music.
Workshop: Hello, YOUR Name Is?

Students in the Seminar in Applied Theatre Research are interested in examining perceived notions of naming and labeling in regards to cross-cultural community settings where individuals engage one another along language barriers and borders. Augusto Boal wrote, “Naming signifies the effort to immobilize. The name is the fixing, in time and space, of that which is fluid, that which actually cannot stop or be stopped in time or space.” Through Applied Theatre exercises and activities we will stimulate dialogue and interaction to interrogate the term “global citizenship” as a source of “negotiated naming” in our society.

Workshop Presenters Include the Following Members of NYU’s Seminar in Applied Theatre Research:

Joseph Benesh, Tessa K. Bry, Steven Chew, Jr., Katelyn Clark, Christina Hanson, Steve Hart, Stacy Horowitz, Helen Huang, Christina Marin, Jamie Mayer, Lucia Rodriguez Miranda, Jaimee Ruth Semsky, Rachael Sharp, Alex Siriani, Russell Taylor, Susana Torres, Jana Lynne U mipig, Claudia Walters, and Jessica Zodrow.
Performance 1: Dance Performance as a Rehabilitative Practice in Women’s Prisons

Avodah’s dance residency program in women’s prisons presents opportunities for healing and rehabilitation. Participants are exposed to percussion exercises, improvisation, and choreography techniques. By devoting themselves to the creative process and performing for other inmates, staff and visiting family and friends, participants explore the expression of ideas and emotions through movement, which leads to deeper self-esteem, a stronger sense of personal identity, and a new commitment to “citizenship” in the form of helping others both inside and outside of prison walls. In this session, Julie Gayer Kris and dancers of the Avodah Dance Ensemble will perform excerpts as well as show video clips from their recent residency for women of all ages at York Correctional Institution for Women whose theme is “Remembered Moments.”

Julie Gayer Kris is a choreographer and teacher of movement. Since 2004, she has been the Artistic Director of Avodah Dance Ensemble, a modern dance company that leads residencies in women's correctional institutions as well as creates and performs works for synagogues, schools, community centers and theatres. Julie creates works and performances that include elements of ritual and that are collaborative with the community in which the work is presented.

Performance 2: D--- VERSITY: Addressing Tensions Around Diversity on a College Campus

The performance of D***University, which premièred March 2009, was inspired by Boal's concept of the Aesthetic Space. We led the students in structured exercises that provided a creative arena for examining the participants' own biases, prejudices, and vulnerabilities. These exercises led to creative material in the form of improvisation, forum theatre, image work, and creative writing, out of which the narratives for the play were devised. In addition, the students conducted interviews on campus with faculty, peers, and staff, segments of which were then interwoven throughout the piece. The play was performed in the theatre, as well as public spaces on the campus, followed by student-facilitated discussions.

Lisa Brenner received her Ph.D. in Theatre from Columbia University and studied with Augusto Boal at NYU. Published articles include “Beyond Words: Producing Palestinian–Israeli Dialogue at the Galilee Multicultural Theatre” (Theatre Topics) and “Storming the Nation: Hurricane Katrina, Theatre, and Civic Responsibility” (Transformations). Lisa is currently Assistant Professor of Theatre at Drew University in Madison, New Jersey, where she received the Faculty Leadership Civic Engagement Award.

Peter Harris has been an Applied Theatre practitioner, lecturer, innovator and researcher based at Tel Aviv University Theatre arts department, for the past 30 years, Harris is presently writing a PhD thesis investigating a community based theatre model developed over the past 10 working with polarized communities and diverse ethnicity groups.
Workshop: Sophocles and Shakespeare as Citizen Artists: Using Classical Drama as Catalyst for Civic Dialogue

This interactive workshop will explore how classical drama can inspire student engagement in civic dialogue. Through exploration of plays like *Antigone* and *Richard III*, participants will learn techniques from Epic Theatre Ensemble’s nationally recognized Citizen Artist curriculum – including “bust-in,” “valley of public opinion,” rhetoric, and adaptation exercises. By engaging in theatre exercises that connect to the vital ethical dilemmas and socio-political themes in these plays, this workshop tackles the conference question, “What are innovative strategies for using drama to stimulate dialogue, interaction and change?”

