



PROGRAM IN EDUCATIONAL THEATRE

Director, Philip Taylor

NYU Educational Theatre Summer Study 2011

THE SUM OF INCREDIBLE PARTS, INCLUDING **YOU**

Drama in Education

Theatre for Young Audiences

Theatre of the Oppressed

Youth Theatre

Production and Performance

Looking for Shakespeare

Storytelling

The Theatre of Eugene O'Neill

New Plays for Young Audiences

Acting and Directing

World Drama

Study Abroad in England and Ireland

The Annual Theatre for Young Audiences Roundtable



Why study at NYU this summer?

Five reasons why Educational Theatre at NYU is a smart choice this summer:

THE PLACE

- **The Institution** — NYU
- **The Location** — Greenwich Village
- **The Global Centers** — England, Ireland, and New York

THE PEOPLE

- **The Faculty** — study this summer with award-winning educators including Sandy Asher, Julian Boal, Gavin Bolton, Kayhan Irani, David Montgomery, Cecily O'Neill, Joe Salvatore, Diane Samuels, Nancy Smithner, and Philip Taylor
- **The Students** — multicultural and diverse, international, bright and determined

THE LEGACY

- **The Oldest Program in the Country** — the term Educational Theatre was coined by program founders, Nancy and Lowell Swortzell
- **The History** — unparalleled faculty, 50 years of working with legendary figures
- **The Leadership** — rounded curriculum in drama education, theatre for young audiences, applied theatre
- **The Focus** — on aesthetic, Looking for Shakespeare, studies in playwriting, storytelling, dramatic literature, acting and directing

THE OPPORTUNITIES

- **The Three Generations** — undergraduate, masters, and doctoral
- **The Performance Spaces** — Skirball, Provincetown, Loewe, Black Box
- **The Community Outreach** — Storytelling, Shakespeare to Go, Prison Theatre, Theatrix!
- **The Internships** — Actors Theatre of Louisville, New Victory, Manhattan Theatre Club, MCC Theatre
- **The School Placements and Mentoring** — from LaGuardia, to the Little Red Schoolhouse, to the Academy of Talented Scholars
- **The Scholarship** — the forums that cover pressing issues of the day (theatre for public health, the teaching artist, citizenship, Shakespeare, social justice, assessment, theatre pedagogy, drama curriculum)

YOUR FUTURE

- **The Employment** — graduates land the most creative positions

NYU Program in Educational Theatre

<http://steinhardt.nyu.edu/music/edtheatre/>

Summer 2011 At a Glance

COURSE TITLE	COURSE ID#
NEW YORK CITY	
Independent Study	MPAET-UE.1000-001 MPAET-GE.2300-001
Practicum in Educational Theatre	MPAET-GE.2301-001
Introduction to Theatre of the Oppressed	MPAET-GE.2965-001
Theatre Practices: Problems in Play Production	MPAET-GE.2152-001
Theatre of Eugene O'Neill	MPAET-GE.2131-001
Storytelling in the Classroom	MPAET-UE.2042-001
Studies in Directing: Directing Musical Theatre	MPAET-UE.1052-001/ MPAET-GE.2252-001
Practicum in Educational Theatre	MPAET-GE.2301-002
Directing Youth Theatre Production: Looking for Shakespeare	MPAET-GE.2982-001
Drama with Special Education Populations	MPAET-GE.2960-001
Drama in Education II	MPAET-GE.2194-001
World Drama II	MPAET-GE.2194-001
Drama Across the Curriculum and Beyond	MPAET-GE.2955-001
Exploring Social Issues in Drama	MPAET-GE.2976-001
LONDON – Drama in Education	
Theatre in Education Practices I	MPAET-GE.2952-099
Theatre in Education Practices II	MPAET-GE.2090-099
DUBLIN – Community-engaged Theatre	
Youth Theatre in Education I	MPAET-GE.2075-099
Youth Theatre in Education II	MPAET-GE.2076-099

