

DAVID MONTGOMERY

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EDUCATION

- Ph.D. in Educational Theatre, New York University, New York, NY** **Nov., 2006**
Concentration: Drama Education
Dissertation: Living an Arts Partnership: The Experience of Three Middle School Teachers in a Drama Residency
Dissertation Committee: Professors Philip Taylor (Chair), Margot Ely, & Elizabeth Quintero
- M.A. in Educational Theatre, New York University, New York, NY** **Sept., 2001**
Research Culminating Project: Drama in the British Classroom
- B.A in Theatre, Marymount Manhattan College, New York, NY** **May, 1999**
Areas of specialization: Acting, Directing, Theatre Education

CERTIFICATION

Teacher of theatre (Speech), New York State Department of Education

HIGHER EDUCATION TEACHING

- NYU Program in Educational Theatre, New York, NY** **2002-2012**
Clinical Assistant Professor (2010-2012)
Visiting Assistant Professor: (2007-2010).
Adjunct in Educational Theatre: Instructor with Administrative Responsibilities (2004-2006).
Graduate Courses Taught: Styles of Acting and Directing I; Drama in Education I (foundation requirement for BS and MA w/teaching certification); Drama in Education II (foundation requirement for BS and MA w/teaching certification); Drama in the Elementary Classroom (foundation requirement for BS and MA w/ teaching certification); Drama in the Secondary Classroom (foundation requirement for BS and MA w/teaching certification); Student Teaching Seminar for the High School; Creative Play in The Arts; Methods and Materials of Research; Human Development in the Arts; Drama Across the Curriculum and Beyond; Introduction to Educational Theatre: Morning Movement and Improvisation (as part of London Study Abroad, 2004); and The Arts in Early Childhood Curriculum II.
Student Teaching Supervisor: mentored, observed, and assessed student teachers in their school teaching placements (2006-2011).
Tutor: Study Abroad in London. In a "dual tutor role, aided and assessed one group of NYU students in British schools while supervising the journals and lesson plans for another group of graduate students (2002-2004). I was also the morning movement teacher in the summer of 2004.
- Education Department at Pratt Institute, Brooklyn, NY** **Spring, 2004**

Graduate Course Taught: Play and Performance

Marymount Manhattan College, New York, NY

2003-2006

Undergraduate Courses Taught: Arts in Education; Teaching Methods for Theatre.

HONORS & AWARDS

Winner of the "Passing It On Ward" from The Brooklyn Arts Exchange, for leadership in helping to ensure the future next generation of artists, arts educators, and arts managers, November, 2008.

Winner of Honorable Mention for the Distinguished Dissertation Award, American Alliance for Theatre and Education (AATE), July, 2008

Winner of The Outstanding Dissertation Award, Steinhardt School of Culture, Communication, and Human Development, May, 2007

Winifred Ward Scholar Nominee, 2006

Transfer Student Merit Scholarship. 1997. 1998.

Transfer Competitive Merit Scholarship. 1997, 1998.

Winner of the Best Actor award from the Theatre department at Marymount Manhattan College, 1999.

Kappa Delta Pi, International Honor Society in Education, member since 1999.

SERVICE

To the Program in Educational Theatre

2003-2011

Artistic Director (2008-2011): for *New Plays for Young Audiences (NPYA)* play development program at NYU, which presents staged readings of new plays at the Provincetown Playhouse for community audiences. I am responsible for creating a budget, assembling a production team, choosing scripts, contacting directors, playwrights and dramaturges, casting the shows, creating the rehearsal schedule, and trouble shooting any issues that arise in process.

Director, Looking for Shakespeare: High school students worked with NYU graduate students and I to shape an original production of Shakespeare. The experience culminated in public performances of *The Winter's Tale*. In conjunction with directing this production, I taught an accompanying NYU course for graduate students called *Directing Youth Theatre* (July, 2011).

Director, Dublin Study Abroad: In July/August of 2009, I took graduate NYU students on an NYU course offered in Dublin, Ireland, called *Applied Theatre I and II*. In partnership with the Samuel Beckett Center at Trinity College, NYU students encountered various approaches to theatre-making and educational drama in diverse community settings. I was in charge of the creating the daily schedule and securing the staff, as well as assessing the NYU students on course.

Co-director, Brazil Study Abroad: In August 2008, I took graduate students on an NYU course offered in Rio, Brazil, called *Coping with Conflict: Drama as a Catalyst for Social Awareness*. I was co-director with Dr. Robert Landy, director of the Drama Therapy program at NYU. Students worked for 10 days with Augusto Boal at his Center for Theatre of the Oppressed on Rainbow of Desire techniques. As co-director, I was also responsible for structuring the program and prior to leaving.

Faculty Supervisor: for NYU's troupe, *Shakespeare To Go (STG)*. STG is a traveling troupe of NYU student actors who go into NYC schools to present Shakespeare's plays. 2009-2011.

Faculty Supervisor: for *Theatrix!*, a student-driven NYU organization dedicated to bringing original student work to the public. *Theatrix!* Produces drama workshops, staged readings, theatre performances, and outreach projects, 2009-2011.