Melissa Friedman is the Founding Executive Director of Education of Epic Theatre Ensemble, a company of Citizen Artists dedicated to creating theatrical events Off-Broadway and in the NYC Public Schools that inspire vital dialogue about social issues. Epic's Award-winning Off-Broadway productions include the World Premiere of Nilaja Sun’s “No Child…” and Epic’s Shakespeare Remix Program received the 2009 Coming Up Taller Award from the President's Committee on the Arts and the Humanities – the nation’s highest honor for after-school arts programs.  www.epictheatreensemble.org
Narrative 1: Yupiulleq Nutem: Indigenous Youth and Elders Engage to Celebrate Alaska’s Statehood History through Interview-Based Performance

In 2008-09, over 1000 young people at a dozen schools in rural southwest Alaska collaborated on a region-wide Applied Theatre project, interviewing village elders to discover the overlooked historical perspective of Alaska Natives at the time of the 1950s statehood movement. Select students interpreted their findings in performance in a televised region-wide event honoring the 50th anniversary year of statehood. This NYU conference session will illuminate the challenges and discoveries encountered during this project. I will address several questions, including: how this Applied Theatre project challenged my students, my colleagues, and me as citizen artists in our state and communities; how this project stimulated authentic dialogue between generations and communities, in a way the public education system often fails to achieve; and, how this project negotiated the dual goals of an authentic interview/creation process and a compelling, meaningful performance product.

Ryan Conarro is a theatre practitioner in Juneau, Alaska. He is a lead teaching artist for the Alaska State Council on the Arts Artists in Schools Program; a presenter for the Kennedy Center’s Alaska Partners In Education program; and Performing Arts Specialist for the Alaska Department of Education’s System of Support Team, traveling to rural, low-performing schools around the state to implement drama-based teaching strategies. Ryan works as an actor, director, and playwright for Juneau’s Perseverance Theatre, and he’s performed with Theatre Mitu & Aquila Theatre Company in New York. He earned his BFA in drama and English from NYU Tisch in 2001.

Narrative 2: Embodying Change through Drama with Adolescent Girls in Madagascar

This presentation will refer to a forthcoming article to be published in Contemporary Theatre Review concerning an applied theatre project at a children’s home in Madagascar in 2007 which sought to investigate the contribution of performance-based work in rehabilitating vulnerable young women. The work explored how a theatrical praxis can activate adolescent girls to engage critically with gendered norms of behavior. Further, by enacting alternative possibilities of female experience through the drama, I will suggest that such an approach can develop girls’ perceptions of their own sense of agency and build self-esteem.

Alison Lloyd Williams is a first-year doctoral student in the Institute for the Contemporary Arts at Lancaster University, England, researching the use of drama in citizenship education with young people in schools in Uganda and the United Kingdom.
Narrative 1: Lend Us Your Voice: A Devised Documentary Theatre Project Promoting Youth Citizenship

In 2009, co-directors Emily Freeman and Leah Page devised original documentary theatre pieces with 55 student actors from four high schools. Students chose topics directly related to their communities, interviewing people from the Sarasota/Manatee area. We used five methods to assess participants’ understanding: initial goal-setting, weekly journal entries, talkbacks after the shows, pre and post show residency surveys, and personal interviews. Participant – students, audiences, and co-directors understandings included heightened awareness of community, the power of young people’s voices, changes of perspective on the topics, and the significance of student ownership and collaboration.

Leah Page graduated from the University of Central Florida in 2005 with an MFA in Musical Theatre. She is currently the Education Associate at Asolo Repertory Theatre where she works as a teaching artist, director, and facilitator. Organizations she has taught for include Girls Inc., YMCA Reads, and Artsbridge America.

Emily Freeman graduated from Northwestern University with a degree in Theatre. After graduation, she studied abroad, teaching in London inner-city schools. Since then, she’s worked for Imagination Stage as a professional teaching artist in Maryland, D.C., and Virginia schools. Emily is currently working in the education department at Asolo Repertory Theatre.