INSTRUCTOR	DAYS TIMES	DATES
Smithner, Nancy	TBA	May 17 - June 25, 2011
Salvatore, Joseph	TBA	May 17 - June 25, 2011
Boal, Julian	MTWRF 1 - 6 pm MT 10:30 am - 3:30 pm	June 6 - 10, 2011 June 13 - 14, 2011
Salvatore, Joseph	MTWR 6:30 - 8:45 pm	June 6 - 24, 2011
Smithner, Nancy	MTWR 3:45 - 6 pm	June 13 - 26, 2011
Ress, Regina	F 6:30 - 9:30 pm S 10 am - 5 pm	June 24 - 25, 2011
Cordileone, Amy	MTWR 5 - 7:15 pm	June 27 - July 14, 2011
Smithner, Nancy	TBA	June 28 - August 6, 2011
Montgomery, David	MF 9 am - 4 pm	June 29 - July 24, 2011
Granet, Russell	F 6:30 - 9:30 pm S 10 am - 5 pm	July 8, 22, 29, 2011 July 9, 23, 30, 2011
Taylor, Philip	MTWR 6 - 8:15 pm	July 18 - August 4, 2011
Sicre, Daphne	MTWRF 4 - 7 pm	August 1 - 12, 2011
Cordileone, Amy	MTWR 6:30 - 9 pm	August 8 - 11, 2011
Irani, Kayhan	F 6:30 - 9:30 pm S 10 am - 5 pm	August 12 - 13, 2011
Taylor, Philip	Times: TBA	June 28 - July 17, 2011
Taylor, Philip	Times: TBA	June 28 - July 17, 2011
Smithner, Nancy	Times: TBA	July 17 - August 7, 2011
Smithner, Nancy	Times: TBA	July 17 - August 7, 2011

Summer 2011 Course Descriptions (NYC)

DRAMA ACROSS THE CURRICULUM AND BEYOND

MPAET-GE.2955-001 (1-2 Credits)

This course will foster connections between wide varieties of topics that might not otherwise lend themselves to study using interactive methods. Participants will become familiar with drama strategies for integrating curricula in schools. Instruction will involve, but not be limited to, examinations of source material, experimentation with dramatic conventions to investigate the source material, reflective discussion to evaluate sequencing, and potential adaptations for target populations. Further, this course will complicate the functions of drama in education by beginning conversations about the possibilities of inclusion, critical discourse, and social justice in the classroom.

INSTRUCTOR: Amy Cordileone

DATES AND TIME: August 8 to August 11, 2011 (MTWR – 6:30 to 9 pm)

DRAMA IN EDUCATION II

MPAET-GE.2194-001 (3 Credits)

Study contemporary applications of drama in community sites. Topics include community-engaged drama, participatory theatre, theatre for seniors, and prison theatre.

INSTRUCTOR: Philip Taylor

DATES AND TIME: July 18 to August 4, 2011 (MTWR – 6 to 8:15 pm)

DRAMA WITH SPECIAL EDUCATION POPULATIONS

MPAET-GE.2960-001 (3 Credits)

Drama with Special Populations examines the practices and theories of educational theatre as they apply to working with elementary and secondary students with special needs. At its core, this class is about good teaching. Any professional teaching in today's schools will work with a child with a disability. Differentiated instruction is not about teaching a class, but rather teaching a student. This hands-on course will isolate specific drama approaches and techniques and adapt them for the physically, cognitively, or emotionally challenged student.

INSTRUCTOR: Russell Granet

DATES AND TIME: July 8, July 22, and July 29, 2011 (F – 6:30 to 9:30 pm) and
July 9, July 23, and July 30, 2011 (S – 10 am to 5 pm)

EXPLORING SOCIAL ISSUES IN DRAMA

MPAET-GE.2976-001 (1 Credit)

Towards an Ethic of Solidarity – Boal's Revolutionary Methodology

Two Day Intensive Workshop

Ideas of revolutionary practice and solidarity are heard everywhere these days – from advertisers selling the latest fashions to entertainers talking about their adopted children. Boal's revolutionary method of theater-making was created to de-legitimize oppressive practices and encourage broad political participation among those targeted by oppression.

How do we, today, re-connect with these notions? This weekend intensive will help participants clarify and strengthen their facilitation skills and deepen your understanding of theater for revolution.

INSTRUCTOR: Kayhan Irani

DATES AND TIME: August 12 (F – 6:30 to 9:30 pm) and August 13, 2011 (S – 10 am to 5 pm)

INDEPENDENT STUDY

MPAET-UE.1000-001 / MPAET-GE.2300-001 (1 to 4 Credits)

Under faculty mentorship, students craft their own research project in one of the

program's four concentration areas: drama education, applied theatre, theatre for young audiences, and theatre production.