- Student Teaching Supervisor.* I observe and evaluate student-teachers in their school placements three times a semester.
- Curriculum Committee:* NYU Steinhardt's Department of Music and Performing Arts Professions Curriculum Committee meets regularly to evaluate new courses, as well as plans for new programs and/or new degree offerings.
- Arts Education Committee:* The NYU Steinhardt Arts Education Committee, an interdisciplinary group of visual art, dance, drama, and music professors from teacher education programs at Steinhardt who discuss issues in arts education and plan conferences to unpack these issues with the larger community.
- Associate Director (2007):* for *New Plays for Young Audiences (NPYA)* play development program at NYU, which presented staged readings of new plays at the Provincetown Playhouse for community audiences.
- Administrator/Participant:* I administratively managed NYU's study abroad course in Brazil in 2007 as I have done with all Educational Theatre's study abroad offerings. In this case, however, I attended the workshops with Augusto Boal as a participant, learning more about Theatre of the Oppressed techniques for my own professional development and in preparation for leading the Brazil program in 2008.
- Curriculum Development:* I spearheaded a new degree in dual teaching certification in Educational Theatre and Social Studies, collaborating with the Department of Teaching and Learning to make it happen. As a result, the Program in Educational Theatre is currently the only university in the United States offering a masters degree combining social studies teaching certification (grades 7-12) and theatre certification (all grades), and the inaugural class of this program (ETSS) begins in 2008. With counsel from Sandy Berger and Mark Perez, I was responsible for creating the written proposal approved by NYU and The New York State Department of Education, and I am currently advising the new degree.
- Producer/Script Writer:* (2004, 2006): *Becoming a Teacher: Making Matters Matter*, a professional educational video about the pedagogy of Dorothy Heathcote.
- Co-director, London Study Abroad:* Graduate students of the Program in Educational Theatre were brought to London for three weeks of intensive study and daily field participation in the uses of drama and theatre in education. Worked in partnership with *The Unicorn Theatre*, *The Globe*, and *Shakespeare's Birthplace Trust* education programs (2006).
- Academic Advisor:* for doctoral students (2007-2011) and masters students (2004-2011) in the Program in Educational Theatre, Department of Music and Performing Arts Professions, Steinhardt School of Education, New York University.
- Doctoral Chair* for two NYU dissertations.
- Doctoral Committee Member* for 5 NYU dissertations.
- Outside Reader:* for numerous doctoral dissertation studies at oral defenses.
- Artistic Director:* A student-driven NYU organization dedicated to bringing original student work to the public, *Theatrix!* produced drama workshops, staged readings, theatre performances, and outreach projects with students of the Program in Educational Theatre at NYU (2003-2004).
- Tutor:* Study Abroad in London. In a "dual tutor role, aided and assessed one group of NYU students in British schools while supervising the journals and lesson plans for another group of graduate students (2002-2004).
- Graduate Assistant:* Worked for the Program administratively in a variety of capacities including: organizing school groups to come see NYU theatre productions; developing pre and post production drama

workshops for young people attending shows; in charge of putting together educational resource guides for productions; editor of the Educational Theatre newsletter; artistic director of Theatrix, an NYU student-run theatre group; regularly meeting and discussing the program with people interested in applying to NYU; taking part in recruitment efforts; working on study abroad marketing, developing course packs, and cultivating partnerships with *The Globe theatre* and *Shakespeare's Birthplace Trust* in the U.K. while maintaining continual correspondence with students going abroad.

RESEARCH/SCHOLARSHIP

Publications

2002-2010

- (2010-2011): *Theatre for Change*, published by Palgrave Macmillan, is due to be released in May, 2012. This text is co-authored by Dr. Robert Landy and we are engaged with final edits.
- (2010): *Youth Theatre Journal*, Routledge Publishing. A scholarly journal of the American Alliance for Theatre & Education, *YTJ* is a juried publication dedicated to advancing the study and practice of theatre and drama with, for, and by people of all ages. The article, 'Taking Ownership in an Arts Partnership: The Experience of Three Middle School Teachers in a Drama Residency,' was released in late April, 2010.
- (2010): *Outlaws & Justice Process Dramas for Teachers*, Center for Civic Education Publishing. Wrote the 'Introduction' for this text.
- (2010): *Teaching American History: Dialogues Between Historians, Teachers, and Students*, edited by Diana Turk, Rachel Mattson, Terrie Epstein, and Robert Cohen, Routledge. I contributed my expertise in implementing drama to teach social studies in a chapter about the Progressive Era, as well as a chapter about the Civil War. The two chapters are titled: 'Personalizing the Lives of Great People in History and Making Historical Documents Come Alive: Frederick Douglass, William Lloyd Garrison, and the Abolitionist Movement,' and; 'Using Process Drama to Teach Gender, Race, and Reform in the Progressive Era.' The book was released in January, 2010. I plan to contribute to a follow up book from Routledge with the same editors. The new text will look at Global History using a similar format.
- (2010): 'Students Explore Roots of American Violence in New Collaborative Project,' *At A Glance: News from the NYU Steinhardt Community*. January, 2010 (co-writer). http://blogs.nyu.edu/blogs/dbw1/ataglance/2009/12/students_gain_insight_into_urb.html
- (2007): *Research in Drama Education*, 'Notable PhD Abstracts.' 12:2, 223-240.
- (2007): *Becoming a Teacher: Making Matters Matter*, Brian H. Burnett Productions, an educational video for which I co-wrote the narrative about the pedagogy of Dorothy Heathcote:
- (2004, 2006): *Stories from the Magic Lake; Folktale Journey: Old Stories Told in New Ways*. Collaborating with others, I served as playwright and song writer for two original plays with music created for family audiences.
- (2006): I videotaped, transcribed, identified and wrote thematic headings for drama workshops led by Cecily O'Neill that launch an analysis of her work in the book, *Structure and Spontaneity* (Trentham, 2006) by Philip Taylor and Christine D. Warner.
- (2002-2004): Wrote educational curriculum guides for teachers and students that included; *A Midsummer Night's Dream*, (2004), *5X Wilder*, (2003); *The Mischief Maker* (2002) ; and *Blood Wedding* (2002).