Narrative 2: Brown Paper Studio: A South African Sojourn

This narrative presentation traces the development of the applied theatre methodology at the Brown Paper Studio from its creation by Judyie Ella Al-Bilali in 2003 to the present. First as a visiting artist from the University of Massachusetts, then as a Fulbright Scholar, and finally working as a freelance artist, Al-Bilali forged a vibrant company of young South Africans and birthed a simple yet potent process for stimulating social transformation. Using applied theatre techniques in educational, social service and business settings her company was able to transcend the insidious barriers of race and nationality that persist in the New South Africa.

Judyie Ella Al-Bilali has been an innovator in the field of performing arts education for over thirty years. She is the recipient of numerous awards including a Fulbright Scholar award. In South Africa she founded Brown Paper Studio, an ‘Intentional Transformational Space’ designed to awaken creativity in individuals and groups.
Workshop: Playwriting Workshops for Teens in Developing Countries: How? Why?

This workshop will report on the five years of experience of International Theatre & Literacy Project (www.itlp.org) and its work with students in the poor rural section of northeastern Tanzania doing playwriting workshops and staging performances of the students’ original work for the community. We will look at the challenges and joys of opening up our perspective (artistic and otherwise) when we truly come into relationship with another culture. Brainstorming and discussions will be encouraged in this workshop.

Marianna Houston is the founder and Executive Director of International Theatre & Literacy Project (www.itlp.org) and the Director of Education at Theatre Development Fund in New York City (www.tdf.org). Ms. Houston received her undergraduate degree at Barnard College and her graduate degree in Theatre at New York University. She is an actress/director/playwright—she co-wrote the play, Mama Drama, which was performed off-Broadway and published by Samuel French. Ms Houston received awards for Excellence in Theatre Arts Education from The Broadway Theatre Institute and The New York State Theatre Education Association.
**Workshop: Tactical Performance: A Workshop**

Bogad will show videos and analyze examples of creative activist "zaps" and tactical performance. He will then guide the attendees through some brainstorming and roleplay exercises to come up with a creative action of their own. Come prepared to participate and move around: we will experiment with affinity group methods of horizontalist decision making, and will play with some Theatre of the Oppressed and rebel clowning (www.clownarmy.org) exercises.

**Lawrence Bogad** (www.lmbogad.com; Associate Professor, University of California at Davis) is an author, performer, and activist. His book, Electoral Guerrilla Theatre: Radical Ridicule and Social Movements, is an international study of performance artists who run for public office as a prank. Bogad works on the intersection between art and activism, and on the role of humor and imagination in organizing social movements. He writes, performs, and strategizes with guerrilla theatre groups such as the Yes Men. Bogad has led Tactical Performance workshops as Humanities and Political Conflict Fellow at Arizona State University and at Carnegie Mellon University both as an Art and Controversy Fellow, and as a Distinguished Lecturer on Performance and Politics. His performances have explored topics such as the Haymarket Square Confrontation, the FBI's COINTELPRO activities, the Pinochet coup in Chile, and global climate chaos. His play, *COINTELSHOW: A Patriot Act*, will be published in 2010 by PM Press.
Workshop: Democracy and Performance: Practicing Citizenship through Legislative Theatre

What is the role of artists and educators in political processes? Can theatre methodologies create spaces for participatory dialogue that can turn into concrete actions? In this workshop, the facilitators will reintroduce some of Augusto Boal’s Legislative Theatre techniques to address the role of performance in the development of participatory democracy. The workshop will serve as a brief introduction for practitioners unfamiliar with Legislative Theatre techniques and will frame new approaches that can reenergize the use of these techniques across varied political fronts. The facilitators will be joined by student actors from The Forum Project, who will present forum pieces addressing a diversity of political issues. The scene will then be discussed in the style of a typical Legislative Theatre session.

Alex Santiago-Jirau is an educator, advocate and theatre artist working in New York City. He is the President of Pedagogy and Theatre of the Oppressed and Board member since 2007. He is co-founder with S. Leigh Thompson of The Forum Project (www.theforumproject.org), a Theatre of the Oppressed training and performing company. Currently, he is an Adjunct Lecturer at Drew University. Alex is a graduate of the Master’s program in Educational Theatre at NYU Steinhardt.