INSTRUCTOR: Nancy Smithner

DATES AND TIME: May 17 to June 25, 2011 (Time TBA)

INTRODUCTION TO THEATRE OF THE OPPRESSED

MPAET-GE.2965-001 (3 Credits)

Theater of the Oppressed (TO), has been used, developed, and adapted to diverse settings around the world by countless groups and practitioners interested in applying theater, drama, and other performative art forms as a medium to engage people in a common space, so as to generate a more democratic and dynamic dialogue to address relevant issues within a particular community of people. This course is an introduction to the body of work of the Brazilian thinker, educator, activist, legislator, and theater innovator Augusto Boal. In addition to introducing students to Boalian praxis through the study of the writings of Boal and other TO practitioners, this course will engage students' minds and bodies to explore and practice the arsenal of aesthetic games, physical exercises, and image techniques that form the bedrock of TO.

INSTRUCTOR: Julian Boal

DATES AND TIME: June 6 to June 10, 2011 (MTWRF – 1 to 6 pm) and
June 13 to June 14, 2011 (MT – 10:30 to 3:30 pm)



The Center for Theatre of the Oppressed in Lapa, Rio de Janeiro, Brazil.

LOOKING FOR SHAKESPEARE

MPAET-GE.2982-001 (3 Credits)

High school students work with a director and graduate students from NYU to shape an original production of Shakespeare. This program is unique in that the ensemble members will work with director, David Montgomery, and a dramaturg to discover how a Shakespearean play resonates for them, within their own personal experiences. Using these connections as a source and inspiration, the ensemble members will rehearse and perform their own version of the play. The production will be supported by designers and stage managers. In summer 2011, *The Winter's Tale* will be produced.

INSTRUCTOR: David Montgomery

DATES AND TIME: June 29 to July 24, 2011 (MF – 9 am to 4 pm)



A scene from *Love's Labour's Lost*

PRACTICUM IN EDUCATIONAL THEATRE

MPAET-GE.2301-001 (1 to 6 Credits)

INSTRUCTOR: Joseph Salvatore

DATES AND TIME: May 11 to June 25, 2011 (Time TBA)

PRACTICUM IN EDUCATIONAL THEATRE

MPAET-GE.2301-002 (1 to 6 Credits)

INSTRUCTOR: Nancy Smithner

DATES: June 28 to August 6, 2011 (Time TBA)

STORYTELLING IN THE CLASSROOM

MPAET-UE.2042-001 (1 Credit)

Storytelling dynamically engages us in the act of learning. This highly participatory class explores storytelling as an art form and as a tool in the classroom and community. Students explore its historical context, educational use and significance, performance techniques, and types of tellable tales.

INSTRUCTOR: Regina Ress

DATES AND TIME: June 24, 2011 (F – 6:30 to 9:30 pm) and
June 25, 2011 (S – 10 am to 5 pm)

STUDIES IN DIRECTING: DIRECTING MUSICAL THEATRE

MPAET-UE.1052-001 / MPAET-GE.2252-001 (3 Credits)

This course is an examination of techniques of directing musical theatre through the practical directing of scenes, exploration of rehearsal tools for work with actors, and the creation of musical and choreographic structures. Students will investigate the stages of mounting a musical, with the goal of discovering one's own form of creativity and expression as a director in this genre.

INSTRUCTOR: Amy Cordileone

DATES AND TIME: June 27 to July 14, 2011 (MTWR – 5 to 7:15 pm)

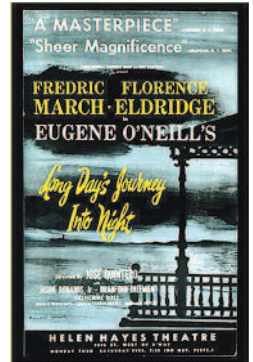
THEATRE OF EUGENE O'NEILL

MPAET-GE.2131-001 (3 Credits)

The course will investigate the plays of O'Neill, from his first contributions to American drama in the genre of realism, to his exploration with adaptations of archetypal literary themes, to his innovations with various theatrical styles. The course will be held in conjunction with the 2011 Eugene O'Neill International Conference (see p. 12), and will involve the preparation and execution of a group conference presentation.