(2002-2007): *EDTH New*. I Contributed numerous articles for the NYU Program in Educational Theatre newsletters

Arts Research Grants, Evaluation, Committee and Consultant Work 2003-2011

New York City Department of Education Arts Advisory Committee: I am a member of committee constituted by the Panel on Education Policy (PEP), which advises and comments on educational or instructional policy involving arts education. The committee also issues an annual report on the effectiveness of the city school district in providing arts education and makes recommendations, as appropriate, on how to improve efficacy and delivery of such services (2009-2011)

Arts Partnership Supervisor: I hired teaching artists to teach the *Outlaws & Justice* curriculum at a school in East New York, Brooklyn, and collaborate with classroom teachers and teaching artists to deliver the OLJ curriculum. I visit the school regularly, evaluate the work, and help facilitate professional development workshops with the classroom teachers, teaching artists, and students involved in this dynamic program that places process drama in the center of its social studies, ELA, and citizenship education curriculum (2009-2010).

Research Evaluator: served as evaluator of theatre-infused drama lessons at the Middle School level as part of a three year grant from The U.S. Department of Education. The Arts in Education Model, Development, and Dissemination (AEMDD) award funded the Educational Arts Team, an arts program based in Jersey City, New Jersey, to provide 28 sixth and seventh grade classes from 8 schools a series of lessons focusing on three pieces of literature, while 14 teachers receive 12 hours of professional development training in the use of theatre and arts strategies designed to improve learning. This project, called Integrating Theatre Strategies, invited me to evaluate the lessons in the classroom using a randomized evaluation design. Findings from the project document the impact of the workshops on students' writing and oral presentation skills, as well as measure the motivation and engagement. Observations and written evaluations began in March and finished up in May, 2009.

Juror: for American Alliance for Theatre Education (AATE) Doctoral Dissertation Nominees to help determine the Distinguished Dissertation Award and Honorable Mention award. I read dissertations, ranked them, and wrote up my analysis.

Consultant: served as a consultant for a professional development workshop for New York City high school theatre educators. This full day workshop, sponsored by the Department of Education and held at the Public Theatre on May 19, 2008, was entitled: *New York City as a Theater History Laboratory: Protest Theater of the 1960's and the Development of Off-Broadway*

Grant Writing: for a partnership between the Program in Educational Theatre and *(Out)law & Justice* (OLJ), a non-profit grade eight interdisciplinary curriculum integrating social studies, language arts, and drama in the classroom. The OLJ/NYU partnership establishes a three-year model laboratory in schools for improving the quality of secondary and postsecondary education. In 2008, The Dana foundation awarded \$30,000 to bring OLJ to New York City from Los Angeles, California, to facilitate teacher professional development workshops with teachers and pilot the program in New York City public schools.

Consultant: served as consultant for a pilot project, funded by American Express, for theater and social studies educators to work collaboratively during the 2008-2009 school year. The goal of the American Voice Project is to design a middle and high school curriculum to be used by educators in both subject disciplines that will focus

on critical thinking. As an avenue for interdisciplinary study, the units focused on six American twentieth century plays and playwrights that were chosen by members of this project

Research Assistant: I conducted research as part of an *Annenberg Grant* (120K) through *The Center for Art Education Partnership* to evaluate the integration of drama into the core curriculum of *William Alexander Middle School* in Brooklyn, New York. I observed and documented the teaching artist and classroom teacher as they collaborated on creating and implementing drama and music lessons in the classroom (Spring, 2004).

Evaluation and Assessment Report: a report written as part of an *Annenberg Grant*(120K) through the *Center for Arts Education Partnership*, 2003-04, *The William Alexander Middle School*, *The New York Metropolitan Opera Guild*, and *New York University's Program in Educational Theatre*. Prepared by Joe Salvatore, Melitta von Abele, and myself.

Featured presentations

2004-2011

NYU Forum on Theatre for Public Health. I participated in a panel that looked at how drama is and can be utilized in public health. (April, 2011)

The Bully Menace Symposium. I directed and presented an interactive theatre piece about bullying. I also facilitated forum theatre with the audience of participants (April, 2011).