S. Leigh Thompson is a community organizer, advocate and artist that has spent the last decade working for the queer movement and for trans rights. He has studied Theatre of the Oppressed techniques for ten years, working with Augusto Boal on many occasions. Thompson currently works at GLSEN, the Gay, Lesbian and Straight Education Network as a student advocacy organizer. He is a Master’s student at NYU Steinhardt studying the use of Theatre of the Oppressed as a tool for social change.
Narrative 1: We Are Not Born to Suffer: Young People Acting on Climate Change

In November 2009, members of the Blue Elephant Young People’s Theatre in Camberwell, London devised a piece of theatre showing the impact of Climate Change on people in Bangladesh for the Oxfam GB Climate Hearing event at London’s City Hall. Young people aged 11-13 spent 10 weeks expanding their knowledge of Climate Change and Bangladesh, and exploring what it means to be a Global Citizen. Performing to an audience of politicians, policy makers and members of the public, they shared the simple but powerful message of the Bangladeshi women: “We are not born to suffer. We are born to fight.”

Andrew Morton is a community theatre practitioner & playwright who has worked in the UK, US and Kenya. He trained at the University of Michigan, Flint and Goldsmiths College, London. Most recently he was Education Officer at the Blue Elephant Theatre, London but is now a freelance practitioner based in Michigan.

Narrative 2: Theatre for a Change’s Innovative Strategies to Changing Behaviour & Fighting HIV/AIDS in Africa

Theatre for a Change (TfaC) uses innovative strategies to stimulate dialogue, interaction and behaviour change. Adapting their practice from Augusto Boal’s Forum Theatre, TfaC’s aims to change attitudes towards gender equality and HIV/AIDS in the teaching communities of Ghana & Malawi. When TfaC recognized that the Protagonist in their Forum Plays was predominantly female, re-enforcing the stereotype of women within that society, they adapted Forum Theatre. TfaC developed the concept of ‘win / loss’ to explore the issues of ‘equality,’ where any character can be replaced, in order to achieve an equality in the relationship represented on stage.

Matthew Hahn works as a theatre director, lecturer and facilitator in the United Kingdom and Africa. He is on staff at St Mary’s University College, London in their Applied Theatre Program and works for Theatre for a Change. Matthew has a Political Science & Journalism degree from Indiana University and a Masters in Theatre Directing degree from Goldsmiths College, University of London.
Narrative 1: Theatre of Survival: Preparedness Participation and White Supremacy

Theatre of Survival is used by the state to plan, prepare, and rehearse, for survival in case of emergency. During work on Preparedness Pedagogies, and Race, I participated in state-run theatre application as civil defense preparedness activity. As a performance response I set up Emergency Exercise, a youth participation event using an innovative approach to citizenship education using theatre as an application both to critique the state process and also towards developing global citizenship education. This process analyses the roles, location and scripting of state survival and the white supremacist agenda.

Namita Chakrabarty is a Senior Lecturer at the University of East London. She has worked on both the creative and business sides of the cultural industries, and also in education. She uses recorded and live performance, and creative and critical writing, to explore themes of race and culture. She is co-investigator on the ESRC funded project, ‘Preparedness Pedagogies, and Race: An Interdisciplinary Approach’, using a creative performance response to civil defense education. Her recent work includes performance at Clandestino, Gothenburg in 2006, a chapter on youth drama in Youth and Social Capital (2007), fiction (Dundee New Writing, 2008), and forthcoming journal publications on Beyoncé and the age of Obama in 2010.

Narrative 2: Changing the Way We Think: Applied Theatre at Franklin High School (FHS)

FHS students are changing their understanding of how they look at history and their role in their community through participation in applied theatre. This narrative focuses on the 2008 (New Orleans and Katrina) and 2009 (9/11 and the War Abroad) docudramas and their impact on students and audiences. FHS, a racially and economically diverse school, has a program which is expanding to include social studies teachers and administration. This presentation demonstrates how the FHS’ program educates and inspires students to use theatre for building unity and resolving conflict in their community.

Jennifer Little spent over fifteen years as a professional actress, performing on Broadway before deciding to turn her attention to teaching full-time. She has worked with at-risk children and currently teaches full-time at FHS. She has created a program that focuses on theatre’s role in society and actors’ responsibility to the world.