INSTRUCTOR: Nancy Smithner

DATES AND TIME: June 13 to June 16 and June 20 to June 23, 2011 (MTWR – 3:45 to 6 pm)



Long Day's Journey Into Night
by Eugene O'Neill, Best Play
1957

Photo: Tony Awards

THEATRE PRACTICES: PROBLEMS IN PLAY PRODUCTION

MPAET-GE.2152-001 (3 Credits)

This course examines how artists work with new plays in a development process. The course addresses theories and methods of play development including script analysis, rehearsal, and performance of works-in-progress. Students have opportunities to observe rehearsals, attend performances, and dialogue with playwrights, directors, and dramaturgs associated with the New Plays for Young Audiences series at the Provincetown Playhouse (see p. 10).

INSTRUCTOR: Joseph Salvatore

DATES AND TIME: June 6 to June 24, 2011 (MTWR – 6:30 to 8:45 pm)

WORLD DRAMA II

MPAET-GE.2104-001 (3 Credits)

Drawing on a selection of contemporary theatre from Asia, Africa, Latin America, Australia and Europe, this course will interconnect modern and diverse plays in a global context. By examining the richness and diversity of these modern works from around the world, students will look for common threads across cultures. We will also examine form, dramatic theory, cultural, historical, social justice contexts.

Assignments will foster creative thinking and discussion, connections to drama and education and explore the relationship between theatre and society. We will also analyze how world drama functions as both an aesthetic product and as a creative process, but more importantly how it has the potential to engage both audiences and production members in critical dialogue. By critically examining dramatic literature as a potential resource for drama education across the curriculum, we will investigate how it can potentially address issues of social justice and human rights.

INSTRUCTOR: Daphnie Sicre

DATES AND TIME: August 1 to August 12, 2011 (MTWRF – 4 to 7 pm)

Study Abroad Course Descriptions

London, England — Drama in Education

THEATRE IN EDUCATION/THEATRE IN EDUCATION PRACTICES

MPAET-GE.2090-099 and MPAET-GE.2952-099 (6 Credits)

This intensive course is composed of four strands: practical drama workshops, including analysis of process; observation followed by participation in drama classes at selected London schools; related aspects, including lectures, seminars, and discussions with British experts in the field (as well as theatrical performances at Royal National theatres, Fringe, mainstream, and Stratford-upon-Avon); and learning from experts how to devise and implement drama structures, including the use of process drama and teacher-in-role. Daily improvisation and theatre movement sessions are followed by drama workshops, lectures, and seminar discussions. Participants observe work with London drama teachers for “in-service training” and subsequently lead drama classes in selected London schools. These experiences are supported by analysis with a number of British specialists who provide perspectives of drama in education. Faculty includes Judith Ackroyd, Jo Boulton, Anthony Banks, Jennifer Fordham, Jonathan Jones, Damian MacBeth, Helen Nicholson, Cecily O’Neill and Sam Smith.



RSC Theatre, Stratford-upon-Avon

INSTRUCTOR: Philip Taylor

DATES: June 28 to July 17, 2011

Dublin, Ireland — Community Engaged Theatre

YOUTH THEATRE IN EDUCATION

MPAET-GE.2075-099 and MPAET-GE.2076-099 (6 Credits)

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

Participants in this course encounter various approaches that help to answer these questions through experiences with Ireland’s finest drama practitioners and theatre artists, with affiliations through the Upstate Theatre, Queen’s College Belfast, and the Samuel Beckett Centre at Trinity College Dublin. Skills that are explored include facilitation, devising, and playwriting/adaptation, along with approaches to using dramatic activities to create context for theatre work. Experiences include lectures and demonstrations, attendance at plays and performances, visits to cultural sites throughout Dublin where community-engaged work takes place, and the creation of original theatre works to be shared with a public audience at the Samuel Beckett Centre. Faculty includes Jonathan Harden, Nora Stillman, David Montgomery, Joanna Parkes and Jennifer Cooke.