Panel participant: As part of The Preview of Arts, a three day NYC event combining performances, dance, talks, film and stage readings intended to “stimulate, illuminate and tease,” I was featured in a panel discussion about how war stories are told in the arts. In conjunction with The American Place Theatre’s Literature to Life performance of Tim O’Brien’s *The Things They Carried*, the panel, which included Tim O’Brien, unpacked how artists interpret, inform, and transform war stories (November, 2010).

The NYU Forum on Citizenship and Applied: in addition to chairing this international conference, I participated in a panel discussion with distinguished authors and practitioners in the field about citizenship in applied theatre contexts and the challenges of arts-based civic engagement (April, 2010).

Workshop Facilitator: for professional development session at the *American Place Theatre* in New York City. Led workshop on teacher-in-role for *Literature to Life* teaching artists and actors. September, 2009.

Workshop Facilitator: for (Out)laws and Justice professional development workshops for teachers in New York City. In addition to facilitating activities, lectures, and lessons, I also helped to produce these series of workshops that transpired in Oct., 2008 at NYU, February, 2009 at NYU, May, 2008 at the New York Historical Society, Oct, 2009, at NYU, and in March, 2010.

Presenter: at the American Alliance for Theatre Education and Association for Theatre in Higher Education (AATE/ATHE) conference. I was a respondent, summing up juror’s evaluations of Dr. Wendy Mages award winning dissertation. I also played violin and helped develop a performed ethnography based on interviews with teaching artists for a presentation entitled: *Developing the Professional Identity of the Theatre Teaching Artist Through Ethnographic Process and Performance: Stories from the Field*. August, 2009.

Co-Facilitator: I went to the Woodbourne Correctional Facility in Woodbourne, New York with Dr. Philip Taylor to work with inmates on drama activities. I went in March and October of 2009. I also went in to the facility twice in 2007.

Workshop Facilitator: I facilitated activities in a session entitled *Theatre Behind*

Bars: Applied Theatre Praxis and Arts-Based Educational Research in Correctional Facilities at the American Educational Research Association (AERA) conference in San Diego, CA, on April 16, 2009.

Guest Workshop Facilitator: Led students in the Social Studies Education program at NYU through a series of lessons designed to help them incorporate drama techniques into their teaching and curriculum. These were two courses in which I was an invited guest of Dr. Robert Cohen, then Dr. Diana Turk, 2008-2010.

Paper Presentation: Upon receiving the Distinguished Dissertation Award from American Alliance for Theatre and Education (AATE), I attended the annual AATE conference in Atlanta, GA, to present a paper related to my doctoral research. (July, 2008).

Workshop Facilitator: I presented a workshop as part of a professional development day for theatre teachers in New Jersey. *Theatre Day for Teachers* took place at Montclair University in Montclair, New Jersey, in January 2008 where I facilitated, *New Trends in Theatre Games and Techniques*.

Workshop Facilitator: I presented a drama workshop for high school students at the *New York State Theatre Education Association* (NYSTEA) in Hudson Valley, New York in January of 2008. I also used this visit as a recruitment effort for the Program in Educational Theatre.

Guest Speaker: I discussed the historical context and implications for directing the Holocaust play, *Kindertransport*, by Diane Samuels, for the class, *World Drama I* (November, 2007).

Guest Speaker: I gave a demonstration for the class, Human Development and Education in the Arts, about drama and its relationship to developmental learning theory (November, 2007).

Guest Speaker: I was invited to speak about the process of directing the play, *Kindertransport*, by the Undergraduate Student Government (USG) at NYU.

Guest Speaker: I gave a lecture about how to write a dissertation for the class, *Doctoral Proposal Seminar*, using my own study, *Living an Arts Partnership*, as an example (Oct. 2007).

Workshop Facilitator: Inspiring Transformations: The Arts and Health Conference, an international conference hosted by the Schools of the Arts and Health at Northampton University, Northampton, UK, (Sept., 2007). I presented a workshop/lecture, *Confronting Bullying: Using Drama and Story in the Health Classroom to Explore Teasing and Harassment*.

Facilitator: Becoming Historians: Elementary Educator's Workshop at Legacy High School. I designed lesson and led professional development elementary teachers' workshop on how to use process drama to teach immigrants stories (Fall, 2006, 2007).

Guest Speaker: I discussed the qualitative methodology of my research for *Qualitative Field Research II* (NYU, 2006, 2007).

Workshop Facilitator: Becoming Historians: Elementary Educator's Workshop. Designed lesson and led professional development elementary teachers' Workshop on how to use drama to teach American Indian history, (spring, 2006).

Master class demonstration: NYU Forum on the Teaching Artist (spring, 2004). I facilitated a drama lesson with 25 middle school students in front of an audience of 100 conference goers. We explored Shakespeare's *A Midsummer Night's Dream* using process drama techniques.

Teaching Artist: A partnership between Historian Robert Cohen, middle school history teacher Vanessa Rodriguez, and I resulted in the implementation of drama in history lessons at the *Salk School of Science*. I was responsible for creating dramatic activities to explore American History (2006-2008).

Teaching Artist: Worked as part of a three year Annenberg Grant to integrate drama into core curriculum of *Middle School 51* in Brooklyn, NY. I partnered with social studies, ELA, and Science teachers to develop the curricula and implement drama in their classrooms (2003-2006).