In Her Majesty’s Prison, Maghaberry, Northern Ireland, a life term prisoner wrote a play called Pipe Dreams, (themes include deinstitutionalisation, drug abuse and relationships), which was rehearsed and performed as part of an interactive workshop process. This paper discusses this process in relation to assessing participants understanding through a focus on methodologies of dissemination of impact. It also looks at the implications, ethical and otherwise of the involvement of the actor/educator, in this case, myself, as the only female in an all male prisoners life unit. The paper offers an argument for creative forms of dissemination, such as live performance.

Ellen Burns is in the 2nd year of her PhD (The Impact of Applied Drama – Dissemination through Live Performance, with Attention to Affect), at Queen’s University Belfast, Northern Ireland. She has worked as a professional actor for 10 years and has been involved in Applied Theatre in an academic, performative and educational capacity for the past 6 years.

Paper 2: Social Change and Cultural Capital in Richmond, Virginia

This paper explores approaches to arts education in Richmond, Virginia, asking how often-marginalized citizen artists can successfully challenge elite and institutional control of the arts. How is the goal of equal access to arts education met in an environment dominated by traditional donors and corporations? How is this goal justified in a school system driven by standardized testing? Most important, how can arts education become a vehicle for social change in a poor and socially segregated city? Several models of arts education will be discussed, including Richmond’s new CenterStage performing arts complex, university-school partnerships, and small arts organizations.

Liz Sheehan received her Ph.D. in cultural anthropology from the City University of New York Graduate Center. She has taught at CUNY, John Hopkins and American University, as well as worked for foundations. She is currently the director of Partners in the Arts, a K-12 arts integration program based at the University of Richmond. Her research focuses on institutions and ideology, in particular the role of artists and intellectuals in social change initiatives.
**Paper 3: Transitional Spaces: Shared Perspectives on [Re]Habilitative and Transformational Theatre in the Prison Environment**

Theatre can provide self-discovery, the modeling of positive/healthy relationships, or the experience of compassion/empathy. These experiences are either non-existent or otherwise diluted in prison environments. The use of arts-based activities offer the incarcerated a window into themselves, their communities, and their family experiences in such a way as to integrate their performative identity (or identities) with greater clarity. This paper includes the perspective of a former instructor and audience member, shared with the perspective of a prisoner and actor, in an attempt to better understand the ways in which theatre impacts spaces both on and off the stage / in and out of prison.

**Andi Sciacca** has taught courses on critical theory, philosophy, prison culture, labor studies, and American literature for the State University of New York, the City University of New York, Marist College, and the Bard College Prison Initiative. Ms. Sciacca is currently the Assistant Dean of Instructional Development for The Culinary Institute of America. She is completing her PhD in Philosophy, New Media, and Cultural Communications with the European Graduate School in Saas-Fee, Switzerland, and is currently at work on anthology of collected essays dealing with the non-traditional (and resistant) student experience.

**Stephen J. Matthews** is a student in the Bard Prison Initiative, and has also taken classes through Cornell University's prison education program. Mr. Matthews has been active in prison theatre as a writer, actor, director, and program consultant at Auburn Correctional, Green Haven Correctional, and now Eastern Correctional Facility. His play *Selling a Black Jesus* will be presented at Auburn Correctional Facility under the direction of his associates through the Cornell program - while his most recent role was as prop-master and actor in the Eastern Correctional performance of *Julius Caesar* on January 15, 2009.
Workshop: Theatre TV Eng Ong: The Interactive and Participative Theatre

TV Eng Ong is not just another television. It is a fake yet authentic TV; it is the most real TV in the world where audience members can participate in the program. You can create any program you like. This workshop will introduce the form, allow participants to choose a theme for a talk show presentation, take on roles as cast, crew, directors, advertisers, etc., present the work, and have a reflective discussion regarding ways in which to replicate and develop the ideas presented.