Samuel Beckett Theatre, Trinity College, Dublin

INSTRUCTOR: Nancy Smithner

DATES: July 17 to August 7, 2011

Summer Projects

NEW PLAYS FOR YOUNG AUDIENCES

14th Annual Staged Reading Series — June 2011

Each June since 1998, the Program in Educational Theatre at New York University has offered a play development series at the landmark Provincetown Playhouse. Now in its 14th season, the New Plays for Young Audiences (NPYA) play reading series focuses specifically on the development of scripts for children and young people's audiences.

Play 1 **Walking Toward America**

By Sandy Asher

Saturday, June 11 at 3 pm and 7:30 pm; Sunday, June 12 at 3 pm*

Play 2 **Echo and Dorian**

By Diane Samuels

Saturday, June 18 at 3 pm and 7:30 pm; Sunday, June 19 at 3 pm*

Play 3 **The Three Little Wolves**

By Laurence Brenner

Saturday, June 25 at 3 pm and 7:30 pm; Sunday, June 26 at 3 pm*

*A discussion with the playwright and creative team follows each Sunday performance

Spotlight on Play Development

Echo and Dorian is inspired by the Greek myth Narcissus in which the gorgeous young man of the title falls so in love with his own reflection that he pines to nothing more than the yellow flower that still bears his name to this day. It is the unrequited longing of the nymph Echo, as she too wastes away due to unfulfilled (and deluded) love of this self-besotted youth, that forms the heart of this new play for young audiences on the brink of adolescence and beyond. Drawing some elements also from Oscar Wilde's *The Picture of Dorian Grey*, *Echo and Dorian* is set amongst a group of style-conscious and media-savvy twenty first century teenagers, as myth and modern life playfully interweave to reveal what it's like to fall head over heels, have your heart broken, discover what's false, and what's truly true.

Diane Samuels has written extensively for theatre and radio for nearly twenty years. She also teaches creative writing to all ages. Work includes: *Kindertransport* (Soho,



Director David Montgomery works with the cast of *Nasty*, a play by Ramon Esquivel, NPYA, 2008

West End, Off Broadway, Hampstead), winner Verity Bargate and Meyer-Whitworth awards; *True-Life Fiction of Mata Hari* (Palace Theatre, Watford); *3 Sisters on Hope Street* (Liverpool Everyman; Hampstead Theatres) setting Chekhov's *Three Sisters* in the 1940s Liverpool Jewish Community (with actress Tracy-Ann Oberman); *How To Beat a Giant* (Unicorn); *Swine* and *Doctor Y* for BBC Radio 4; and a booklet on creative writing, developed when she was Pearson Creative Research Fellow at the British Library, *A Writer's Magic Notebook* (pub. British Library).

LOCATION: The Provincetown Playhouse, 133 MacDougal Street, New York, NY

TICKETS: \$5 for adults and free for children, high school students, or with a valid NYU ID
For ticket reservations, please call 212 998 5867

LOOKING FOR SHAKESPEARE

High school students work with a director and graduate students from NYU to shape an original production of Shakespeare. This program is unique in that the ensemble members will work with director, David Montgomery, and a dramaturg to discover how a Shakespearean play resonates for them, within their own personal experiences. Using these connections as a source and inspiration, the ensemble members will rehearse and perform their own version of the play. The production will be supported by designers and stage managers.



Looking for Shakespeare's production of *A Midsummer Night's Radio Play*.

PHOTO COURTESY OF TERESA FISHER

PROGRAM DATES: This program will run for four weeks from June 2 through June 29, 2011, five days a week, from 9 am to 3 pm.

PERFORMANCE DATES: The experience will culminate in three public performances on Friday, July 22 and Saturday, July 23 at 8 pm, and Sunday, July 24 at 3 pm.

LOCATION: Black Box Theatre, Pless Hall, 82 Washington Square East (located on the east side of Washington Square Park, the entrance is on Washington Place)

TICKETS: \$5 for adults and free for children, high school students, or with a valid NYU ID.
For ticket reservations, please call 212 998 5867

For Students interested in being a part of the production, there is a materials fee of \$1,550 that covers lunch, five tickets to the performances, a DVD and a t-shirt and poster. There are some need-based scholarships available.