Teaching Artist: Worked full time with elementary, middle, and high school students and teachers in District 26 of Queens, New York, for *Project Arts*. I developed and implemented drama lessons designed to help students make meaning of curriculum content (2000-2002).

Teaching Artist: Worked for the *Educational Arts Team* in Jersey City, New Jersey. Led 4th grade students in workshops that addressed New Jersey's Performing Arts Standards and worked with grades 5-8 to explore contemporary social issues using television production processes (2000-2001).

Classroom Teacher: Taught Drama and English Language Arts to Grades 6-8 in East New York, Brooklyn, district 19 at *I.S. 292* (1999-2000).

Student Teacher: Assisted and co-taught vocal technique, acting, and improvisation at the *LaGuardia High School of Performing Arts* (1999).

Theatre Teacher: Taught classes in creative drama for students ages 8-11, acting for students ages 12-17, and musical theatre for ages 13-18 at the *Gateway Acting School* in Bellport Long Island (1996-1998).

Theatre Teacher: Taught creative drama, acting, and improvisation to young people ages 7 to 16 at *Kingsly Pines* in Raymond, Maine (1998).

Theatre Teacher: Taught acting, improvisation, and musical theatre to young people ages 7 to 16 at a summer camp called *Camp Eagle Hill* (1995).

Conference Management

2003-2010

Planning Committee/director: I helped organize The Bully Menace symposium, which investigating the problems with bullying in society. I sat on the planning committee and directed an interactive forum theatre piece about bullying with undergraduate NYU students actors for presentation at the symposium (April 2011).

Conference Chair: I organized *The NYU Forum on Citizenship and Applied Theatre*, a conference for artist, educators, young people, arts organizations, and institutions dedicated to improving life for all citizens through a dynamic integration of theatre, culture, public policy, and history. The goal of the conference was to facilitate an active dialogue around citizenship in applied theatre contexts and the challenges of arts-based civic engagement (April, 2010).

Symposium Coordinator: a symposium for young people's directors, actors, playwrights and teachers explored the challenges and rewards involved in adapting popular literature for the young adult audience. I organized this symposium held at the Provincetown Playhouse entitled, *Beyond the Book: Transforming Young Adult Novels for the Stage*. Symposium contributors included: Author Lois Lowry, Theatre Director Stan Foote, and Drama Specialist Dr. Cecily O'Neill (June, 2008).

Conference committee: I sit on a committee with arts education professors at Steinhardt. This interdisciplinary group of visual art, dance, drama, and music professors from teacher education programs at Steinhardt planned and hosted a conference

entitled, *Arts Education—to what end?* This conference took place in March (2008).

Conference Coordinator: I organized the *Teaching Through Drama: Mantle of the Expert* 5-day professional development conference with Dorothy Heathcote (August, 2007).

Conference Co-coordinator: I helped coordinate the *Forum on Drama Across the Curriculum and Beyond* at New York University, (April, 2007).

Conference co-coordinator: *The NYU Forum on Ethnotheatre/Theatre for Social Justice*, (April, 2006)

Conference Coordinator: New York State Theatre Education Association (NYSTEA). I was the NYU site coordinator who organized the 22nd annual conference, *A Healthy Approach to Theatre*, on the NYU campus (October 2006).

Conference Coordinator: I organized the *Drama in the Elementary and Special Education Classroom: Professional Development Conference* with Dorothy Heathcote (August, 2006).

Assistant Coordinator: *Lowell S. Swortzell: A Celebration*. This event at NYU was to celebrate the contributions of the late Dr. Swortzell to the field of drama education (March, 2005).

Conference Coordinator: *The Forum on the Teaching Artist*, hosted by the Program in Educational Theatre at NYU (April, 2004).

Study Abroad Coordinator: I worked for The Program in Educational Theatre's study abroad programs in England, Ireland, Puerto Rico, Uganda and Brazil. The job entailed all aspects of publicity; cultivating and managing partnerships with organizations like *The Globe*, *The Unicorn Theatre*, and *Shakespeare's Birthplace Trust* in Stratford-Upon Avon; creating lists of interested and then committed students to the program; sending and receiving study abroad materials including questionnaires and matriculation forms; collaborating to create the course books, the assessment of student work, and the expectations for teachers who were involved in a mentoring capacity on course; helping secure space overseas; helping to secure the staff; helping to organize the daily schedule; organizing study abroad orientation meetings; and maintaining constant contact with students while answering their ongoing questions (2003-2008).

Conferences and Symposiums

2003-2011

2011 NYU Forum on Theatre for Public Health. I participated in a panel that looked at how drama is and can be utilized in public health?

Symposium. I directed and presented an interactive theatre about bullying. I also facilitated forum theatre with the audience participants (April, 2011).

The Bully Menace
piece
of
New

Visions/New Voices, a biennial national working forum for plays-in-progress for young audiences that at the Kennedy Center in Washington, D.C. (May, 2010).

The NYU Forum on Citizenship and Applied Theatre. In addition to chairing this event, I moderated an opening night plenary panel with applied theatre practitioner and scholar Michael Rohd to unpack the word Citizenship and what it means in Applied Theatre contexts. April, 2010.