*Agus Nur Amal* is a solo actor from Indonesia. One of his current projects is developing community theatres by using TV-like stage which called 'TV Eng Ong'. Through TV Eng Ong, Agus organizes interactive and imaginative performances where people can participate as actors/actresses, guest-stars, reporters, cameramen, and so on. TV Eng Ong is a medium for community to share and discuss their daily issues and problems. It is a real, interactive television experience.
Workshop: Theatre in Education: Forum for Global Citizenship

This workshop explores how Theatre-in-Education can be used to engage students in a discussion on decision-making and personal responsibility. Participants will take part in a project devised to support elementary language arts and social studies curricula for 4th and 5th graders. We will use theatre conventions to engage participants in a narrative based on Among the Hidden by Margaret Peterson Haddix, which explores dwindling global resources, governmental oppression and civil disobedience. Participants will reflect on the tools used, assess their efficacy and speculate on possible reapplications for engaging elementary students in concepts of global citizenship.

Sarah Simmons is a candidate for the Applied Theatre MA at CUNY. She is an NYC teaching artist. With Epic Theatre Ensemble she has taught at Bard High School, Chelsea and Talent Unlimited. At the Hangar Theatre in Ithaca, she worked with young people in a variety of settings. She has taught acting at Cornell University and Ithaca College.

Kelli Bragdon is an MA in Applied Theatre candidate at CUNY. As an applied theatre practitioner Kelli has facilitated programs in youth theatre, forum theatre, community-based theatre, TIE/DIE, and museum theatre. She has worked with various populations including young people, immigrants, and adults with disabilities.

Caitlin Skinner is a candidate for the Masters in Applied Theatre at CUNY. She graduated from Queen Margaret University, Edinburgh, Scotland with a First Class degree in Drama and Theatre Arts. Caitlin is passionate about creating theatre with young people and has worked in a variety of contexts from Midtown Manhattan and suburban Scotland to rural Kenya.

Pavla Uppal, an MA candidate in Applied Theatre at CUNY, is implementing Freirean pedagogy into her work with immigrant community. Her professional credits include MA in Theatre Arts, Prague; acting career in the Czech Republic; BEd, University of Toronto; directing and teaching young people and adults in the Czech Republic, Canada, and the USA.
Workshop: Exploring Gender and Sexual Orientation Through Drama

Across the globe, gender and sexual orientation are critical parts of an individual’s development and sense of identity that frequently go unexamined in educational settings. The purpose of this workshop is to provide drama practitioners with strategies and resources that can be used to explore notions of gender and sexual orientation, both nationally and internationally. Participants will partake in a variety of drama activities that can be used to examine sexual orientation and gender-related themes. This workshop will give drama practitioners an understanding of how to address these topics in the classroom and beyond.

**Jamie M. Mayer** is currently a Masters Candidate in her last semester of the Educational Theatre program at NYU Steinhardt. Jamie has taught, performed, and directed with various theatrical organizations in NYC and San Diego. She also served as the Education and Outreach Coordinator of NYU’s V-Day production of Eve Ensler’s *MMRP*.

**Lyndsey McAdams**, a Georgia native, is currently a Masters Candidate in the Educational Theatre program at NYU Steinhardt. Lyndsey has taught drama in NYC, London, and Atlanta. She has done the set design for several productions at NYU, has directed in Theatrix, and is a proud member of the Shakespeare to Go Company.
Narrative 1: Revealing Our Own Other: Theatre Across Cultures

Persona Theatre Company’s project Clytemnestra’s Tears took place in 2004 in both Athens and Istanbul, in an attempt to strengthen history through international collaboration the artistic ties between two countries (namely Greece and Turkey) which have shared a troubled history. In 2008, Persona presented the premiere of the Greek play And God Said in Turkey, performed in English by two acclaimed Turkish actors, as a continuation of Persona’s long-time goal of bringing together artists from East and West in pursuit of art forms that speak beyond language and culture, through a marked sensory (visual and auditory) emphasis. The ultimate objective of both projects was to promote tolerance and cross-cultural understanding, overcoming ignorance and prejudice. Such a perspective is articulated in a globalized environment, where understanding transcends linguistic boundaries and where ritual raises itself above cultural limitations and diverging worldviews, simultaneously conceiving of and accepting alternative modes of living and perceiving the world around us.