Joseph Salvatore, Artistic Director, Shakespeare Initiative, js1655@nyu.edu or 212 998 5266

AATE CONFERENCE

Lakeside Reflections

Chicago, Illinois

July 26-31, 2011

Students and alumni from the Program in Educational Theatre will be present at this conference alongside NYU Steinhardt instructors and leaders in the field of educational theatre. This conference is centered on connecting and inspiring theatre artists, educators, and scholars as well as transforming young people and communities through theatre arts. This year's theme is "Lakeside Reflections," which focuses on how we as reflective practitioners can look back on our work and examine what we can do to improve and incorporate change in our practices.



The Sears Tower, Chicago, IL

Summer Events

THEATRE OF THE OPPRESSED INTENSIVE WORKSHOP WITH JULIAN BOAL

Julian Boal will lead a 2-week intensive introduction on Boal's Theatre of the Oppressed this summer. Theatre of the oppressed is a participatory theatre experience with a strong human rights agenda. Examine the aesthetics of theatre of the oppressed arsenal (games, exercises, image and forum theatre, jokers) with a leader in the field. This course may be taken for graduate credit or as professional development. For more information please go to:

<http://steinhardt.nyu.edu/music/edtheatre/programs/summer/boal>



Augusto Boal

PHOTO COURTESY OF ALEX SARIAN

THEATRE FOR YOUNG AUDIENCES (TYA) ROUNDTABLE AT THE PROVINCETOWN PLAYHOUSE

TYA leaders discuss current projects, research and networking with moderator Philip Taylor, Director, The Program in Educational Theatre. Attendees are also invited to see the staged reading on Saturday, June 18 at 3 pm or 7:30 pm.

RSVP for the Roundtable and show by June 15, 2011 to Jim DeVivo, jvd210@nyu.edu

LOCATION: The Provincetown Playhouse, 133 MacDougal Street, New York, NY.

DATE: June 18, 2011 from 4:30 pm to 5:30 pm

ADMISSION: Free

Stop press on TYA Roundtable: Sandy Asher joins Diane Samuels and other legendary TYA figures this June. Sandra Fenichel Asher's plays include *A Woman Called Truth*, *In the Garden of the Selfish Giant*, and *Family Matters*. Among her honors are an NEA playwriting grant, AATE's Charlotte Chorpenning Award for a distinguished body of work, and an Aurand Harris Fellowship grant from the Children's Theatre Foundation of America.

EIGHTH INTERNATIONAL CONFERENCE ON EUGENE O'NEILL – "O'NEILL IN BOHEMIA"

Greenwich Village, NYC

June 22-26, 2011

Eugene O'Neill and the modern American theater came of age in New York City in the early decades of the 20th century, specifically in the neighborhood best known for its social, intellectual, and artistic ferment, Greenwich Village. Papers are invited that explore this legacy, focusing on the drama of O'Neill and his contemporaries at the Provincetown Playhouse, O'Neill's emergence as a major modern playwright, the broader forces that shaped their work, and his significance for later playwrights and theater artists.

ROYAL SHAKESPEARE COMPANY (RSC)

This summer NYU Ed Theatre partners with the RSC at Shakespeare's home, Stratford upon Avon. Students will have an opportunity to work with leading RSC teaching artists as well as attend *Macbeth* in the RST and the 'lost' Shakespeare, *Cardenio*, in the Swan Theatre. For more information please go to:

<http://www.rsc.org.uk/>



The Swan Theatre

Faculty Members



Judith Ackroyd is Dean of Humanities, Arts and Social Sciences at Regents College London. She has published a wide range of books for teachers at both primary and secondary level, and recently co edited a volume of papers titled *Performing Research*.



Sandra Fenichel Asher is a leading playwright for young audiences. Her plays include *A Woman Called Truth*, *In the Garden of the Selfish Giant*, and *Family Matters*. Among her honors are an NEA playwriting grant, AATE's Charlotte Chorpensing Award for a distinguished body of work, and an Aurand Harris Fellowship grant from the Children's Theatre Foundation of America.



Jo Barter-Boulton is a senior lecturer at the University of Northampton. She has taught all age groups but has a particular interest in the early years. Jo is the author of a number of vital teacher resources in primary education which are required reading at NYU.



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*.



Gavin Bolton is considered one of the preeminent figures in educational theatre. Classic books include *Towards a Theory of Drama in Education* and *Acting in Classroom Drama*. This summer a new collection of Gavin's works will be launched at our London center.