Educating the Creative Mind: Developing Capacities for the Future.

I attended this international conference on Arts-Based Education for Children that held at Kean University, New Jersey. I observed and formally evaluated a doctoral student's presentation. March 4-6, 2010.

- New York State Theatre Education Association (NYSTEA)*. I attended the NYSTEA conference for high school students in January, 2010, manning an information table about the Program in Educational Theatre and leading workshops and auditions for high school students.
- The American Alliance for Theatre Education/ The Association for Theatre in Higher Education conference (AATE/ATHE)* in New York City. At the *AATE Research Award Committee Meeting Final Presentation*, I was a respondent, summing up juror's evaluations (I was a juror for three dissertations) of Dr. Wendy Mages award winning dissertation, *Language and Theory of Mind Development in The Context of a Head Start Theatre-in-Education Program*. August, 2009.
- Forum on Scottish Theatre for Young Audiences* at the New Victory Theatre in New York City. I attended this Forum on the principles and aesthetics of contemporary Scottish theater for young people which included a breakout session on International Collaboration and Exchange, October, 2009.
- The American Alliance for Theatre Education/ The Association for Theatre in Higher Education conference (AATE/ATHE)* I played the violin and helped develop a performed ethnography based on interviews with Teaching Artists for a presentation entitled: *Developing the Professional Identity of the Theatre Teaching Artist Through Ethnographic Process and Performance: Stories from the Field*. August, 2009.
- American Educational Research Association (AERA) conference* in San Diego, CA, on April 16, 2009. I facilitated activities in a session entitled *Theatre Behind Bars: Applied Theatre Praxis and Arts-Based Educational Research in Correctional Facilities*.
- American Alliance for Theatre Education (AATE) conference* in Atlanta, GA, on July 25, 2008. Gave a presentation on my dissertation research after winning the Distinguished Dissertation Honorable Mention Award.
- International Thespian Festival* was held at the University of Nebraska at Lincoln, The Thespian Festival features more than fifty productions presented by schools from throughout North America and abroad. Plus: a full schedule of workshops presented by theatre professionals, individual performance events, and a student playwriting program. As a college representative for NYU, I auditioned high school students interested in attending the Program in Educational Theatre's undergraduate program (June, 2008).
- Beyond the Book: Transforming Young Adult Novels for the Stage* was a practical symposium for young people's directors, actors, playwrights, and teachers. I organized this symposium that explored the challenges and rewards involved in adapting popular literature for the young adult audience. Symposium contributors included: Author Lois Lowry, Theatre Director Stan Foote, and Drama Specialist Dr. Cecily O'Neill (June, 2008).
- New York City as a Theater History Laboratory: Protest Theater of the 1960's and the Development of Off-Broadway*. Assisting Paul King, Director of Theatre Programs for the Department of Education, I was a planning consultant for this professional development workshop for New York City theatre teachers held at the Public Theatre on Lafayette Street, New York, NY (May, 2008).
- Arts Education—To What End?* I sit on a committee at Steinhardt with faculty whom planned and hosted this international conference at NYU. This interdisciplinary group of visual art, dance, drama and music professors from teacher education programs explored important questions through the forum that including: What is the role and place of arts education? How are arts educators contributing and responding to national and local arts and educational policies? Where can arts educators

turn for rich pedagogical models and reflective contemporary artistic frameworks? I served as a moderator for a variety of paper presentations at this conference that took place in March (2008).

- New Visions/New Voices* is a biennial national working forum for plays-in-progress for young audiences that I attended at the Kennedy Center in Washington, D.C. (April, 2008).
- New York State Theatre Education Association* (NYSTEA) in Hudson Valley, New York. I Presented an acting workshop.(January, 2008).
- Theatre Day for Teachers Forum*, I presented a workshop as part of a professional development day for theatre teachers in New Jersey. *Theatre Day for Teachers* took place at Montclair University where I facilitated *New Trends in Theatre Games and Techniques* (January, 2008).
- Inspiring Transformations: The Arts and Health Conference*, an International conference hosted by the Schools of the Arts and Health at Northampton University, Northampton, U.K. I presented a workshop, *Confronting Bullying: Using Drama and Story in the Health Classroom to Explore Teasing and Harassment* (Sept., 2007).
- The Art of Change: Creative Minds, Create the World*, participated in an Educational theatre action research project that examines the relationship between theatre practice, young people, and Culture. The project draws together groups of theatre artists from Japan, India, Catalonia, the United States, and the United Kingdom over a period of 2 years with the goal of creating new theatre practice in the light of an international context (April, 2007).
- The Ethnography in Education Research Forum* in Philadelphia, PA. I presented with *Outsider/Insiders: A Panel Discussion on Special Subject and Special Service Staff in Schools as Learning Communities* (February, 2007).
- The Prison Theatre Forum*, at NYU with Robert Landy, Philip Taylor, and representatives of the New York-based nonprofit, Rehabilitation Through the Arts (RTA) as well as formerly incarcerated men involved in prison theatre (February 2007).
- The NYU Forum on Ethnotheatre/Theatre for Social Justice*, I was a participant at various paper session and demonstrations which I also helped organize (April, 2006).
- American Alliance for Theatre Education* (AATE) conference in Chicago Illinois. I presented a paper entitled, *Towards a Definition of Teacher Ownership in Classroom Drama* (July, 2005).
- The Forum on the Teaching Artists*, hosted by the Program in Educational Theatre at NYU. I worked with middle school students to explore *A Midsummer Night's Dream* as a demonstration for all of the forum participants in a two hour morning session. I then gave a talk, *Deconstructing the Drama Workshop*, for forum participants in the afternoon (April, 2004).
- New York State Theatre Education Association* (NYSTEA) in Hudson Valley, New York. I Presented a drama workshop, *Shakespeare in Motion*. (January, 2005).
- New York State Theatre Education Association* (NYSTEA) in Hudson Valley, New York. I Presented drama a workshop exploring the play, *Angels in America* (February, 2004).
- The Forum on Arts Assessment* at New York University. I was a panel discussion moderator for a session on assessment in the drama classroom. I also participated as an actor in an ethno-drama entitled, *Ah-sess*, directed by Philip Taylor (August, 2003).
- The American Alliance for Theatre Education/ The Association for Theatre in Higher Education conference* (AATE/ATHE).