Avra Sidiropoulou is the artistic director of Persona Theater Company, with which she has directed plays internationally. She holds a PhD in Theatre with Distinction from the English Department of the Aristotle University of Thessaloniki, an M.F.A. in Theater Directing from Columbia University, an M.Phil in American Literature from Cambridge University and a Master’s Degree in Text and Performance Studies from King’s College London. She has taught drama and theatre arts at the Aristotle University of Thessaloniki, the University of Peloponnisos and Bosphorus University, among others.

Narrative 2: Bilingual Play Intends to Encourage Dialogue among Youth

Emerson College recently toured the bilingual play Sangre de un Angel to ten urban high schools followed by hour-long workshops. This narrative reflects on lessons gleaned through the program. Through video, photos, letters from youth and teachers and reflections of the college students, the narrative illuminates an example of applied theatre as an innovative strategy to stimulate dialogue among youth about gang violence. The narrative further addresses questions of preparing developing artist/educators in applied theatre.

Roxanne Schroeder-Arce currently serves as Assistant Professor of Theatre Education at Emerson College in Boston. Prior to Emerson, she taught at California State University Fresno. Aside from her teaching, Roxanne is a playwright, director, and performer. She has also served as Artistic and Education Director of Teatro Humanidad in Austin, Texas. Roxanne will join the faculty at the University of Texas Department of Theatre and Dance in the Fall of 2010.

In this presentation I investigate problems of intentionality and reception in “Jewish” performance in Poland, Ukraine, and Germany—countries that have rapidly been developing cultural heritage sites featuring “Jewish” performance, by both Jews and non-Jews, meant to educate citizens about the pre-Holocaust past and promote tolerance toward not only Jews but contemporary minority groups such as Muslims and Roma. These performances can sometimes inadvertently “misperform,” and, in that, misinform. Rather than simply condemning this dynamic, however, I trace the mechanisms by which public discourse about “home,” “belonging,” and “locality” is repositioned, in these performances, as well as “‘misperformances,” from spatial and temporal to performative models, effecting—as I argue—new social modalities that at once acknowledge the pain of genocide, conflict, and the loss of “home” and restore the concept of “home” in a reinvigorated manner for our mobile, global era.

S.I. Salamensky is Assistant Professor of Theater and Performance Studies at the University of California, Los Angeles. She is the editor of the volume Talk Talk Talk: The Cultural Life of Everyday Conversation (Routledge) and author of Wilde Words, a book manuscript currently under revision, as well as articles in Theatre Journal and elsewhere. This work is part of her current book project, Homefulness: Staging Culture, Time and Place.

Paper 2: Shakespeare’s Contribution to Citizenship and Applied Theatre

This paper deals with Shakespearean poetry as a means of teaching Citizenship in applied social contexts. Research revolves around the question: can Shakespeare as a stimulus and devising as a method help young people gain a sense of self as artists and citizens and a sense of others? Data is collected by pre and post questionnaires and notes on college students’ practical work in class sessions. The paper concludes, amongst others, that devising new characters and modern scenes based on Shakespeare’s plays can develop the students’ perception of selves as artists and citizens by critically exploring ‘hot’ issues, human behavior, values, tragic and comical aspects of life through theatre in modern society.

Persephone Sextou holds a BA (Hons) in Education (University of Ioannina), an MA in Contemporary Theatre Practice (Lancaster University) and a Ph.D. in Drama/Theatre Education (University of London). She is a Senior Lecturer in Drama in Newman University College Birmingham, UK. Since 1996, she has taught in Higher Education in Greece and has worked for the National Theatre of Northern Greece. Her work was funded by the Greek government and the Lottery scheme. She has three monographs and is published in peer-reviewed journals. She currently researches Theatre for children in Health and Well-being approved by NHS (National Health System, UK).
NYU Forum on Drama and Health Education: April 22-24, 2011

NYU’s Program in Educational Theatre is delighted to announce the eighth annual forum, the goal of which will be to facilitate a dialogue on the intersections between drama and health education. Through our extensive curricular offerings in NYU’s Program in Educational Theatre, (which range from undergraduate to doctoral programs of study), we, as practitioners, are constantly investigating dialogical forms of theatre through which it is possible to explore social activity, pedagogy, health and community. These aspirations drive applied theatre, a movement involving the use of drama and theatre in non-traditional venues including those which promote healthy minds and bodies.