Amy Cordileone is a graduate from the Program in Educational Theatre at New York University, where she earned both an M.A. and a Ph.D. She conducted her doctoral field research in northern Uganda during the summer of 2009; in the spring of 2010 she completed her dissertation, *Remarkable Disruptions: Dialogues on Teaching and Learning through Drama in Northern Uganda*. She received her B.A. in Theatre from the University of California at Irvine. Currently, Amy is an administrator, faculty member, and student-teaching supervisor at NYU Steinhardt.



Russell Granet is an internationally recognized leader with more than 20 years of experience in arts education. Granet founded Arts Education Resource after a decade at The Center for Arts Education, where he was Director of Professional Development. Prior to joining CAE, he was Director of Education at The American Place Theatre and a senior teaching artist at the Creative Arts Team. Since 1995 he has been on the faculty at New York University, where he developed and teaches the course *Drama with Special Populations*. Granet's career has been greatly influenced by his work with students with disabilities as well as their teachers and caregivers. A frequent commencement and keynote speaker, conference presenter (including TED), and panelist on arts education, Granet has worked on projects in Egypt, England, India, Kenya, Tanzania, Turkey, and throughout the United States. For additional information: www.artsedresource.org



Dorothy Heathcote changed the face of educational theatre with her focus on teacher in role and reflective strategies. The inspiration to thousands of teachers worldwide the program is delighted to welcome professor Heathcote back to our London center.

Photo by Jorge Vismara



Kayhan Irani is an Emmy award-winning writer and cultural activist. She has over 10 years of experience using the arts in community settings for social change including overseas in Baghdad, Iraq and Kabul, Afghanistan. She is a co-editor of *Telling Stories to Change the World: Global Voices on the Power of Narrative to Build Community and Make Social Justice Claims* and a senior facilitator at the Theater of the Oppressed Laboratory (TOPLAB); the oldest Theater of the Oppressed training and education center in North America.



Jonathan Jones is a Steinhardt Doctoral Fellow and a graduate of the program in Educational Theatre's EDTC program. He received his bachelor's degree in Liberal Arts at NYU and also holds a master's in English from National University. He was certified to teach English in the state of California, where he taught Theatre and English for five years at North Hollywood High School. He has conducted drama workshops in and around New York City, London, and Los Angeles in schools and prisons. As a performer, he has appeared at Carnegie Hall, the Metropolitan Opera, St. Patrick's Cathedral, and the U.S. Capitol in Washington, D.C. He has worked in various technical capacities for LAByrnth Theatre Company, Flamenco Vivo, and the Valhalla Theatre Company. His directing credits include *Julius Caesar*, *Elsewhere in Ellsinore*, *Dorothy Rides the Rainbow*, *A Midsummer Night's Dream*, *Bye Bye Birdie*, *The Laramie Project*, *Grease*, *Little Shop of Horrors*, and *West Side Story*. In 2008, he was awarded a fellowship through the National Endowment for the Humanities and participated in the Teaching Shakespeare Institute at the Folger Shakespeare Library in Washington, D.C.



David Montgomery is a specialist in drama education, theatre for young audiences and integrated arts. He is advisor for Educational Theatre's dual certification degree in Theatre and Social Studies; has directed study abroad programs in London, Brazil and Dublin; and is the artistic director of the New Play for Young Audiences series.



Helen Nicholson is professor drama and theatre at Royal Holloway, University of London where she specializes in theatre education, applied drama and contemporary theatre. She is a prolific writer and is currently completing a full-length study, *Theatre, Education, and Performance: The Map and the Story*.



Cecily O'Neill is one of the foremost leaders in drama in education. Author of landmark texts such as *Drama Worlds* and *Drama Structures*, O'Neill will be working this summer at our New York and London campus.



Regina Ress is an award-winning storyteller, writer, and educator, who has performed and taught from Brazil to Broadway in schools, museums, prisons, parks, etc. She is a teaching artist for Arts Horizons and Young Audiences, teaches storytelling for NYU's Program in Educational Theatre and the Department of Teaching/Learning, and produces the storytelling series at The Provincetown Playhouse.