I attended and did volunteer work at the conference in New York City (July 2003).

The International Drama in Education Research Institute (IDEIRI) in Northampton, England. I participated in five daily two-hour drama sessions facilitated by Jonothan Neelands. With conference attendees watching, these demonstrations were conducted for the purpose of looking at the drama experience from multiple research perspectives (July, 2003).

What is Cinderella Hiding? Theatre/Ideology/Young People Research Symposium, hosted by Arizona State University's Department of Theatre, (February, 2003).

DIRECTING AND ACTING

Directing

1998-2009

Director: Walking Toward American, by Sandy Asher, presented at the Provincetown Playhouse for the New Plays for Young Audiences series in June, 2011.

Director: Shakespeare's The Winter's Tale, presented at the Black Box Theatre as part of NYU's Looking for Shakespeare program in July, 2011

Director: Nasty, by Ramon Esquivel, was presented at the Black Box theatre for the New Plays for Young Audiences series in June, 2009.

Director: The Giver, a play by Eric Coble based on the novel by Lois Lowry, was presented in February and March, 2009 at the *Player's Theatre* for the Program in Educational Theatre at NYU

Director: Kindertransport, a play by Diane Samuels, was presented in February and March of 2008 in the *Provincetown Playhouse*. Also, in collaboration with The Kindertransport Association (KTA), survivors of the Kindertransport spoke at talk-backs with young people following student matinees. I also wrote the music used in the show.

Director: Stories from the Magic Lake, a devised theatre piece for young audiences, was presented at the Black Box Theatre at NYU for the program in Educational Theatre in April, 2006.

Director: Folktale Journey: Old Stories Told in New Ways, a devised theatre piece for young audiences based on folktales, was presented at the Provincetown Playhouse at NYU for the Program in Educational Theatre in April, 2004.

Director: Three musicals for young people: You're a Good Man Charlie Brown, Free to be You and Me, and Little Shop of Horrors at Kingsly Pines in Raymond Maine, (Summer, 1998).

Vocal Director: Marat/Sade with students of *LaGuardia High School of Performing Arts* in New York City (1999).

Director: two musicals for young people: Bye Bye Birdie and How to Succeed in Business Without Really Trying at *Camp Eagle Hill* in Elizaville, New York (summer, 1995).

Acting

1986-2004

Actor: in an original devised piece entitled the brechtbeckett workshop, presented in the Black Box Theatre at New York University. Directed by Philip Taylor (fall, 2004).

Actor: in a performed ethnography called Ah-sess presented at the *IDIEIRI* conference in Northampton, England and the *Forum on Arts Assessment* in New York City. Directed by Philip Taylor (summer, 2003).