Forum participants will engage in workshops and sessions exploring the use of drama within health education curriculum; engagement of families and communities in the work; and efficacy of drama in health education now and in the future. By health, we refer to physical, mental, emotional, social, occupational, spiritual, and community health. The forum will also investigate the perceived boundaries and barriers for artist/educators when delving into health education, as well as those for health professionals when utilizing drama in their work.

We invite artists, educators, health professionals, therapists, social scientists, representatives from arts and health organizations, and researchers to share and discuss their work. Questions to be interrogated include:

- How can drama be utilized in health education, and how do we define health?
- How is drama being used to educate people in health facilities, schools, and communities?
- How do we prepare future theatre artists/educators in drama in health education?
- How does drama encourage healthy decisions for participants of all ages?

Come join us for this exciting forum dedicated to utilizing drama in health education. Submissions will be due January 21st, 2011 and should be submitted to: drama.health.education.forum@gmail.com

Website to be posted soon at: http://steinhardt.nyu.edu/conference/

Contact for more information: Dr. Nan Smithner, Program in Educational Theatre, Steinhardt School of Culture, Education, & Human Development, New York University, Pless Annex, Room 223, 82 Washington Square East, New York, NY 10003; ns23@nyu.edu
Upcoming Events

New Plays for Young Audiences
13th Annual Reading Series
Black Box Theatre
David Montgomery, Artistic Director

Where in the World Is Frank Sparrow?
By Angela Betzein; Directed by Emelie FitzGibbon
June 12-13, 2010

Mighty Miracle Saves the World
By José Cruz González; Directed by Emily Petkewich Kohring
June 19-20, 2010

Grotesque Arabesque
By Ric Averill; Directed by Deidre Kelly
June 26-27, 2010

Macbeth
Looking for Shakespeare
Black Box Theatre
Joe Salvatore, Artistic Director
Directed by Dr. Nan Smithner
July 23-25, 2010

For more information, check out our website at
http://steinhardt.nyu.edu/music/edtheatre or call 212-998-5868
NYU Steinhhardt’s Department of Music and Performing Arts Professions was established in 1925. Since that time, Steinhhardt Music and Performing Arts Professions has functioned as NYU’s "school" of music and developed into a major research and practice center in music technology, music business, music composition, film scoring, music performance practices, performing arts therapies, and the performing arts-in-education (music, dance, and drama). Today, 1,500 students majoring in renowned music and performing arts programs are guided by 300 faculty. Our degree programs—baccalaureate through Ph.D.—share the Steinhhardt School’s spirit of openness and innovation that encourages the pursuit of high artistic and academic goals. Our rich and varied expertise and interests bring performance majors and composers together with choreographers, directors, actors, dancers, educators, librettists, and filmmakers in collaborative projects often reviewed by the New York media. Faculty sit on leading journal editorial boards and publish some of the most significant performing arts research on the scene today. Our Department and the Steinhhardt School offer an unparalleled environment for artistic, professional, and scholarly challenge and growth.

NYU’s Program in Educational Theatre has developed partnerships with some of the most recognized educational teams and theatres in the world. Our students have the opportunity to do internships year round for course credit and practical experience. They have worked in a wide variety of positions ranging from assistant education directors to teaching artists to production assistants. Some of the many companies we have developed partnerships with are The New Victory Theatre, The Manhattan Theatre Club, The City Light’s Youth Theatre, The Lark Theatre, The Roundabout Theatre Company, and The Abbey Theatre in Dublin, Ireland.

We recognize that in addition to substantial training in individual specializations, our graduates require multiple skills and broad experiences to pursue a successful and fulfilling career. We encourage students to take courses and to interact with faculty across traditional programmatic and Steinhhardt School lines. In addition to these multiple university synergies, our campus is surrounded by and blends into the world’s capital and center of the performing arts, New York City. This location enables us to draw upon the greatest artists in the world and allows our students to build networks and take advantage of abundant professional opportunities. Alumni have moved on to major professional careers and have secured coveted faculty and administrative positions in colleges, conservatories, and universities throughout the world. Prominent graduates include Tony Award, Oscar and Pulitzer Prize-winning playwright and screenwriter John Patrick Shanley.

Lawrence Ferrara, Director