Joe Salvatore teaches courses in acting, directing, Shakespeare, new play development, applied theatre, and theatre pedagogy in the Program in Educational Theatre. He serves as the Artistic/Education Director for Learning Stages, an award-winning youth theatre company in southern New Jersey. His play *III* appears in *The Best American Short Plays 2008-2009* (Applause, 2010).



Diane Samuels has written extensively for theatre and radio for nearly twenty years. She also teaches creative writing to all ages. Work includes: *Kindertransport* (Soho, West End, Off Broadway, Hampstead), winner Verity Bargate and Meyer-Whitworth awards; *True-Life Fiction of Mata Hari* (Palace Theatre, Watford); *3 Sisters on Hope Street* (Liverpool Everyman; Hampstead Theatres) setting Chekhov's *Three Sisters* in the 1940's Liverpool Jewish Community (with actress Tracy-Ann Oberman); *How To Beat A Giant* (Unicorn); *Swine* and *Doctor Y* for BBC Radio 4; and a booklet on creative writing, *A Writer's Magic Notebook* (pub. British Library), developed when she was a Pearson Creative Research Fellow at the British Library .



Daphnie Sicre holds a B.A. in Journalism, History & Theatre from Lehigh University, M.A. in The Teaching of Social Studies from Teachers College, Columbia University, and an M.A. in Educational Theatre from New York University. Formerly a Swortzell Scholar, she is now Ph.D. candidate in Educational Theatre at New York University. There she has taught "Dramatic Activities in the Secondary Classroom," and "Theatre for Young Audiences I & II." Currently, she teaches "World Drama," conducts workshops on Theatre for Social Change and performs socially conscious spoken word pieces all over the city. In addition to teaching at NYU, she also adjuncts at BMCC and works as a teaching artist for the George Street Playhouse, and Hudson Valley Shakespeare Festival. She has directed over 25 productions with high school teenagers in Miami, Florida and since commencing her studies in New York, she has directed *Not About Eve*, *AfroLatino-ism*, *NuYork Pastorela*, and *Collateral Bodies*. Raised in Madrid, Spain, but born in Guayaquil, Ecuador, to Peruvian and Spanish parents, Daphnie shares a deep passion for discovering multiple Latino and African American perspectives in drama. While at NYU, she plans to focus her doctoral research on AfroLatino theatre and performance.



Nancy Smithner is a performer and director with expertise in acting and directing styles, physical theatre techniques, and the devising of original works. She has taught for the Program in Educational Theatre at NYU since 1985, as well as many other venues such as Circle in the Square Theatre School, Playwrights Horizons, Movement Research, the New York Dance Intensive, Berkshire Theatre Festival and Soongsil University in Seoul, Korea. Recent directing credits include *Sonia Flew* by Lopez, *The Eumenides* by Aeschylus, *Mad Forest* by Churchill, *(m)body: Provocative Acts*, an original performance work on cultural interpretations of the body, and *Macbeth* by Shakespeare. Her research interests include experimental theatre, feminist theory, applied theatre and integrated arts. Smithner is also an applied theatre practitioner, teaching at medium and maximum security correctional facilities, as well as performing for children in pediatric settings.



Philip Taylor is the program director in Educational Theatre at NYU Steinhardt. Books include *Assessment in Arts Education* (Heinemann), *Structure and Spontaneity* (Trentham Books), *Applied Theatre* (Heinemann), *Redcoats and Patriots: Reflective Practice in Drama and Social Studies* (Heinemann), and *The Drama Classroom: Action, Reflection, Transformation* (Routledge Falmer). Dr. Taylor has served on numerous international editorial boards, including *Studies in Applied Arts and Health*, *Research in Drama Education*, *Drama Research*, *International Journal of Education and the Arts*, and *Drama Australia Journal*. Directing credits for NYU include *Woyzeck*, *the brechtbeckett workshop* (Black Box), *The Caucasian Chalk Circle* (Provincetown Playhouse), *Ah—Ssess* (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), and *Gross Indecency: The three trials of Oscar Wilde* (Provincetown). Dr Taylor has given keynote addresses across the globe, most recently in Korea, Japan and China, and is a frequent workshop presenter worldwide. At NYU he established a new scholarly periodical, *Arts Praxis*, and is excited by his forthcoming book *Theatre Behind Bars: Can the Arts Rehabilitate?*

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