- Actor: That Illk*, played Terry in off-Broadway production at the Currican Theatre (2000).
- Actor: Picnic*, played Howard in production at Marymount Manhattan College (1999).
- Actor*: played Diamond Jim in a musical revue, *The Horseshoe Saloon Revue* at the Station Casino in Kansas City, MO (1997).
- Actor*: Toured with the *George Street Playhouse Touring Theater Company*, acting in three plays for young audiences and leading workshops following the shows (1995-1996).
- Actor: Peacemaker*, played Mr. Man at the George Street Playhouse and Cincinnati Playhouse in the Park (1995).
- Actor*: GSP Touring Theatre, played Lysander in *A Midsummer Night's Dream* and Mercutio in *Romeo and Juliet*.
- Actor: Seesaw*, played Adam at the George Street Playhouse (1995).
- Actor: And Then They Came for Me*, played Heinz and Hitler Youth at George Street Playhouse (1996).
- Actor: Arms and the Man*, played Nicola at the George Street Playhouse (u/s, 1996).
- Actor: The Miracle Worker*, played James Keller at the George Street Playhouse (u/s, 1996).
- Actor: Mousetrap*, played Christopher Wren at the George Street Playhouse (u/s, 1996).
- Actor: Entries*, played Timothy Adams at the George Street Playhouse (u/s, 1996).
- Actor/Teacher*: Toured with *The Shoestring Players*, acting in a show called *Half a Kingdom* and facilitating post performance workshops with young people (1995).
- Actor*: Played Mrs. Mi Tzu/Nephew in *The Good Woman of Setzuan* by Brecht at the Horace Mann Theatre, NYC (1994).
- Actor: Mondo New York*, featured singer in film (1994).
- Actor: Babes in Arms*, sang and acted as part of the quartet with Judy Kaye at Lincoln Center. We also performed a production with this show at the State Theatre in New Brunswick, NJ. Performance is also available on CD, New World Records (1993).
- Actor: Fifty Million Frenchmen*, featured singer in show starring Howard McGillin, Karen Ziemba, and Jason Graae at Florence Gould Hall. Performance is also available on CD, New World Records (1993).
- Actor: Food Lion Commercials* (featured singer, 1989).
- Actor: Belk/Leggett Commercials* (featured, 1988).
- Actor: Another World*, day player (1987).
- Actor: Levi's 501 Blues* commercials (1986).
- Actor: Freddy and the Magic Fiddle*, played Freddy for *The Shoestring Players*, (1986).
- Actor: Snipers*, played Ross at the Jameson Theatre, New Jersey (1986).
- Actor: The Hostage*, played Fiddler at the Livingston Theatre, New Jersey (1985).
- Singer/Performer*: Member of a vocal group called *J.Q. and the Bandits*. We toured the world giving concerts, recording albums, and appearing in several television venues including: *MTV* (MTV Basement Tapes Winner—video on regular rotation on the network); *The Joan Rivers Show*; *Variety Children's Charity Telethon* hosted by Kathie Lee Gifford; *Jerry Lewis Telethon*; *Fox 5 News* (featured story); *Chicago Live*; *Good Morning San Antonio*; *Colorado Today*; *Good Afternoon Colorado*; *Good Morning Houston*; *Anchorage Live*; *Nashville Now*; *Vive Spectacular* (Spain); *Good Morning Britain* (UK); and *Frank und Frei* (Germany). We gave concerts at The White House in Washington, D.C. for the President and Mrs. Bush; The Nightingale Ball in Berkely Square in London for the Duchess of York; *Sports Illustrated* events at *N.F.L Super Bowls XXIII, XXV*, and the *NCAA Final Four* in Seattle, WA; pre game shows including the national anthem for the baseball *New York Mets* at Shea Stadium; the Bumbershoot Music Festival in Seattle, WA; the Palace Theatre in New Haven, CT; the Irvine Meadows Amphitheatre in Los Angeles, California with the Pacific Symphony Orchestra; The Petrillo Bandshell in Chicago, IL, with the Grant Park Symphony Orchestra; major corporate events nationwide, and at concerts to celebrate the

100th Anniversary of *Nabisco Shredded Wheat* (selected by Dick Clark for performances nationwide). We recorded *Bandits of Love* on Bellaphon Records, and appear on cast albums for *50 Million Frenchmen* and *Babes in Arms* on New World Records. In Atlantic City we appeared at *Trop World* and the *Claridge*, and in NYC at *The Rainbow Room*; *The Village Gate*; *Caroline's*; *The Palladium*; *The Limelight*; *Catch a Rising Star*; *Shout*; *The Lone Star Roadhouse*; *Don't Tell Mama*; and *The Bottom Line*. International clubs include *The Hippodrome* in London, *Cilantros* in Canada, *Club Florida* in Madrid, Spain; *Hotel Finistere* in La Coruna, Spain; *Hollywood's* in Ipswich, England; and *Club Belage* in Munich; Germany. We appeared and opened for performers that include Patti LaPone, David Steinberg, The Drifters, Tony Orlando, Sinbad, Bo Diddly, and The Rascals. We also toured over in over 80 colleges throughout the United States and facilitated workshops about singing and performing with high school students on numerous occasions (1986-1993).

Studied acting with Vicki Hart, Maggie Flannigan, and Bill Esper

Studied movement and period styles with Lloyd Williamson and Cindy Reynolds

Studied voice with Gordon Jacoby and Mae Loughlin

Studied Soap Technique with Judy Henderson and Doan D'Incecco

Studied Musical Theatre with Stephen Katz

Studied Audition techniques with Warren Kelley

RESEARCH/CREATIVE INTERESTS

Acting

Directing

Movement

Shakespeare

Devising theatre

Drama in the classroom

Theatre Education

Theatre for Young Audiences

Prison Theatre

Interdisciplinary creation and performance

Social Studies Education

Developing community engaged work

Site-Specific Theatre

Evaluation and assessment of arts partnerships

Evaluation and assessment of student teaching

Qualitative Research Methods in Education

PROFESSIONAL AFFILIATIONS

Member of The American Alliance of Theatre and Education (AATE)

Member of American Educational Research Association (AERA)

Member of Americans for the Arts (AFA)

Member of the Association for Theatre in Higher Education (ATHE)

Member of New York State Theatre Education Association (NYSTEA)

Member of Kappa Delta Pi, International Honor Society in Education